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# VARIETY

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64 PAGES

## TV DEBUT: 'NO MISCHIEF' SEASON

### Germans Alibi Failure of Pix Industry By Global Anti-Naziism: Podhorzer

By VINCENT CANBY

The dismay of members of the German film industry over the alleged "rash of anti-German pix" being turned out in western European nations and the U.S.—resulting, supposedly, in anti-German sentiments (see VARIETY, Aug. 15)—is regarded with some skepticism by members of the New York importing and indie distributing fraternity.

They make the suggestion that German editorial writers are not only guilty of inaccuracy, and oversimplification, but may also be looking for reasons for the resounding failure of the postwar German film industry to find a niche for itself in the world market.

This is the way the situation was summed up last week by Munio Podhorzer, who has been repping German films this side since 1934, and Fred Schneider, whose Show-corporation of America currently is releasing the French import, "Tomorrow Is My Turn" (Passage du Rhin), which presents a compassionate picture of Franco-German relations and which won the Selznick award for promoting international understanding.

To confuse anti-Nazi with anti-German sentiments, said Podhorzer, as German film people have apparently done with "Judgment at Nuremberg," is nothing more than underestimating the intelligence of the American public, which, he pointed out, is buying up almost all the German merchandise it can lay its hands on (Volks-wagens, Lowenbrau beer, etc.).

(Continued on page 18)

### Lombardo Broadens Real Estate Horizons Via Gulf of Mexico Isle

Guy Lombardo is broadening his activities into the real estate field. He's tying with Tierra Verde, a 2,000-acre island city now rising in the Gulf of Mexico and connected with a causeway to St. Petersburg, Fla.

The orch leader will become a major stockholder and part of the management of the resort to be known as Guy Lombardo's Port-O-Call. The resort will include a marina, nightclub and restaurant seating 1,300 people, convention facilities, yachtelle, motor inn, swimming New Year's 1963, through the Lombardo and his orch will transfer their activities from New York's Roosevelt Grill to Port-O-Call in Tierra Verde, Fla., beginning New Year's 1963 through the winter season each year, including his network radio and tv shows.

Tierra Verde is the creation of Berlant Construction Co. and John and Clint Murchison of Texas.

### Wall-to-Wall Felt

Hollywood, Sept. 4. Wade agency head on the Coast, Paul McCluer, ran into a smalltime agent from his old diggings in Chicago, asked how things were going for him. "Just great," he beamed. "I'm having my office completely renovated. I sent out my hat to be cleaned."

### Summer Biz Down For Most Resorts; Cruises, Travel Up

The summer season which marked its unofficial close with Labor Day has been off in many amusement areas. Big city niteries, of course, took their usual downward dive, while the bulk of the resorts felt that they did far better last year. Up, however, were the cruises, which had one of the biggest summers in years. European travel, according to some travel agents, was also up.

One of the more hard-hit areas was Wildwood, N.J., which started out as the foremost buyer of name talent among the eastern resorts. By midseason, the Diamond Beach Lodge, which bought the bulk of the top names presented in the area, was forced to cancel the rest of the niteries season. Most of the other spots did only fair.

Atlantic City also had a subpar season, both in the hotel occupancy and in niteries. However, the 500 Club there had one of the largest niteries weeks in history with Dean Martin as the attraction and informal assists by Frank Sinatra and Sammy Davis Jr. Show regis-

(Continued on page 56)

### Cypriots Ignore Egypt's Bid to Blackout 'Exodus'

Tel Aviv, Sept. 4. Otto Preminger's picture, "Exodus," became again a symbol of Israeli-Arab struggle, this time in the country which plays an important part in the picture itself—Cyprus.

The Egyptian embassy in Nicosia, capital of Cyprus, applied diplomatic pressure to prevent showing "Exodus" on the island. The Cypriots wanted to see "Exodus" because it is the only big production dealing with their island and tried to work out a compromise to cut out the Israeli-Arab struggle. But United Artists, reportedly acting

(Continued on page 18)

### MAYBE DULL BUT AVOIDS TROUBLE

By GEORGE ROSEN

Now that Labor Day is out of the way, the 1962-63 television season officially bows next week. If there's a shortage of surprises in store for the American viewer (and over the past few years he's grown accustomed to accepting tv for what it is without asking too much in return for his time) at least the tv industry itself can be sure of one thing. It isn't likely, on the basis of what's lined up for the next semester, to get itself into trouble.

What it will have to offer in the way of good solid entertainment values remains very much of a moot point. Certainly nothing on the schedule, based on the pilots that have been kicking around for the past few months, is even remotely calculated to set the viewer on his ear with a '62-'63 counterpart of the excitement and the tv razzmatazz that went into a "Tonight," a "Wide World," or the type of showmanship that

(Continued on page 30)

### MM's Phenomenal Postmortem B.O.

Almost every one of the approximately 885 prints of various Marilyn Monroe pix in the vaults of 20th-Fox domestic (U.S.-Canada) exchanges have been in constant use during the last three weeks, a 20th exec reports.

Titles include "Let's Make Love," "Bus Stop," "How to Succeed in Business Without Really Trying," "Gentlemen Prefer Blondes," "River of No Return" and "The Seven-Year Itch." According to the exec, branch managers have made no attempt to "cash in" on the star's death last month, but simply responded to exhibit requests.

Some of the 885 prints, he said, were in poor condition, so that actual number booked was something less than that total. Also, a majority of the exhibits were double-billing two Monroe pix, making the number of weekly dates a little more than 400.

Most of the dates were being sold on flat terms, but managers have been asking—and getting—percentage deals on "Let's Make Love," "Bus Stop" and "Seven-Year Itch" in the larger theatres.

There has been some talk at 20th of putting together a feature-length subject made up of highlight scenes from all of Miss Monroe's 20th pix. However, because of the internal reorganization now taking place in the company, no decision has been made. 20th-Fox Records is putting out an LP ("Marilyn") comprised of songs sung by Miss Monroe in a number of pix.

### Magazines & Advertisers Sluffing A Big Market—The Senior Citizens?

By KAY CAMPBELL

#### '10 Best Undressed'

Hollywood, Sept. 4. The Exotic Dancers League, an organization of strip-dancers, has selected the 10 best undressed women of the year. They comprise Lili St. Cyr, Ann Corio, Tempest Storm, Jennie Lee, Blaze Starr, Faith Dane, Evelyn West, Virginia Bell, Libby Jones and Taffy O'Neil. Walter Winchell has been selected the male personality of the year.

Last year it was Tony Curtis; the year before Mike Connors.

### Film Shortage? Indie Distribs Say 'Look to Us'

Sentiment in various sectors of the Manhattan film trade is that the vexatious fourth quarter outlook for screens isn't helped any by stodgy exhibitors who, it's maintained, just won't look around for potential goodies to be had. The reasoning behind this holds that there's more product to shop from than meets the eye of most exhibs.

"Most" in this context identifies the conventional theatre with orientation predicated wholly (or almost) on the Hollywood inventory. This is just fine for the major picture companies, understandably, and certainly the mass-appeal product is still primary at the American boxoffice.

But other distribution officials, just as expectably, chant that for increasing numbers of theatremen this is just head-in-sand posture. Such exhibs, it's contended, need to "get educated" to the Astors, Embassys and Continentals in distribution. Pointed out, for example, are some of the klondike attractions all three have variously

(Continued on page 11)

### Belafonte and Chevalier's Socko One-Man Grosses

Pittsburgh, Sept. 4. Harry Belafonte broke every Pittsburgh show record last week with a seven-performance gross of \$131,950 in a Civic Light Opera Assn. presentation at the Auditorium. The previous mark of \$116,748 was set by the Carol Burnett show earlier this summer, also at the Auditorium under CLO sponsorship.

Belafonte opened Monday (27) with an advance of around \$100. (Continued on page 63)

Hollywood, Sept. 4. The rotdos and deficit reports of top national publications gives rise to a thought-provoking question: are publishers and advertisers overlooking a good bet? Namely, so-called senior citizens?

Time and again, during recent years, announcements have had it that Editor Soandso of Outstanding Magazine is interested primarily in "stories dealing with problems of vital importance to young families." The Satevepost, for example, stressed youth from kindergarten to careers in its "new look." In every magazine, articles dealing with topics of interest to the middle-age were carried in "back of the book" (which could mean front pages between ads). Television, travel and numerous other factors were blamed for loss in ads and a goodly share of the latter was pitched to "young marrieds," although it is generally recognized that this group has a limited budget.

Books and magazine articles dealing with the subject or retirement covered such facets as retirement shock, leisure time and what to do with it (without spending

(Continued on page 30)

### New Orleans D.A. Claims Cops Are 'Indifferent' To Vice in French Quarter

New Orleans, Sept. 4. District Attorney Jim Garrison charged Friday (31) that police are being hindered by policymakers at the highest echelon in their efforts to join the crackdown on vice in the city's French quarter and along Canal St.

Garrison spoke in answer to a challenge by Police Supt Joseph I. Giarrusso that if the D.A. knows of any police officers who are derelict in their duty he should file charges against them.

The D.A. charged that the cops are competent enough, but "they are completely harnessed. They do not determine policies of operation but they are bound by them." Meanwhile, investigators from Garrison's office continued their nightly raid on night spots in the two areas employing B-drinkers. The D.A. met Wednesday (29) with Mayor Victor H. Schiro and Supt. Giarrusso but said he got no assurance that orders for stepped-up activity against B-drinking and vice in the Quarter would be given to police of the district.

Garrison charged personnel of the district with "monumental indifference" to B-drink, prostitution and related violations, and said "word from the top" was needed to jack them up.

## Josh Logan TV-Debates Hub Critic Norton on Berlin's 'Corny' Songs

By GUY LIVINGSTON

Boston, Sept. 4. "Is 'Mr. President' a smash hit or just corny and sagging?" headlined the Boston Sunday Advertiser '2, in a recap of the tv interview between the Hearst newspaper's drama critic Elliot Norton and Joshua Logan, director, which took place on Norton's weekly tv show on Hub's ed station, WGBH-TV, Tuesday (28), in which both got in some good licks.

Said Norton in his intro: "Where were you last night. Were you in front or out back watching the show?" Logan replied, "Well, it was obviously a different seat than yours."

In another clash over Berlin's songs, some of which Norton termed "corny," Logan said, "Now the very ones you picked out as 'corny' I think you're going to find are going to bore you to death because you're going to be hearing them for the rest of your life and (Continued on page 61)

## From Schary Manor To Showbiz; Curtainraiser To Illustrious Career

By ABEL GREEN

Dore Schary and Moss Hart were contemporaries. Both are alumni of the borscht belt. Hart wrote "Act I," a memorable autobiography of his Bronx and Brooklyn poverty until he scaled the Broadway heights. Fate was to deny him the writing of Acts II and III for his was a distinguished career as a contemporary American dramatist.

Now Schary has turned out "For Special Occasions" (\$3.95), also via the same Random House imprint as Hart's, and this might be called a nostalgic, gemütlich curtainraiser to the equally distinguished show biz career that is Schary's, ranging from Hollywood to Broadway.

By no means the poor little rich boy, the saga of Schary Manor, a kosher catering establishment in Newark, N. J., at least was devoid of the fundamental hunger that beset the London-born and Bronx-reared Harts. Yet it was the tradi- (Continued on page 54)

## Ida Cantor's Will

Hollywood, Sept. 4. Mrs. Ida Cantor left her entire estate, listed as in excess of \$25,000, to her widower, Eddie Cantor, under terms of will filed for probate in Superior Court. Provisions stipulated that upon his death the estate would be divided between couple's four daughters, named as Mrs. Natalie C. Metzger, Mrs. Edna C. McHugh, Mrs. Marilyn C. Baker and Mrs. Janet C. Carl.

## N.Y. & Cal. Fairs Eye Seattle's Monorail

Seattle Sept. 4.

Plans for a copy of the Seattle monorail system at both the N.Y. World's Fair in 1964 and the proposed world's fair in Long Beach, Cal., in 1968 are being considered, says a spokesman for the Alweg Rapid Transit System, operating the monorail here.

Leaders of both fair groups are seriously considering duplicating the monorail in operation here.

The New York version would be strictly an amusement ride on the fairgrounds in the same manner as the monorail at Disneyland, not as a transportation aid. The Long Beach fair, however, would use a monorail to transport crowds to the fairgrounds which will be built on filled land in Long Beach harbor.

The monorail here has been a great success, with one-way trips now up to around 5,500,000. The construction cost of \$2,114,000 has been paid to Wright Construction Co. and Wright continues to receive 30% of the profits.

When Alweg signed the contract with the Fair Corp. it had a total income of \$4,200,000. That figure will probably be reached about Sept. 20 and Alweg will continue to operate the monorail until April 21, 1963, when it will be turned over to the Fair Corp.

## YANK NEGRO STRIPPER FINED \$30 IN ISRAEL

Tel Aviv, Sept. 4.

"I am an American citizen. I don't know the laws of Israel. I am sorry." This is how American Negro stripper Sugar Kennedy (real name: Gladys Word) defended herself in a Tel Aviv court. The police accused her of "indecent exposure in public." She did her strip act at the Califf night-club in Jaffa.

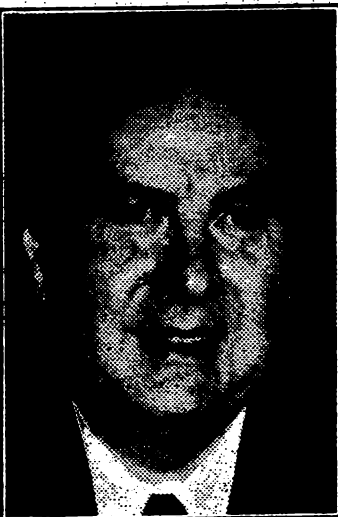
Hanania Karniel, Secretary of the Censorship Board, appeared as a witness. He said that Miss Kennedy's license expressly forbid her stripping, but she obviously didn't abide. Judge J. Ben-Hanoch fined her \$30.

## Twisting 'Vice Ships' New Lure on Lake Constance

Vienna, Sept. 4.

Vice-ships on Lake Constance, bordering Austria, Germany and Switzerland, should be the latest attraction for foreign visitors—and the natives. But don't take this billing verbally.

The twist and the screening of motion pictures, censored by the (Continued on page 56)



FRANK D. MULCAHY

Managing Director, Salisbury Frolics, Salisbury Beach, Mass., says:

"August 12 was an exciting week with PAUL ANKA again doing capacity at all shows. This is the fourth engagement the formidable PAUL ANKA packed 'em in for us. He'll be back again."

## Spain Still Lures Film Production

Madrid, Sept. 4.

Spain is becoming a many-splendored film set for motion picture producers from many lands.

Although the tendency has its precedence in such past made-in-Spain pix as "Alexander the Great," "Solomon and Sheba," "Richard III" exteriors, "Seventh Voyage of Sinbad," "King of Kings," and "Lawrence of Arabia," which were all more or less pegged to the eastern approaches of the Mediterranean, the scenic mode is spreading to encompass many other points of the globe and such outer space bodies as the moon itself.

Producer Samuel Bronston is pushing the trend for all its worth with completion this week of his mile-square "55 Days at Peking" set reproducing from scratch, and to scale, the walled Legation city of Peking dating back to 1900. He is also preparing to break ground on the full-scale Roman Forum and other sets where filming will take place late this year on "The Fall of the Roman Empire." He is reported to be toying with the idea of re-creating Paris and Versailles for his upcoming "French Revolution."

Up in the Sierra foothills, a short distance from Peking, Coperlines producer Eduardo Manzanos, has built a western town set known as Golden City, where he has already finished shooting "El Sheriff Terrible" and now has the "Shadow of Zorro" in production.

While it has been said that East is East and West is West, over at Sevilla Studios there is a twain between Far East and Near East. Here, a Spanish-French-Italian co-production of "Sheherezade" is ready to go before cameras on a big back-lot replica of Bagdad, a stone's throw from Bronston's Peking interiors.

Columbia producer Charles Schnee is trying to keep this trend going by using Spanish soil for his September start of "The First Men on the Moon," after completing a location survey earlier this month.

## B'WAY EATERIES SPREAD TO EAST AND THE WEST

The long-established Broadway delicatessens are getting to be national institutions—almost. One of the more unusual deals was completed last week whereby Max Asnas, operator of the Stage Delicatessen, will open a Las Vegas branch in the Thunderbird Hotel. At the same time, the venerable Gaiety delicatessen achieves a wider renown with the opening of a Lexington Ave. spot labeled the Gaiety East.

The Thunderbird, incidentally, is apparently bringing out a wide assortment of New York comestibles to the desert. The spot is also building a replica of Joe's Oyster Bar, long a Grand Central station institution.

## Crowther's Censorship Pamphlet

In a 28-page pamphlet, "Movies and Censorship," selling at 25c, a compressed, clear and useful abstract of the history of prior restraint upon feature films in the United States has been written by Bosley Crowther, film critic of the N.Y. Times. It is one of the series of some hundreds of pamphlets issued during the past quarter of a century by the Public Affairs Committee Inc. of Manhattan and available in bulk at 16c each. This is nonprofit endeavor in the area of adult education.

Crowther's report will be, in the main, familiar to showmen. It begins with the U.S. Supreme Court's 1915 "condemnation" to films as a "business pure and simple, originated and conducted for profit, like other spectacles, not to be regarded, nor intended to be regarded . . . as a part of the press of the country or as organs of public opinion." In this remarkably unimaginative decision, with its curious implication that newspapers and magazines were not also originated and conducted for a profit, the Court in effect sanctioned state censorship, which followed in Maryland, Virginia, New York, Ohio, Florida and Massachusetts.

Crowther, himself sometimes nominated for censoring, and recently charged by a Cleveland daily with the sin of not being pleased easily enough, reprises the whole apparatus of the "Hays code" as a device to minimize state and municipal censorships. The pamphlet relates the upgraded sophistication of late years, the closing of theatres and the end of the old soft touch era of film exhibition, when almost any kind of film got by, thanks to block-booking on the one side and the then-absence of television on the other side.

The curious effort to ban the Italian film, "The Miracle," by creating in non-secular America the ecclesiastical grounds of "sacrilege" is recalled. From this episode of 1950, until the present time, the forces of censorship in America have been delivered many staggering blows. Not only would the U.S. Supreme Court not stand still for a broadening of censorable matter to include church-dictated accusations of "blasphemy," but all sorts of other themes, previously verboten, have since become familiar phenomena.

Crowther's handy compilation of the salient facts of censorship should be widely consulted by students of the subject. Land.

## An Ex-TV Star on the Beach

Gardner ('Adventures in Paradise') McKay Goes  
Native in Caribbean Without a Script

By VINCENT CANBY

St. Maarten, N.W.I., Sept. 4.

Whatever happens to a television star when his series suddenly sinks beneath him?

Some, like Jackie Gleason, simply move on to other big- and small-screen roles. Gardner McKay, however, who skipped 20th-Fox's "Adventures in Paradise" for three stormy years in an ersatz South Pacific, has appropriately turned up in this remote corner of the equally tropical Caribbean, midway between the Virgin Islands and Martinique and halfway to an enlightened obscurity that could end any day.

Stripped of the "Tiki" (and also, apparently, of shoes), McKay, sporting a beard of near-Biblical proportions, has for the last several months been sailing through the little-known "back" islands (now becoming very much "in" because they are so far out), improvising a script that owes much to Kerouac but isn't without its touches of Lafcadio Hearn, James Michener and Louella Parsons. He left the states earlier this summer as a crew member in the Bermuda race, later turned up in the Bahamas and subsequently bummed his way by ship and plane into (Continued on page 37)

## 'Running Man' Crewmen Hurt in Plane Crash

Algeciras, Spain, Sept. 4.

Pilot John Crewdson and cameraman Johnny Harris were seriously injured this week when their plane crashed into the sea after taking off from Gibraltar airstrip to shoot a sequence for Carol Reed's "The Running Man," currently location filming in Spain.

The EP-9 single engine plane plunged into 15 feet of water from a height of 400 feet moments after the takeoff. The men were rescued by the airport emergency unit ten minutes after the plane hit the water. Crewdson, an experienced pilot, was stunting for Laurence Harvey, who is supposed to crash a plane into the rock of Gibraltar (The Prudential Life Insurance symbol) in the film which is ironically enough, the story of a daring insurance fraud.

There was one final ironic twist to the mishap. Cameraman Johnny Harris is the film's first unit photographer and ordinarily would not have filmed the aerial shots except for the fact that the second unit photographer is Spanish and therefore unable to work in Gibraltar.

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# DFZ'S TERRIF 'FOX'-TROT TEMPO

## Detroit's Double Standard

Although most censorship regulations are fraught with paradoxes, industryites feel that the prize for inconsistency must eventually go to Detroit's film licensing ordinance which provides for different licenses based on the fact whether a film is intended for "general exhibition" or for "art theatre exhibition."

Since there is no requirement that Detroit's art theatres must always be limited to adults only, the ordinance seems to be based on the assumption that art theatre audiences are just more sophisticated than those who go to conventional houses.

The Detroit situation was highlighted again recently when police censor originally okayed Joe Levine's "The Sky Above—The Mud Below" for art theatres only. Attorney Ephraim London, retained by Levine to fight the matter, was subsequently denied the opportunity to prove the patent illegality of the ordinance when the film was granted a general license after one letter from London to the Police Commissioner, pointing out the film's respectable background.

Thus the ordinance remains on the city's books, apparently because the police realize its illegality and won't risk a court test.

## Four Star Projects 2 or 3 Films At \$1,000,000 Per Next Spring

Hollywood, Sept. 4.

Four Star's upcoming fling into the feature film business should get started some time next spring, according to executive vice-president Tom McDermott, who said company is planning a definite schedule of two or three films in the area just over \$1,000,000 budget category annually.

At this point there are only two secure properties in the works, with a third untitled comedy in initial stages of preparation, exec stated. Two furthest along are the racing story "Carry Back," being scripted by Douglas Morrow, and "Nation of Sheep," William Lederer novel for which author has given them a screen treatment.

Studio has so far not assigned producers, directors, or other production personnel to any of the projects. However, McDermott pointed out "the top people now working in television are all former motion picture people." He noted at Four Star along "we have plenty of former Academy Award winning talent who know the business." Additionally, company is making deals with new people on basis of both television and picture work. One of significance in this area is director Sam Peckinpah. McDermott, however, said no decision has been made whether he will be used on any of the planned features.

While the executive said his company is aware features cannot be made on the same timetable as television, he feels strongly that "what we have learned in television can be greatly beneficial to our making features." He pointed out many people who have started in television have branched out into features—much like Four Star is now doing, too.

McDermott charged film business today is suffering as a result of earlier days that "got overly lush." He says it is now time to "get back to the economic basis of the business; to save money and time and make more pictures." He charges film business, like any other "swings from one extreme to the other." First "it is the businessmen and accountants who run it, then the creative guys." Big problem, as far as McDermott is

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## UA's 6-Month Net Up to \$2,003,000

After a provision of \$1,865,000 for income taxes, United Artists reports a net income for the first six months of 1962 of \$2,003,000, compared to \$1,893,000 for the like period of the 1961. UA's worldwide gross income also rose during the period, to \$62,066,000 from \$57,866,000 for the first half of last year.

This year's six-month net represents earnings of \$1.15 a share on the 1,741,473 shares outstanding on June 30, 1962. This compares with net earnings of \$1.09 a share for the first half of 1961, after adjusting the shares then outstanding to the number outstanding on June 30 of this year.

## Ballyhoo, Not D.T.'s

Chicago, Sept. 4.

Suburban Hillside Theatre staged one of those old cornball promotions for the first outlying run of "Hawaii" and found that they still work. House manager Bill Atkin painted an elephant pink, got himself arrested on a mock charge of inhuman treatment of an animal, and was sprung by house owner Oscar Brotman, an attorney, who argued that the pink hue was pure food coloring.

Silly, but it got a lot of coverage in the suburban journals out Hillside way, and so far as Brotman is concerned that's paydirt.

## Bronston Newie: Circus Film For Par With Wayne

Paramount this past week signed a deal with Samuel Bronston for the latter to produce an elaborate circus story starring John Wayne and others not yet determined.

Par president Barney Balaban said in part: "We hope that this picture will be the beginning of a long and successful association with Samuel Bronston Productions."

The Par press statement said it was "indicated that the multi-million dollar and widescreen attraction will be one of Paramount's most ambitious releases since 'The Ten Commandments' and 'The Greatest Show on Earth'."

The key angle, according to certain insiders, is that Balaban,

(Continued on page 11)

## KRAMER'S 'NUREMBERG' BEST 'SHOWCASE' YET

Stanley Kramer's "Judgment at Nuremberg" is proving the strongest attraction yet to play United Artists' Premiere Showcase circuit in the New York metropolitan area. Pic, which today (Wed.) starts in third week, will be held for a fourth week as it day-dates in 16 theatres, including the Astor on Broadway.

Three weeks has been usual Premiere Showcase run heretofore—and one pic, the Elvis Presley starrer, could only go two weeks. Unusual aspect of "Judgment" is that its Showcase release followed an eight-month hardticket run at the Palace.

"Judgment" rolled up a theatre gross of \$222,159 for the first six days of its second Showcase week (at 16 theatres), against a total of \$227,499 for the entire first week (at 14 theatres). Second week, of course, including Labor Day weekend.

## NO DELAYS ON BASIC DECISIONS

By VINCENT CANBY

The speed with which prexy Darryl F. Zanuck has moved to implement his plans for a "new" 20th-Fox is impressing even those industry skeptics who thought that Zanuck, bound by "old loyalties," would not—and/or could not—be able to take the drastic steps necessary to put the ailing giant back on its feet. The prexy, however, in less than a month has given solid substance to his general pronouncements on taking over the 20th leadership in July.

Having earlier (1) received the resignations and retirements of four of the company's top execs, (2) named Seymour Poe global sales veep, and (3) indefinitely postponed the production starts on three properties set to go in the immediate future, Zanuck Thursday (30) ordered the shutdown of the Hollywood studio except for those personnel engaged in editing and completing "Cleopatra," developing future tv projects or preparing screenplays for production after the first of the year. It's expected that more than half of the studio's 660 employees will eventually be pinkslipped.

The move is regarded as a prelude to the studio's going to a simpler operation in the future, with the company's product lineup swinging over to an increasing number of outside package deals.

This is all in line with Zanuck's July pronouncement to the effect that "old traditions for production, studio operations and domestic and foreign distribution are not only inefficient, they are obsolete."

With studio production activities thus at a standstill, at least until the first of the year, 20th's release schedule, which therefore has often tried to make up in quantity what it lacked in quality, is going to be stripped to the bone for the next 12 months, thus allowing the necessary emphasis to be put on the selling and merchandising of "A" pix which are now completed on winding up.

The tentative release sked will be: "Gigot," the company's principal release this fall; "The Lion," pre-release at Christmas, with general release around February; "The Last Days of Sodom and Gomorrah," the Christmas attraction; and "Nine Hours to Rama," in the spring. The schedule through August will include "The Leopard," "The Condemned of Altona" and "A Woman in July." Supplementing these pix will be the first roadshow dates of "The Longest Day," starting next month, with "Cleopatra" expected to have its first roadshow dates around Easter.

### Smaller Pix

There are also a number of smaller pix—foreign films acquired some time ago as well as a number of B's turned out by the studio under its earlier, haphazard production policy—which will either be played off or otherwise disposed of in the coming months. Anything the pix in this category bring in the way of revenue will be gravy for the company, since they figure in the sizeable writeoffs already made by the company to clear the decks for the Zanuck regime.

While it's emphasized that Zanuck and his No. 2 man, Seymour Poe, haven't set any hard and fast number for the total of pix which the company envisions for its future annual release sked, industry observers would not be surprised if 20th cuts to between eight and 12 "A" films financed by the company, with that annual total supplemented by acquisition of outside product. The emphasis, according to one source, would be on top stars and properties, plus screen techniques which cannot be duplicated on the home screen.

In his statement about the "limiting of studio activities" last week, Zanuck stated:

"My goal is to speed-

(Continued on page 18)

## Zanuck's SRO Press Conference

## A Farewell to Former Paris HQ;

## 20th's Horizons on All Fronts

Paris, Sept. 4.

### Zanuck's Nifty

Paris, Sept. 4.

At his press conference here yesterday (Mon.), 20th prexy Darryl F. Zanuck was asked whether he thought that Hollywood was "responsible" for the death of Marilyn Monroe. Prexy put his answer this way:

"To attend this press conference today, I had to delay my return to New York by one day. Now, if my plane tomorrow should happen to crash, and if I were killed, would you people be responsible for my death?"

The "new" 20th-Fox will not be remodeled along the lines of a "strictly United Artists type of operation"—that is, a company which only handles the product of independent producers, prexy Darryl F. Zanuck told a jam-packed press conference here Monday (3). Held in the upstairs room at Maxim's restaurant, the press conference drew between 130 and 140 members of the European press, reping newspapers, tv and radio, and was in effect, Zanuck's formal farewell to Paris before taking up his new residence in New York.

In answer to a question as to whether 20th was "heading towards a UA setup," the prexy emphasized that his order last week was only for the "suspension of operations" at the studio, probably for about six months.

He has not closed it, he said, adding that 20th "will always produce pictures of its own," with that schedule to be supplemented by outside product.

Zanuck said that of the 660 employees on studio payroll last week, about half already had received pink slips. When asked how he intended to keep the studio going as an economic operation, he answered, in effect, "By not having a lot of people on the payroll doing nothing." He said he couldn't yet estimate the monetary savings being brought about by current cutbacks in all areas of company operations, since a lot of severance pay is involved.

### Not Drastic O'Seas

Prexy said that personnel realignments on a worldwide basis would be effected by new global sales veep Seymour Poe, but that he, Zanuck, did not think there would be any drastic reduction abroad. Poe will survey the situation in consultation with the prexy and effect the necessary changes, "probably within about 10 months."

Even though 20th will not be moving any films into production for the next six months, Zanuck does not see the necessity for "any radical changes" in the company's release schedule in the next 10 to 12 months. Company has seven pix completed in addition to the two roadshow specials, "Longest Day" and "Cleopatra," which will give 20th a full program to merchandise in that period, he said.

Conducting most of the press conference in English, though occasionally lapsing into French,

(Continued on page 16)

## Par 2d Quarter Net Dips to 572G; See '62 Pickup

Paramount, being short on product, had a comparatively poor calendar second quarter. Earnings for this period, which ended June 30, amounted to \$572,000 equal to 34c a share, whereas the corresponding period of 1961 brought a net of \$1,970,000, or \$1.17 a share, including an investment profit of \$22,000.

First six months of 1962 accounted for a consolidated profit estimated at \$1,701,000, or \$1.01 per share, compared with \$4,420,000, or \$2.62 a share, in the first half of 1961. Latter figures include an investment profit of \$422,000, or 25c a share, on the 1,684,481 shares then outstanding.

Word within Par is that earnings will pick up as 1962 goes on because of the scheduled upbeat in releases. The fourth quarter particularly will see more productions going to marketplace than the last three months of 1961.

## C'RAMA'S REISINI ACCOLADES STEVENS

The head man at Cinerama sees an industry "milestone" in George Stevens' decision to lens the Biblical "Greatest Story Ever Told" in the wide-and-high C'rama process. Nicolas Reisini, president of C'rama, accoladed Stevens as a filmmaker "who has proven time and again, with his fine record of film achievements that he is today's Michelangelo of motion pictures."

Reisini quoted Stevens as saying "the enormous possibilities of Cinerama have not yet been fully explored and I am sure that in the future we will see the whole subtlety and complexity of the motion picture at its best on the Cinerama screen."

"Greatest Story," budgeted at \$12,000,000, is blueprinted to start a six-month shooting schedule in late September, first locationing in the Pacific southwest and then at the Desilu Studios in Culver City. Exhibition is planned for around Easter, 1964.

About 85% of "Greatest Story" is to be shot in the Hollywood area. Producer-director has stated he could save \$2,000,000 by working abroad but insists on the American film colony "know-how."

Reisini said Stevens sees Cinerama, "with what he will bring to it, not as a matter of tricks and devices, of slides and rides, but as a way of expressing his ideas and of bringing a great cinema story dramatically to the screen."

## PR Firm Enters Film Production

Arthur P. Jacobs, exec head of public relations for the New York-Hollywood-based Jacobs, McElwaine & Springer, is entering the film production field with director J. Lee Thompson. Pair are joining forces in a new indie production unit to make "I Love Louisa," an original screen story by Gwen Davis described as a romantic comedy-drama.

Film is slated to go into production in mid-1963 after Thompson finishes directing Yul Brynner in the Mirisch Co.'s "The Mound Builders" for United Artists. Thompson will direct "Louisa" as well as coproduce. He's currently completing editing of UA's "Taras Bulba."

Jacobs doesn't plan to give up his post with the pr firm, but says that the company is actually widening its horizons to include "production programs involving clients of the corporation in the fields of motion pictures and television."

No distrib auspices are yet set on "Louisa" which will be a joint venture of Thompson's JLT Productions and Jacobs' APJAC Productions.

## Peter Lorre—Between Chimp & Art

Veteran Performer Projects Own Prod. Team While Touring With Simian Co-Star

With some distaste, veteran character actor Peter Lorre last week told of the one-sided love affair which has sprung up between him and Chester, the so-called "human chimp," who is one of Lorre's co-stars in Irwin Allen's "Five Weeks in a Balloon." "I have no feeling whatsoever for him," Lorre said flatly, "but he is crazy about me," adding: "All degenerates are."

Having worked together for a number of weeks earlier this year while making the 20th-Fox film, "Chester, Fabian and Lorre" have recently been reunited by producer-director Allen for a series of personal appearances in connection with the picture. If it weren't for Chester, Lorre implies, he'd be having a jolly time. Chester, for example, had an accident on a lady publicist in Denver and Lorre agrees she had every right to be furious. He tried to smooth things over by telling her it was good luck. "Good luck!" she yelled. "With a monkey?" "Especially a monkey," Lorre, answered knowingly.

The career of the Hungarian-born, Berlin-trained star, whose professional life spans just about all the important developments in films during the last 35 years, is as active as ever. In the company of Allen, Lorre was due to visit a large number of the 120 theatres which are opening "Five Weeks" in the New York area this week. From New York they go to Chicago and Dallas.

The star has no particular desire to slow down. He would, in fact, like to form a production team to make some films of his own. Little known this side is the fact that in 1951 he made a picture in Germany, "The Lost One," a "psychological" anti-Nazi film which he directed as well as starred in. The picture, which cost something in the neighborhood of \$100,000, did great business abroad and earned a large measure of critical acclaim.

Lorre has never allowed the release of the film here. "I must be out of my mind—I own 60% of it," because he feels that it wouldn't be understood here, especially now. Lorre has no truck with the German desire for "forgiveness," and certainly would not forget the lessons learned from the Nazi era, but he doesn't think that dwelling—in the comparatively oversimplified terms of film—on the Nazi era can do much good for the Cold War effort in which we are warring West German aid. The most frightening aspect in Germany today, he thinks, is the inevitable cynicism, bred originally by Nazism and encouraged by their post-war affluence, a certain result of their strategic position between east and west.

### Idea of Production Team

Lorre's idea of a production team would be a small group of "dedicated" craftsmen fanatically interested in their work—"you would be fanatically interested or say out of it." He emphasizes that he has no beefs against Hollywood, which has been extremely good to him, but he feels the kind of filmmaking that interests him could not be done on the Coast. There, he says, the technicians are not so responsible to the director as they are to the heads of their departments at the studios.

That sort of organizational setup does not permit the kind of improvisation which he feels is necessary in good filmmaking. "You must have the kind of freedom which musicians exercise in a jam session," he said. In making "The Lost One," Lorre said he was pleased to find that some of the ideas he had been storing up through the years worked out very nicely. For one thing, instead of using assistant directors, he always had one of his two cutters on the set, watching the action and then knowing what he wanted for that bit of film. Hollywood union regs

would not permit such an operation, but it not only saved time, but made for greater unity in the final film.

Lorre remembers as one of the happiest results of film improvisation, John Huston's "Beat The Devil," which was a flop when first released "because they labeled it a melodrama" instead of the spoof it really was. He now understands that the picture is moving into the black and has become one of those pix which is constantly being called back "by special request."

The star has no idea when or if he'll ever get his "production team" organized, but the idea is perking. In the meantime, he's handholding a chimpanzee.

## Albany Diocese Raps Drive-Ins for Showing 'Poor White Trash' Pic

Albany, Sept. 4. The Evangelist, official weekly of the Albany Catholic Diocese, in an editorial singled out for special criticism the promotion and showing of "Poor White Trash" at several area drive-ins.

Declaring that "When responsible managers of drive-ins offer a bill of fare that is questionable in its moral standards or downright salacious, they bring into disrepute and odium a form of entertainment that strives to portray itself as ideal for family recreation." The weekly continued, "When these offending drive-ins flood the nearby communities with extravagant advertising geared with the hint of sexual disclosure as a come-on, to the inquisitive adolescents and morose adults hungry for vicarious thrills, they display a flagrant disregard for the moral sensibilities of the people they profess to serve." Also, "a complete lack of understanding of their responsibilities to the welfare of their fellow citizens."

"The managements of Fabian's Mohawk Drive-in at Colonie, Fabian's Saratoga at Latham, River-view at Rotterdam Junction and Auto Vision in East Greenvale are reprehensible in this regard in their promotion and showing of 'Poor White Trash,'" asserted The Evangelist. It opined, "Theatres that prefer such questionable fare should be avoided by all who have a respect for moral standards and an appreciation of their worth as intelligent creatures of God."

"Poor White Trash," independently released, is billed as "AMF Presents." The film stars Peter Graves—with Lita Milan, Douglas Fowley, and introducing Tim Carey. It reportedly had done business elsewhere.

## MGM Seeking to Sell 'Hitler' Pic to Indie

Having abandoned plans to make a feature based on William L. Shirer's "The Rise and Fall of The Third Reich," Metro now is willing to sell the U.S. and Canadian distribution rights to Paul Rotha's made-in-Germany documentary, "The Life of Adolf Hitler," to any interested indie.

Metro originally acquired the Rotha pic in order to use the footage in its adaptation of the Shirer book, which was to be directed by George Roy Hill utilizing documentary footage and staged sequences. Metro subsequently has been thinking in terms of a TV series based on the Shirer book.

### U.S. to Europe

Gene Allen  
Nate Bienstock  
Curtis Bernhardt  
Kermit Bloomgarden  
Martin Charnin  
Frank M. Folsom  
Prof. Robert Gessner  
Willie Gilbert  
Mrs. Harry E. Gould  
Joe Layton  
Sue Lyon  
Irving Mills  
Martin H. Poll  
Manny Reiner  
Igor Stravinsky  
Jack Weinstock

## Broke But Big

The talk is around about the two producers who were inclined to be just a little bit boastful about their respective financial conditions, no matter how dire the straits.

One of them offered this clincher: "I'm independently bankrupt."

## MPAA Keeps It a Secret But Gordon White Retires As Ad Code Administrator

Though the Motion Picture Assn. of America has not officially announced the fact, Gordon S. White, retired last Friday (31) as director of the Advertising Code Administration, MPAA silence has mystified traders, especially since the vet exec was tendered a farewell lunch by association toppers, including prexy Eric Johnston, and another lunch by the member companies' ad-pub committee.

MPAA research director Mike Linden, who has been attending to White's duties in recent weeks, is expected to be formally named to the post.

White joined the MPAA in 1943, after having worked as a newspaperman in St. Louis and Chicago and serving as ad-pub director for the old Educational Pictures.

## JOE LEVINE CO-OWNER OF NEW BOSTON ARTIE

Boston, Sept. 4. Park Square Cinema (nee Telepix), posh new first-run arthouse seating 300, is slated to debut here by Sept. 15. Owners are Albert R. Dayt; Joseph E. Levine, prez of Embassy Pictures and a Hub area exhibitor (per his Round Hill owner); and attorney Maurice Epstein. Dayt and Levine have another exhibition project on tap, the "piggyback" Cinema I-Cinema II (a la the new midtown Manhattan twins of the same names) slated for Kenmore Square. This was announced some months ago, but construction hasn't commenced yet.

Park Square will preem with blacktie gala, but initial pic still isn't booked.

## It's Now Miss Dee

For part of its "If a Man Answers" campaign, Universal has produced a five-minute color short on costar Sandra Dee titled "A Star Grows Up." It's intended to get across the message that Miss Dee, whose first screen appearance was at age 14, is now a mature lady, and should be accepted by audiences.

The reel briefly traces her career with use of clips from previous pix. Ross Hunter, producer of "Answers," does the narration. U is offering it to exhibs gratis (for use with or without the regular trailer), and is also distributing 16mm prints to schools, clubwomen and department stores.

### L.A. to N.Y.

Joey Bishop  
Gower Champion  
Paul Denis  
Richard Dunlap  
George Roy Hill  
Celeste Holm  
Peter Lawford  
William Link  
John Mills  
Otto Preminger  
Robert Preston  
Tony Randall  
Bobby Rydell  
Leo Samuels  
Dennis Sanders  
Edith Sommer  
Vivian Vance  
Joseph R. Vogel

### Europe to U.S.

Alan Bennett  
Dennis Clancy  
Peter Cook  
Irina Demich  
Fred Hift  
Grace Logan  
Jimmy Logan  
Margaret MacDonald  
Bobby McLeod  
Jonathan Miller  
David C. Moore  
Dudley Moore  
Jimmy Neil  
Olive Ogston  
Bob Russell  
Darryl F. Zanuck

## New York Sound Track

UA ad-pub vee Freddie Goldberg and chief lieutenants Gabe Sumner and Mike Hutner were almost run over the other lunchtime by a private auto at the Broadway corner near Lindy's. In the ensuing contretemps with the driver, a passing cop was called. His answer: "I'm sorry. This isn't my corner."

Irving "Bud" Levin, director of the San Francisco Film Fest, in town... Universal International homeoffice exec Joseph I. Mazer has just returned to New York after a four-week trip spent surveying emerging East and West African markets... Continental Distributing's "The Loneliness of the Long Distance Runner" will be the first attraction at the new Baronet Theatre, closed during the initial stages of the construction of the new Coronet upstairs. No date yet set, but it should be soon.

Mrs. Denise Breton, French secretary to Darryl F. Zanuck who came over with the 20th-Fox prexy, has been staying on during his commuting to Paris, but she herself must return to her family in France. Zanuck will bring over another Paris secretarial aide from his onetime French-based HQ.

Zanuck discovery, Irina Demich, and Mme. Leonard Gille, the French Resistance heroine whom Irina plays in "The Longest Day," arrived here Monday (3) for a seven-city tour on the film's behalf... Also coming in are George Axelrod, John Frankenheimer and Janet Leigh, whose "Manchurian Candidate" is set to be sneaked here next week. It's already been sneaked by no less a fan than President Kennedy, who had private showing at the White House recently... Shelley Winters off to Hollywood in preparation for the filming of Jean Genet's "The Balcony," which Joe Strick and Ben Maddow are making for Continental Distributing.

Rosalind Russell gets the "I Call On..." treatment by Pete Martin in the Satepost, a three-parter commencing with the Sept. 29 issue... "Boccaccio '70" voted pic of the month by the H'wood foreign press colony... Basil Dearden, director of the British "Life for Ruth" (about a religionist who declines blood transfusions for his dying daughter), planning to personally chaperone a print for the scrutiny of Gotham importers... It's a parlay for Garbo devotees—"Anna Karenina" at the Plaza, and "Mata Hari" at the New Yorker.

Original cast (Loren-Ekberg-Schneider) has been anglo-dubbing "Boccaccio '70" in Paris.

Peter Sellers, whose schedule is busy enough anyway, now finds himself listed as the star of a picture which won't be made—20th-Fox's now postponed "Ulysses" (originally a Jerry Wald project). A local spokesman for Sellers says that although he had been approached some time ago by Wald to do the film, Sellers had answered he couldn't answer until he had seen a completed script—which never was forthcoming. Nevertheless, it was Sellers whom 20th announced was the star of abandoned property. Such is fame.

It's getting so you can't rent an ordinary yacht these days. UA's Mike Hutner reports that he's had no luck so far in trying to line up a luxury vessel for a projected press party for "Phaedra," the Jules Dassin pic which has to with yachts and problems of the veddy, veddy rich. Said one yacht broker: "There aren't many around, and those who have them aren't desperate for the money you would pay to rent them."

Kirk Douglas, producer Edward Lewis and director John Frankenheimer are forming a new company to film the forthcoming novel, "Seven Days in May," due to start production early next year... Fielder Cook in town... Blake Edwards arrives Sunday (9).

American International Pictures' prexy Jim Nicholson hosts the press at lunch tomorrow (Thurs.) at—appropriately—the Sun Luck Restaurant prior to a screening of "Marco Polo"... The downtown Charles Theatre is seeking new indie and experimental pix for its 10th "Filmmakers Festival" now in progress and due to run through Sept. 19... A special homeoffice screening was held at the 20th h.o. yesterday (Tues.) of "Gigot" for 80 amateur tennis players from abroad, members of the President's People to People Sports Program.

William Satori, former European manager for Allied Artists International, will rep Medallion Picture in Europe, headquartered in Vienna... Lester Tobias, formerly western division account exec for Seven Arts, has been transferred back to the New York office where he'll be given a new sales post. Adolph Alden, formerly general manager of the Telenews Theatre in San Francisco, takes over the post as western division account exec. The 70-years-young Tobias began his show biz career starring in the Avon Comedy Hour, a Smith & Dale group.

Photographer Gordon Parks is back in New York from Rio with the final footage for "Flavio," Elektra Films' feature based on Park's Life Mag stories on the life of a little boy in the Rio favela slums... Albert E. Kahn, writer-photographer, for Simon & Schuster's upcoming "Days with Ulanova," and Robert Dowling, advisor on U.S. cultural relations with Russia, plan to produce a film on the Bolshoi ballerina using the more 5,000 photos taken by Kahn during his three years of work on his book... This year's Industrial Film and Audio-Visual Exhibition, combined with the New York Fest of commercial and industrial pix, will be held at the Barbizon-Plaza, Sept. 25-27... Union Films, recently acquired by J. J. Frankel, has U.S. rights to the new Bryanston production, "Strong Room." Incidentally, Peter Horner, prexy of Union, is in Venice for the current fest.

Nat Weiss, 20th-Fox publicity manager, back from his special "Cleopatra" chores in Rome and looking none the worse for wear. Wife Golda shortly resumes her duties in the picture department at This Week Magazine.

Director George Roy Hill flew into town this past weekend for talks with Ken Kesey, author of "One Flew Over the Cuckoo's Nest," which Hill will direct as a play on Broadway early next year. Kirk Douglas will star and Dale Wasserman is doing the legit adaptation.

Add exhibitors diversifying into politics: Albert M. Pickus, board member of TOA and a former prexy, who's the Republican nominee for the Connecticut House from Stratford. It's his first time out for elective office.

Morris Goodman, who reps U.S. pix in various o-seas markets and foreign producers here, switching from the Paramount to the Fisk building... Joe E. Levine tapped Fred Clark for a part in "Jeunes Filles de Bonne Famille," Embassy's upcoming coproduction with Parisian filmmaker Gilbert Bokanowski. Pic rolls shortly on the French Riviera... Samuel Bronston's Madrid base distributing "official" guidebooks to Peking in Madrid—the China city's recreation for "55 Days at Peking." Replete with map, points of interest, etc... New Yorker Dan Talbot's uptown revival house, skedding eight oldies from the J. Arthur Rank vaults ("Odd Man Out," "Lady Vanishes," "Passport to Pimlico," et al.) in the Sept.-Nov. period... And the Museum of Modern Art has started a skein of 10 Gene Kelly pix.

Henry Strauss at Columbia took note of a new Russian picture (Continued on page 11)

### N.Y. to L.A.

Janet Cohn  
Joan Crowley  
Peter Howard  
Claire Kenyak  
Peter G. Levathes  
Harold Stone  
Norman Twain

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In London  
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BERKELEY SQUARE, LONDON, W.1.  
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# 'NEW BREED' OF H'WOOD MOGUL

## Insider Stock Dealings

Washington, Sept. 4. Big buys of Cinerama Inc. by Robin International, and B. G. Kranze highlighted insider deals for July 11-Aug. 10 period. As reported by Securities and Exchange Commission Robin bought 60,000 shares through a trust or intermediary to raise total holdings to 316,050 shares. Kranze exercised option on 3,000 shares for total 6,500.

Nicolas Reisini, not listed as either buying or selling this month, has total Cinerama holdings of 350,000 shares.

Other buys and sells published by Commission, common unless otherwise noted, were:

Allied Artists—Roger Hurlock purchased 500 lifting total to 33,600. Roger Broidy picked up first 500 in trust holdings now added to 74,586 directly owned for total 75,000.

Columbia Pictures—Irving Briskin sold 200 leaving him 8,737.

Desilu Productions—Dixon Q. Dern bought first 100.

Esquire Radio & Electronics Inc.—William Dillingham purchased first 200.

Loew's Boston Theatres—Loew's Theatres Inc. through subsidiary picked up 350 for total 3,411 subsidiary holdings. Combined with 132,966 in other shares, grand total adds to 136,377.

Magnavox—David Martin disposed of 100 leaving him 3,504.

George Smith exercised option on 1,500 shares for total 1,626.

MovieLab Inc.—Herbert S. Camitta bought first 200.

Radio Corp. of America—Charles Denny sold 872 leaving him 4,668.

Rollins Broadcasting—Wayne Rollins as guardian bought 200 class B common boosting total to 7,680.

Stanley Warner Corp.—Charles McKhann disposed of 200 leaving him 300.

Teleprompter Corp.—Milton Hendler sold his 100 custodian shares by pledge. His other holdings are now 1,900.

Trans Lux Corp.—Harry Brandt individually bought 2,400 and through his foundation purchased another 600 while selling 1,700 foundation shares. His personal shares total 89,296 and his foundation shares stand at 44,527. His wife owns 16,065 and his corporations own 5,768. Brandt's grand total is now 155,656.

Traveler Radio Corp.—Joe Friedman picked up 200 in warrants for common stock, giving him total 6,400.

Twentieth Century-Fox Film Corp.—Robert Lehman purchased 7,500 for total 15,823.

Warner Bros. Pictures—Benjamin Kalmenson sold 1,200 leaving him 58,800. Herman Starr disposed of 2,000 with 190,000 remaining.

Jack Warner purchased 1,000 for total 1,134,260 personally owned plus 8,400 held in trust for grand total of 1,142,660.

Zenith Radio Corp.—Eugene Kinney disposed of 3,000 through trust leaving trust holdings at 17,409. Personal shares are 9,072.

Donald MacGregor exercised option on 2,700 boosting holdings to 8,850.

## UA Rolls With 11 Pix In Sept.

With the addition of five pictures which are due to start production in the next several weeks, United Artists will have a total of 11 film shooting during September, a considerable number in these days when some majors have cut their annual release sked down to between 12 and 15 pix.

UA projects getting underway this month include George Stevens' "The Greatest Story Ever Told", "Toys in the Attic," starring Dean Martin and Geraldine Page; "The Kingdom of Johnny Cool," starring Peter Lawford, and "Mouse on the Moon," with Peter Sellers, follow-up to "The Mouse That Roared."

Already in production are "It's A Mad, Mad, Mad, Mad World," "Tom Jones," "Flight from Ashiya," "Irma La Douce," "The Great Escape" and "Summer Flight."

## Trans-Lux Leases 4 Balto Downtown Theatres For 25 Yrs. in \$3.5 Mil. Deal

Baltimore, Sept. 4. Four downtown houses, the Hippodrome, Town, Aurora and Little, have been leased for 25 years by the Trans-Lux Corp. of N.Y. for \$3,500,000. Under agreement, Trans-Lux will control the properties, but ownership will be retained by Isador M. Rappaport, president of Rappaport Theatres.

According to Richard P. Brandt, president of Trans-Lux, the investment in downtown Baltimore was prompted by the "gigantic urban redevelopment plans" presently under construction in connection with the current modernization of downtown Baltimore. Brandt also said the four new Trans-Lux theatres will be restyled and modernized.

Four houses will be under direct supervision of Thomas E. Rodgers, v.p. of Trans-Lux and Ed Rosenfeld, now district manager of three Trans-Lux Theatres in Washington.

Hippodrome and Town are big conventional houses, while Aurora and Little are arties.

## Deneau New Sales Mgr. Of Continental Distrib

Sidney Deneau, who joined the Walter Reade organization as veep eight months ago, has been appointed veep and general sales manager of Reade's Continental Distributing Inc. He replaces Carl Peppercorn, who resigns effective Sept. 8 to join Embassy Pictures.

Prior to joining Reade, Deneau was veep and assistant general sales manager of Paramount Distributing Corp.

## Metro's 'Tarzan' Mops Up \$1,500,000 So Far With Multiple-Run Playoff

Saturation bookings come and they go and meanwhile Metro, which doesn't splurge much with the multiple-run idea, is doing surprisingly well with this marketing approach with "Tarzan Goes to India." Company source states this Sy Weintraub production has had a theatre gross so far of \$1,500,000 playing the multiples in the Carolinas, Louisiana, Texas, and around Los Angeles, Miami, Atlanta, San Francisco, Cleveland, Cincinnati, Buffalo, and Toronto.

Star of the picture is Jock Mahoney who has been on a 30-city promotional tour which will conclude in Gotham shortly. The "Tarzan" entry admittedly is no epic, of course, and in many situations, as it will in New York, skips the first runs to go immediately into the nabes. This perhaps is the most significant trade angle. Many of the showcases in key cities have the tall-grossing long-run product while the subsequent in many instances have been hurting for good commercial fare.

"Tarzan" competition wasn't too powerful. Further, it's appropriate for the school-holidaying kids, and the new Tarzan, Mahoney, while not an important name in the usual sense, is nonetheless Tarzan and his theatre appearances obviously helped.

MGM claims the grosses have topped everything the company ever has had on saturation selling.

## BIG PIC MAKERS SPARK INDUSTRY

By GENE ARNEEL

American film industry has its own brand of new breed, this being a group of filmmakers who see only onward and upward with the cinematic artform. They think big and they do big.

Nicolas Reisini, Samuel Bronston, Joseph E. Levine, Mirisch Bros., Ray Stark-Elliott Hyman and perhaps a few others are within the frame of reference. All have become known in the Yankee picture trade but to the general public in Tokyo, Bonn, Toronto, Rio de Janeiro and other global points, the man in the street, who's familiar with such names as Louis B. Mayer, the Warners, Darryl Zanuck, Adolph Zukor, Skouras, Goldwyn, Balaban, Cohn, might be likely to say, who they?

The aforementioned catalysts are pushing ahead with significant productions. They all seem chock full of confidence. Without them much of the vitality of the business would be lost, particularly in light of the suspension of operations at 20th-Fox and the immediately recognizable caution on the part of certain other studios.

Other names might be mentioned, of course. But for today at least, the spotlight seems to belong to those above because it's just within a relatively recent period that they became identified as American filmmakers of import.

Bronston seemed to come in from the wings a few years ago with "John Paul Jones," a Warner release that got little beyond no place. This producer, who operates in Spain, but is nonetheless very much a part of the American scheme of things, now has on the marketplace "El Cid" and "King of Kings." To what extent either of these will make money for Bronston and his co-investors is not a consideration; the main factor is the strong impact these two features already have had on the American picture business economy.

A significant point is that Theatre Owners of America, a forceful national exhibitor group, just two weeks ago asked Warners to step up the release of a picture titled "What Ever Happened to Baby Jane?" because these theatremen are very much in need of product.

Who can say how more pressing their problem would have been without Bronston, et al.

Bronston meanwhile currently has two more going, namely, "55 Days at Peking" and (in preparation) "Fall of the Roman Empire." After this on the blueprint are five more, at a reported combined cost of \$40,000,000, including at least one for Paramount release (separate story).

Speculative thought centers on whether any of these pictures, past-present-or-future, would come to be if it were not for Bronston.

Reisini's mainly known as an international financier via his own Robin International Corp. His name had been foreign to film commerce until just a couple of years ago when he acquired control of Cinerama. Cinerama meant little to most exhibitors in past because it could play only in specially constructed theatres—and play only travels.

Cinerama is now playing "Wonderful World of Brothers Grimm" in the States and has "How the West Was Won" completed and on deck. Specifically committed are Stanley Kramer's "It's a Mad, Mad, Mad, Mad World" and George Stevens' "Greatest Story Ever Told." Others doubtless will be added to the Crama-process production list. All of these have a story to tell.

Especially meaningful to all exhibitors is this "Grimm," "World," plus all other Crama futures are being so lensed that after the special three-way projections other widescreen prints will be available.

(Continued on page 18)

## British Film Fund Shells Out Total Of \$10,822,182 to Producers in Year

London, Sept. 4.

### Doctor, Get Me An M.D.

Minneapolis, Sept. 4.

During the current run of "The Interns" (Col.), the State theatre here has its ushers dressed like doctors and its feminine cashiers and concession-stand young women attired like nurses. But on one occasion when medical aid was needed for a patron, they, of course, couldn't fill the bill.

This occurred after a young audience member, about 17 years old, started to feel sick during a birth-of-a-baby sequence and, leaving his seat, stumbled up the aisle, finally passing out. Real doctors were called to minister to him.

## Crama Strictly 'Family': Reisini

Cinerama is to be a "family" kind of screen presentation and never anything more so long as Nicolas Reisini has his way. Reisini is president and controlling stockholder.

Associates of his made this point in connection with rumors that 20th-Fox's "Cleopatra" might eventually wind up as a Crama offering via the print reduction process.

In scotching the rumors they also made the significant point. They said Reisini is bent on having all Crama pictures acceptable to kids and adults alike. There shall be no bosomy gals, no seductresses, no sexy stuff of any kind on the massive Crama screen.

## Embassy Romancing N.Y. Legit Brokers Via O'Neill Pic Screenings

For its upcoming readshow, "Long Day's Journey Into Night," distrib Embassy Pictures has taken the unusual step of wooing the downtown New York ticket brokers via a series of screenings.

As a group at least, the ticket middlemen are usually sloughed where reserved-seat film engagements are concerned. But they could be important, as Embassy obviously figures, for the reason that having seen the pic they should thus be able to do a more effective job of filling the new Loew's Tower East arter, which debuts with "Journey" Oct. 10.

Distrib has been carrying on the romance to the extent of splurging for post-screening cocktaileries at plushy midtown dineries. So plainly it's counting on the brokers to come up with that old cooperative spirit.

Additionally, Embassy got the theatre club of R. H. Macy's, the big department store, to retail "Journey" tix. This marks the first film taken on by the club, which normally lists the legit shows.

## WB Rah-Rahs 'Razz' In New Sales Drive

Warners this week got underway with a five-month sales drive—Sept. 2 to Feb. 2—and it carries a "Welcome to Razz" banner. The tag is in reference to Morey (Razz) Goldstein, who recently joined the company in a switch from Allied Artists, as general sales manager.

Ben Kalmenson, exec v.p. of WB, wrote a letter to all exhibitors telling of the campaign, expressing confidence in Goldstein and suggesting that big things ought to be doing with such pictures as "The Music Man," "Chapman Report," "Gypsy," "What Ever Happened to Baby Jane?" and "Gay Purrree."

WB sales personnel will collect \$35,000 in prize money, the winners to be selected on the basis of billings records.

British Film Fund Agency is to shell out a total of \$10,822,182 in Levy payments to local filmmakers, re. the year ended October, 1961. This is \$342,824 higher than for the previous year. Statistics are contained in the just-published Fourth Annual Report of the BFFA, set up by the government to distribute to producers the Levy coin gleaned from theatres seat sales.

Report states that 12 payments amounting to \$10,338,474 have already been handed out (final pry-up for the year is not expected until March 1963), of which \$8,153,001 was paid in respect of highest pix (including newsreels), \$1,291,069 went to lowest cost films, while shorts garnered some \$894,404.

Actual Levy coin collected reached a new high of \$11,275,972. But expenses took a \$216,681 bite out of that total. BFFA also made a \$350,000 payment to the Children's Film Foundation during the year under review.

Accounting for all fiscal liabilities, BFFA still has \$2,264,901 in the bank.

## Col Tells Gene Barry To Keep Cameras Off Synanon Foundation

Hollywood, Sept. 4.

Columbia Pictures has notified Gene Barry of exclusive ownership rights to story of the Synanon Foundation Inc. of Santa Monica, temporarily at least squelching plans earlier announced by Barry to use the organization as part of his upcoming indie film, "The Fix."

In a letter from Billy H. Hunt, of Columbia legal dept., studio informed Barry of agreement dated June 25, 1962, under which Columbia and Richard Quine Productions had acquired "sole and exclusive rights" to portray and depict the famed narcotics rehabilitation institution. Hunt said studio had already incurred a financial investment and said they will "take whatever legal actions are necessary and appropriate to prevent dilution of rights."

Barry had been prepping filmization of "The Fix," by Jack Usher, through his Barbety Productions. Story involves use of an institution similar to Synanon and through a spokesman he said he had talked to the Synanon people some time ago to use their facilities. Picture, which will be produced by Robert Welch from his own screenplay, has been delayed, however, until Barry completes starring role in Martin Melcher's legit production "The Perfect Setup," due for Fall opening on Broadway.

Barry left yesterday for "Setup" rehearsals.

## SAG Fines 5 Members For Non-Union Work

Hollywood, Sept. 4.

Trial board of Screen Actors Guild has fined five members \$500 apiece, with \$400 suspended, for having been found guilty of conduct unbecoming a SAG member for working in a picture made by a non-union producer and accepting sub-standard wages and working conditions.

Quintet included Rue McClanahan and King Moody, present at hearing, and Michael DeCarlo, Mary Gay Gordon and Will Gregory, who did not attend. Each was suspended from Guild until \$100 is paid. Trial board also ruled that the \$400 balance would become payable if the actor again should be found guilty of conduct unbecoming a Guild member.

Picture in question was produced by Paul Leder, who refused to sign a Guild contract. Guild reps found film in production in a courtroom at Huntington Beach, 45 miles from Hollywood.

## Venice Film Fest Reviews

### In Competition

#### Lyudi Y Zvery (The Men and the Beasts) (RUSSIAN)

Venice, Aug. 29.  
Sovexportfilm release of a film by Gorka-DEFA coproduction. Features: Nikolai Eremenko, Tamara Makarova, Jeanne Bolotova, Tatiana Gavrilova, Vitaliy Doronine, Sergei Gerasimov. Written and directed by Gerasimov. Camera, Vladimir Rappoport; music, A. Kachaturian. At Film Festival, Venice. Running time, 190 MINS.

Massive and lengthy Russo pic with little basic appeal to Western audiences though elaborately produced and diligently acted by a strong cast. Main interest however lies in approach to story, which deals with problems faced by a war vet who has spent 17 years outside Russia in quest of a future.

His travels have taken him from the Sudan to Canada, from Argentina to Hamburg (apparently without visa problems or work permits) where he's been able to glimpse a mainly corrupt and debauched capitalist world at work and play. Once home again, he's treated with suspicion by most because of his absence, including his brother, who hasn't the courage to openly embrace him. Story is unfolded in flashback as he hitchhikes homeward with a couple, mother and daughter, who ply him with the appropriate questions.

Good stolid performances are offered by Nikolai Eremenko, Tamara Makarova, Jeanne Bolotova, and others, while other credits are good. Director Gerasimov's script is often redundant, while his picture of western life is cliché-ridden. Two fellow-escapees from Russia are typically depicted as drunken, money-mad opportunists, and the emptiness of the free world, as a clincher, eventually drives him to near suicide. He is cured only by a hasty return to his Soviet homeland.

Film's foreign locations included East Berlin's DEFA Studios (for the Hamburg sequences) and three weeks in Cuba to film bits set in Argentina. Hawk.

#### Sarang Bang Sonnim Omoni (My Mother and the Roomer) (SOUTH KOREAN-SCOPE)

Venice, Aug. 29.  
Shin Film release and production. With Choi Un-Hi, Kim Jin Kyu, Chun Young-Sun. Directed by Shin Sang Ok. Screenplay, Choo Yo-Sup; camera, Choi Soo Yong; editor, Shin. At Venice Film Fest. Running time, 105 MINS.

Film has a nice feel for character and situation with some beguiling moppet work, but it does not possess that extra insight or dramatic plus for any art chances abroad.

A little girl, living with her widowed young mother and who had never known her father, tells the story. A boarder comes to the house and he falls for the mother and vice-versa. But the old mores in the village frown on widows remarrying and the mother-in-law, a power in the family, is also against it.

The little girl's love for the

man, a scandal that is cleared up, and the mother-in-law coming around, leave things open for them. But the mother can not yet break with taboos. However, there is an inkling she will as the pic ends. The theme is probably a more pungent one in Korea but the scene setting and the feel for the place and people make it acceptable anywhere.

Technical credits are good and this may foreshadow a growing Korean pic industry of worth in the near future. Mosk.

#### Smog (ITALIAN)

Venice, Aug. 29.  
Titanus release (Metro in rest of world) of Titanus-Metro production by Goffredo Lombardo. Features: Enrico Maria Salerno, Annie Girardot, Renato Salvatori, Susan Mueller, Isabella Albonico, Joan Houseman, Len Lesser, Peter Howard, Michele Guarin, Fred Catania, Casey Adams, Peter Opp, Graziella Granata, Lorendana Capelletti, M. Brigham, Billie Scheiner. Directed by Franco Rossi. Screenplay, Rossi, P. M. Pasinetti, Franco Brusati, G. D. Giagni. In collaboration with P. F. Campanile. Massimo Franciosa. Ugo Guerra; camera, Ted McCord; music, Piero Umiliani; editor, Mario Serandrelli. At Film Festival, Venice. Running time, 100 MINS.

Another prestige item in the successful Titanus-Metro program, destined for specialized bookings outside Italy. Despite its noteworthy merits, slowish pace and diffused impact, somewhat in the manner of Michelangelo Antonioni's films, make a hard sell necessary. There's a curio angle which could help exploitation: pic was entirely shot in the Los Angeles area by the Italian company, first such case.

Story deals with brief Los Angeles visit, prompted by delayed plane connections, of a fast-rising Italian lawyer (and political climber) headed for Mexico City on business. He meets some Italians who work in L.A., tags along with them on some visits and parties. Gabriella (Annie Girardot), an Italian emigrée who's found a solid niche in the U.S., briefly falls for the lawyer, but drops him for her more instinctive boy friend (Renato Salvatori) when she realizes the lawyer's empty ambition.

Pic development is deceptively bare, only slowly unfolding its indirect slap at current Italian social-political trends personified by the gutless, calculating, ever-compromising lawyer. By contrast, director Rossi depicts the Yank setting with tongue-in-cheek but loving care. His Americans, as contrasted to the visiting climber, are direct, sincere, spontaneous denizens of another, freer world, one which he will never understand, but which Gabriella, in her search for herself, may eventually adopt. Acting by Salerno, Annie Girardot, and Renato Salvatori is uniformly apt, ably backed by a Yank cast recruited on the spot.

Ted McCord rates an extra bow for his striking lens job of deliberately surreal Los Angeles area backdrops, chosen by Rossi. Though it's planned that way, some of the long bridge sequences and linking shots of car rides through L.A. are repetitious and overlong, and some trimming could only help general audience reaction. Hawk.

### Out Of Competition

#### Electra (GREEK)

Venice, Aug. 26.  
J. N. Film release and production. Stars: Anna Synodinou, Thanos Cotsopoulos; features, Kasia Panayotou, Theodoros Moridis, Vassilis Canakis, Ely Vozikladou, Pitsa Capitsineia. Directed by Ted Zaias from the stage production by Takis Vourzidis. Screenplay based on the tragedy by Sophocles; camera, G. Epitameitis; editor, E. Siaskas. At Venice Film Fest. Running time, 115 MINS.

Noted Greek director Michael Cacoyannis' adapted Euripides' antique tragedy play "Electra" to film terms this year for an award at the recent Cannes Film Fest. and now comes Sophocles' "Electra" which remains a filmed play by the National Greek Theatre. Latter looms mainly a fine educational bet, a language entry, for

tv use, and for specialized theatrical release with legit buffs the main target.

However this manages to can the play without losing its intrinsic values due to the expert performances primarily. A short documentary look at the ancient Epidaurus Theatre where it was filmed and an acceptable if didactic explanation of Greek theatre precedes the play itself. Then comes the play.

Electra, daughter of Clytemnestra who slew her father with her lover after he came home triumphantly from the wars when she was a child, has waited since childhood for revenge. Though living with her mother she damns her eternally and awaits the return of her brother Orestes to take vengeance.

He returns but is passed off as dead by a friend to allay suspicions. But he finally reveals

himself to Electra and slays the infamous mother and her lover. Shot with the audience in view, at times, this relies wisely on the play which has the tautness, depth and expertise in acting to have it come through in this filmed form.

Anna Synodinou is a moving Electra devoured by the need to avenge her father's death and subordinating all reason to it. Her sister stands for reason but the destinies are worked out inexorably and this creates the state of pity and terror as it comments on the human condition. The people are trapped in mortality but can still act and try to exert a humanity no matter the horror of their actions.

The massive three-door palace front to the round stage is effective scenically. The well rehearsed troupe is expert and the Greek chorus takes on a life of its own besides commenting on the action. Sometimes shots do not match but at times the combination of the audience and play, and sudden cuts from long to close shots, give an intensity that overcomes the essential second hand photographed legit aspect of the undertaking.

It is worth putting on film and Ted Zarpas has wisely kept from trying to make it all filmic or trying to cover up its play origins. It speaks for itself with moments of dramatic intensity and the inevitable static moments. But, overall, this shapes a neat cultural gambit with enough power in its film form for arty use. Mosk.

#### Cuando Estallo La Paz (When Peace Breaks Out) (SPANISH)

Venice, Aug. 27.  
Soraya release of Cinearte production. With Laura Valenzuela, Augustin Gonzales, Jose Isbert. Directed by Julio Diamante. Screenplay, Diamante from the book by W. Fernandez Florez; camera, Manuel Rojas; editor, Gaby Pemena. At Venice Film Fest. Running time, 95 MINS.

Satire on war profiteers has a witty flair for recreating the Spain of the 1920s plus some telling hoots at human foibles. But much of its targets seem too generalized, and in specific cases too sectional, to give it the overall bounce, wit and drive for untoward foreign changes. It looms mainly a language possibility.

A small imaginary Spanish town gets shaken out of its torpor during the First World War when people take sides for the Germans or French. Friends become enemies, some take advantage of it, others brave social taboos, and it all completely upsets the life of the hero who loses his girl, goes to prison and finally ends up a lonely old man.

For a first film it displays a director, Julio Diamante, who has a nice feel for revealing comic characterization. But there is also a tendency to repeat gags and allow characters to remain sketchy and perfunctory. More firmly developed scripts, and more incisive pacing could make his future pic more negotiable internationally.

As is, it could have some controversial aspects on its home-grounds where it looks at bureaucracy and profiteering may hit closer. It is technically good, amiably played, especially by Jose Isbert as a cantankerous Germanophile, and a seemingly freer type satirical pic from Spain. Mosk.

#### David And Lisa

A U.S. indie that treats mental derangement with tact and insight. Could be an art entry on its subject.

Venice, Aug. 27.  
Peter Heller-Lisa and David Co. lease and production. Stars: Keir Dullea, Janet Margolin; features, Howard Da Silva, Neva Patterson. Directed by Frank Perry. Screenplay, Eleanor Perry; camera, Leonard Hirschfeld; editor, Irving Oshman. At Venice Film Fest. Running time, 85 MINS.

Tact, taste, insight and forthrightness make this one of the most incisive and original films treating mental problems to come along in some time. Its theme and combined fine thesping and mounting could slant this for specialized art chances as well as regular programming.

A young man is brought to a mental home by his doting mother. He seems intelligent, haughty and sophisticated. But he can not bear to be touched by anybody. He keeps aloof from everybody but

slowly begins to accept and talk to the head psychiatrist.

He is worshipped by a younger boy and becomes interested in the case of a schizophrenic girl called Lisa who talks backwards in rhyme and takes herself for two girls. He manages to get to her and both are aware of each other's weak spots.

But as he progresses he gets frank with his social climbing, snobbish mother and she takes him out of the home. But he relapses and comes back on his own. A crisis, which has Lisa running off, also helps him make a first move towards allowing himself to feel something for somebody and perhaps put him on the road to recovery.

Film appears clinically observant and authentic and is refreshingly free of jargon and pseudo-psychodramatics. It does have a tendency to be too spare and make each scene a point about psychotic behavior or reactions to it by outsiders. This sometimes forces the dramatic and documentary unfolding of the boy's and girl's reactions.

But there is no forced love affair or cliché suspense aspects. Keir Dullea has the knifelike, frigid presence that is right in his case of bottled up feelings that have made him fear death and any human emotion. A scene between himself and his father also has a poignant tug. Even some comic scenes are in keeping with the subject.

Yet the scenes between him and the doctor, and him and the girl, have the most validity and give the film its main appeal. Howard De Silva has the seeming detachment, tempered by a wary humanity, to get the boy to finally reveal himself and Janet Margolin has the touching disorder and mute need for help required for the part of the girl.

For a first film Frank Perry shows a concise feel for making the telling points in each scene. A tight ordered script by Eleanor Perry also helps. It was taken from a book by a practicing psychiatrist.

Lensing has a fine snap and atmospheric feel and editing is crisp with music sometimes too insistent. In short, this is a thoughtful filmed case history with the right balance of the clinical and the human. The depiction of dreams, advance, revelation and realization are relevant and revealing throughout. Mosk.

#### Los Inundados (The Flood Area) (ARGENTINE)

Venice, Aug. 26.  
America Nuestra release and production. With Pirucho Gomez, Lola Palombo, Maria Vera, Hector Palavecino. Directed by Fernando Birri. Screenplay, Birri. Mateo Boz; camera, Adelqui Camuso; music, Ariel Ramirez. At Venice Film Fest. Running time, 85 MINS.

A new director displays a comedy flair, wit and observation that make this social comedy palatable. Though pleasant, it sometimes has a tendency to repeat effects which make this more a lingo entry than an art possibility. But right handling could have this a specialized entry if well placed and plugged.

A group of poor people who live in mud and straw huts on country flatlands get washed out by a flood. They are rescued by the militia and then become public charges. These good natured, simple people then are used by local politicians and finally driven off their new squatter quarters.

But some persist and one family finds itself hooked to a train after sleeping in an old car. They are shunted about as their case is trying to be solved and finally end up in their old house wondering when another flood might send them off again on a wondrous trip.

Main appeal of the pic is in its clever pacing and satiric bite. It takes its potshots at human pettiness, bureaucracy, governmental sloth and human foibles with unerring rightness but without any bitterness or cynicism. Result is an earthy pic that manages to show concern and affection for its characters without archness.

The fat, doughy mother, the fey father, the lovestruck daughter and the many kids are all well limned as are others. Reminiscent of good depression Yank comedies, this has a solid foot in today's Latino problems with the right mixture of satire and pace. When

(Continued on page 16)

#### Jigsaw (BRITISH)

Excellent police yarn showing the tracking down of a murderer. Has an almost documentary flavor, with plausible performances and crisp script. Sound British marquee value and a good bet all round.

London, Aug. 22.

BLC release of British Lion-Britannica presentation of a Val Guest production. Stars: Jack Warner, Ronald Lewis, Yolande Donlan. Features: Michael Goodlife, John Le Mesurier, Moira Redmond, Brian Oulton, Ray Barrett, John Barron, Joan Newell, Graham Payne, Norman Chappell, John Horsley, Charles Houston, Reginald March. Produced, directed and written by Val Guest. From Harry Waugh's novel, "Sleep Long, My Lovely"; camera, Arthur Grant; editor, Bill Lenny. Reviewed at Columbia Theatre, London, Aug. 21, '62. Running time: 107 MINS.

Det.-Insp. Fellows	Jack Warner
Det.-Sgt. Wilks	Ronald Lewis
Jean Sherman	Yolande Donlan
Clyde Burchard	Michael Goodlife
Mr. Simpson	John Le Mesurier
Mr. Simpson	Moira Redmond
Mrs. Simpson	Christine Bocca
Frank Restlin	Brian Oulton
Sgt. Gorman	Ray Barrett
Andy Rosch	Norman Chappell
Ray Tenby	John Barron
Mrs. Banks	Joan Newell
Mr. Bunnell	Peter Ashmore
Hilders	Reginald March
Mr. Blake	Graham Payne
Chief Constable	Robert Baylan
Supt. Ramsey	John Horsley
Glazier	Gerald Cempion
Dr. MacFarlane	Robert Moore
Garage Foreman	Charles Houston
Porter	Timothy Bateson
Luggage Clerk	Harry Brunning

Without sensationalism Val Guest has spun a first-rate detective thriller which has the authentic stamp of a documentary in its attention to detail. Plenty of red herrings keep the audience alert and, though Guest resists the temptation to show the murderer at work and his subsequent cutting up of the body, he still provides customers with plenty of excitement as they guess "whodunit" and how. As an example of the technique of the cop, stripped of glamor, at work "Jigsaw" rates generous critical nods. Longish cast is okay for British consumption, but may be short on stellar value abroad.

What seems a routine shopbreaking job leads to discovery of an ugly crime. The police machinery slides smoothly and patiently into action. There is a surprise false lead to the identity of the victim, suspicion falls heavily on a traveling salesman but he is cleared and, once again, the cops are left without a clue as to the victim or the likely killer. When, eventually, the right man is brought in the police are unable to break his story until a slick twist at the end trips him up.

Males in the audience will identify themselves with the cops as they go about their task, and most will be pretty glad that they're not involved in a job that brings more headaches than glamor, more perspiration than sudden inspiration. It's a question of sifting resifting, asking questions, following up apparently hopeless clues, waiting for a break and being able to recognize it when it comes. Made with the full cooperation of the Brighton police "Jigsaw" should give a boost to the citizens' pride in the detective force. Guest has written a tight, smooth script in which most of the characters are completely recognizable as ordinary human beings instead of glamorized molls and crooks. The clues never lead to sleazy underground night clubs or saloons. In fact, there's not an obvious jailbird among the entire cast. He has also directed sharply, getting away to a sock start and keeping atmosphere alert by astute cutting.

Jack Warner, who on BBC-TV is the w.k. cop, P. C. Dixon of "Dixon of Dock Green," has been hiked to Detective-Inspector. He's a dedicated policeman whose theory is that "there's always a road between killer and killed. One's just got to ask enough questions. Human, workaday dialog helps Warner to sustain the role credibly. Ronald Lewis is also okay as his patient young assistant, Michael Goodlife has some rich moments as the suspect Lotherio of a traveling salesman and he brings a nervy intensity to the role which is a neat foil to the police calm. Moira Redmond as the victim.

Yolande Donlan makes a guest appearance as the fading young spinster who has a brief, bitter-sweet affair with the murderer and, unsuspectingly, escapes being his second victim. Miss Donlan gives striking evidence of her own contention, that she need not be restricted to dizzy, dumb blonde roles. This is a part flecked with pathos and vouchingly played. Rich.



# H'WOOD 'BUYS' GOLDWYN CODE

## Gondola Gleanings

Venice, Sept. 4.

Few Yank film buyers here during first week of fest, especially when compared to other years: Ilya Lopert, Richard Davis, and George Margolin practically holding the fort alone while waiting for second "wave". Conversely, press total has again risen, with U.S. and Britain, especially sending more scribes than before. Lillian Ross of New Yorker Magazine, a first-timer, taking busy notes of fest doings. Another first is RAI-TV's non-competing entry "The Long Road Back," a moving, hard-hitting anti-war document relating W.W. II experiences and the long wait on part of Italian soldiers before returning home. First time a tv film of feature length has been screened at Venice, and to big applause.

Franco Rossi will make his next pic with Gina Lollobrigida. It's called "Il Disgelo" (The Thaw) and relates story of society woman who falls in love with a communist. Galatea will produce in late fall.

Anna Moffo, the Metopera star, makes her first film this fall for director Giancarlo Zagni: "The Widow." Pic, in which soprano doesn't sing a note, will be made in Sicily. James E. Nicholas, a Jersey City film exhibitor, produced the Greek entry here, a filmed version of Sophocles' "Electra" shot at Greek National Theatre in Epidaurus. Another American, Ted Zarpas, directed.

James Mason slated to arrive in Italy soon for a Sept. 10 start at Augusta Naval base in Sicily. W.W. II naval tale will be produced by Galatea, with Charles Friend directing and Lilli Palmer, Gabriele Ferzetti, and Valeria Fabrizi featured. Other locations are at Tangiers, with interiors in Rome.

Ten dollar tab for tickets on opening night here, but going rate was \$15 and up. Subscription to all shows costs some \$100 for the duration of fest. Fest has new staff of translator guides to help visitors around premises. Carlo J. Arconti, whose "The Time and the Touch" (N.V. Productions) is one of the noncompeting U.S. entries here, is actually Benito Alazraki, the Mexican director whose first film, "Raices" (Roots) won a prize here in 1955.

Martin Jurov to Rome to prep "The Pink Panther" for an Italian start. Joseph Besch, who recently resigned from Astor Pictures, visiting fest. 30th Anniversary Stamps sold like hotcakes here, with first day covers exhausted almost immediately. "Term of Trial" the British entry here gets a Sept. 28 Italo release by Warners to cop Festival impact, but Dina DeLaurentis, who reportedly planned to release Orson Welles' "The Trial" in mid-September, may also be stymied by delay in print of pic, which still makes pic's presentation at Fest (Sept. 7) dubious.

Based on previous years' experiences, here are some Venice Festival figures: 3,000 spectators per night (including Film Palace and outdoor Arena); 130,000 feet of film in 1961, more this year; 7,000 minutes dedicated to projection of oldie pic; ticket sales bring in about \$1,600 per day; about 300 people are carried on "officials" list, some 500 on journalist rosters, plus some 70 photographers; a very rough estimate of paper handouts on various pic is 100 pounds; in 1961, press wireless facilities (dislocated from Rome and housed in own office in film palace sent some 1,112,000 words during run of fest; \$1,600 is spent each year for a fresh paint job on pic palace; lighting effects, air-conditioning, overhead etc. costs fest about \$5,000; the Gold Lion of Mark is valued at \$1,600; the Silver Lions (4) at \$800 each; the two Golden Volpi Acting Trophies at \$300 each. Total Venice budget (unofficial), including 12 all-year employees, 10 runners, 44 ushers and usherettes, 27 projectionists, is around \$160,000 per year.

"David and Lisa," Frank Perry's much-acclaimed Yank-made indie, was brought in for \$210,000 and shot in Philadelphia area with full union participation. Jury, which expected to see the usual 14 features this year, must instead see 13 more features, total of those competing for first film honors in the otherwise noncompeting Information Section. Bdt Argentina's Leopoldo Torre Nilsson, on jury last year and competing with "Homage During Siesta Hour" this year, prefers jury duty to participation.

No confirmation to rumor that Venice preselection group at first wanted to invite only 10 features for the 14-day event, but talk has sparked conjecture game: which four pic would have been eliminated? Also on subject of selections, it's known that Britain selected "Quare Fellow" in lieu of "Term of Trial" but fest preferred latter, but it's less well-known that Sweden and India turned down Venice bids for certain pic (no reason given), while another, Peter Brook's "Lord of the Flies," shot in the Caribbean, was ostensibly not finished in time for the local event.

John Cassavetes, who shoots "The Idol" in Italy this fall for Carlo Ponti, expected for fest look-see. Other late arrivals, besides those already announced: Jeffrey Hunter in Rome for Adelphia's "Gold for the Caesars"; Alida Valli, Jack Palance, Anita Ekberg, Bob Wagner, with Sophia Loren expected for wind-up night of fest (Sept. 8). Peter Glenville also here for "Term of Trial" presentation.

Embassy's Murray Marcus here with Bob Edwards for his first territorial o.o., company's Leonard Lightstone expected in before end of fest as are J. Jay Frankel and others from the New York pic set. Venice Fest turned down a pic (not American) with a star of world renown on mere artistic basis, though the promised presence of that star (if pic was shown) would have added further sparkle to event's lighter side. There are precedents whereby "Lolita" might still have been shown here as both U.S. and British: "Savage Innocents" which like "Lolita" had a major U.S. release was shown at Cannes under duplicate nationality, even though made under British quota coin arrangements. And a film classed as Italo-British, "Romeo and Juliet," won the Grand Prix in Venice in 1954. "Lolita" finally run here as an "A.A. Production-Transworld Pictures" production, dropping the Seven Arts-Metro tag so as not to prejudice its British standing.

Alida Valli may return to Hollywood in late fall for her first pic there since "The White Tower" in 1950, she's reading script on project now here for premiere of her Argentine-shot "Homage at Siesta Time," she's since done "Valley of the Swords" in Spain in English language. Her Cannes acting kudo for "Une si longue absence" two years ago has kept her busy in various areas, but strangely not in Italy where she's been a leading star since the early '50s.

Fourteen Soviet journalists made trek to Venice this year, first time the USSR has devoted such attention (usually local correspondents and/or stringers were used) to Venice. There's also been a rise in Italian and British coverage, with Italo papers often sending three critics: one to handle pic in competition, another for non-competing pic, still another for color pieces. Annette Andre goes to London after pic work in Rome to do "Vanity Fair" on stage. GAC has also signed the Australian actress to its books in Rome.

## BUT SKEPTICAL AT WORKABILITY

Hollywood, Sept. 4.

Samuel Goldwyn's recommendation for an industry Code of Ethics last week drew praise, albeit some skepticism as to its workability, from a general representation of film leaders. It was evident that most of the executives polled by VARIETY were in agreement with the values expressed by Goldwyn. All asserted they would be willing to meet together in an effort to develop such a program.

While Goldwyn, in initially revealing his thoughts on the matter declined to name any one person he felt could handle a coordination or supervisory job in establishing his Code, the executive later replied to a direct question from VARIETY that "I have every confidence that Y. Frank Freeman, as chairman of the board of the AMPPE, could get this project underway."

Freeman earlier had been among those polled on the subject of the Code and had told VARIETY he would study and digest the proposal of such a Code while on a current vacation but, at this time "had no comment to make." He did not indicate if he and Goldwyn had discussed it.

Significant among other reactions was comment from a Screen Producers Guild spokesman who noted the Motion Picture Industry Council, formed years ago but suspended three years ago for lethargy, which operated 10 years to represent management and labor in areas similar to Goldwyn's proposed Code. Speaker said SPG "has long formulated a code of ethics; we believe in it and everybody should be in one and operate (Continued on page 18)

## 'West Side Story' Mops Up At O'seas B.O. and Also Cops German Tax Break

United Artists' "West Side Story," which is confounding tradition by becoming a huge boxoffice success abroad even though a musical, has just been granted the classification of "besonders wertvoll" (especially valuable) by West Germany.

The rating gives the picture an important tax consideration by the government.

Pic is being shown in Germany in its original English language version, with titles prepared by well-known German screenwriter-lyricist Max Colpet. On a recent visit to New York, Colpet, whose first job of film-titling this was, reported he had also done an adaptation of the original show, but he doubted whether it could ever be successfully staged because of the "almost complete dearth of singing and dancing actors" in Germany.

The writer reported some problems were presented in trying to find the German equivalent for the American slang of "West Side," since slang is much more regional in quality in Germany than in the States. He finally compromised on a sort of "super-slang" which incorporated those words and phrases commonly used by teenagers in the major German urban centers.

Colpet also did the German adaptation of the French legit show, "Irma La Douce."

## Frank Murphy to Cleve.

### As Loew's City Manager

Frank Murphy, for the past year and a half assistant to Charles Kurtzman, general manager of Loew's Theatres, has been named city manager in charge of Loew's three theatres in Cleveland. Job had been held on an acting basis by Frank Arena who now returns to his former base in Buffalo as city manager.

Lou Haffe, manager of Shea's (Loew's) Buffalo Theatres, is the new manager of Loew's 175th St. Theatre in Manhattan.

## Eric Johnston Slated As Next Prexy Of Int'l Federation of Film Prod. Assns.

Venice, Sept. 4.

### Venice Also Locale For Int'l Film Trade Meets

Venice, Sept. 4.

Several important international film trade meetings are being held in Venice this year.

First is the International Exhibitor's Union (UIEC), with reps from 15 nations in every continent. Also meeting here, beginning Sept. 5, are reps of producers groups from Italy, Germany, and France to examine common problems in field of exports.

The Committee for a European Film Industry will also huddle here, with members of six ECM countries gathering in representation of producers, exhibs, distribs, and technical services in each nation of the Common Market block.

Finally, fest will witness another meeting of the BIC, the International Film Bureau headed by Italy's ANICA president Eitel Monaco. Topic of discussion: excessive taxes in several member countries, and relations between films and television.

## Brit., Soviet Pix Score Strongly At Venice Fete

Venice, Sept. 4.

British and Soviet entries in the Venice Film Festival here have scored strongly with the critics in the last few days. The British pic, "Term of Trial," stars Sir Laurence Olivier and Simone Signoret and was directed by Peter Glenville. The Soviet pic, "The Youth of Ivan," was directed by Andrei Tarkovsky, a member of Russia's new generation of filmmakers. A previous Soviet film, "The Man and The Beast," was rapped by the critics for its heavy-handed propaganda.

Anna Magnani's film, "Mamma Roma," was hit by censorship trouble after it was shown. The local authorities wanted to look at it again to determine whether it contained any foul language. If they find that it does, the pic can be enjoined from distribution and the writer-director, Pier Paolo Pasolini, could be tried for indecency.

"Lolita" after having been entered in the current film fest as American, was switched at the last minute to the British flag before its showing last Thursday (30). Officially called an Anglo-American film, it was later termed British after toppers of Seven Arts, producers of the film, pleaded that the dual nationality might result in its being disqualified to receive an estimated \$400,000 in Eady coin, production subsidy reserved to British pic.

Seven Arts was on the point of withdrawing the film when the fest agreed to the change in national status. "Lolita," though entirely located in the U.S., was produced in Britain by Seven Arts and directed by American Stanley Kubrick.

Reaction to the picture was mixed. Most critics agreed to its bright commercial future and on the brilliance of the acting. They were more divided on its other artistic merits, however.

Sue Lyon, the teenage star of the picture who was prevented from seeing it in public in the States because of the "18 or over" tag, attended the showing here and later was hostess at a lavish party for 400 at the Excelsior Hotel.

### SET 'KING' RELEASE

Casino Films has set a fall-winter release for the German import, "King in Shadow," starring Horst Buchholz, O. W. Fischer and Odile Versois.

The color production was directed by Harold Braun.

Eric Johnston is to be next president of the International Federation of Film Producers Associations. His election will take effect at the next general assembly, scheduled for London in the latter part of October.

The presidency of the International will become vacant because of the announced intention of Arthur Watkins to retire from the industry because of ill health. At the same time Watkins will be giving up the presidency of the British Film Producers Association. He has held the post with the International for two years, and in normal circumstances would have been eligible for a second two-year term.

Johnston's decision to accept the presidency is being welcomed by European producers as it felt that it will bring the Motion Picture Assn. in more active contact with the work of the International Federation. Hitherto, the link between the MPA and the Federation has been of a more tenuous character, and representation at the Administrative Council and the General Assembly has largely been determined by the venue of the meetings. For example, if the meetings were in Paris, the MPEA would be repped by Frederick Gronich; when they were held in Rome or Milan, Leo Hochstetler would sit in for the Association, and for the London meets, Roland Thornton would be the MPEA spokesman.

It is now hoped that Johnston's election will enable him to be the permanent spokesman for the American industry, though it is recognized that he will not always be available to attend meetings in Europe and that deputies will occasionally be necessary.

Some industry observers also believe that Johnston's appointment may lead to a more willing role by the American industry in International festivals, and that he may be able to initiate changes in the Federation rules which will make the European fests more palatable to Hollywood producers.

## 'Eva' Bowout as Entry In Venice Fete Traced To Producer-Director Tiff

Venice, Sept. 4.

The hassle concerning the last-minute unexpected bowout of "Eva," a Franco-Italian coproduction directed by Joseph Losey, from the local race, has been fanned by further evidence that a director-producer dispute (rather than the announced producer's "impossibility" of prepping a final print in time for screening) is behind non-appearance of the film at the Festival.

Since the Venice preselection committee saw the film on July 5 in its original English-language version from which only the music was missing, it struck local observers as strange that a final print could not have been prepped in time for the local debut of the pic, which stars Jeanne Moreau and Stanley Baker.

Fest has now received a cable from Yank director Losey, which throws eloquent light on the situation. It reads as follows: "As director of 'Eva' I cannot say how deeply I regret being unable to affect the producers unaccountable (Continued on page 16)

## Presley Pic at Fair

Seattle, Sept. 4.

Film crew of MGM has been working on Seattle World's Fairgrounds, shooting background footage for Elvis Presley film "See You At the Fair."

Troupe of 100 locally recruited extras has been working in film. Presley and featured players will be here in September for more work on picture. A mockup of Eye of the Needle restaurant is being used in Hollywood for interior shots.

## Labor Day Booms L.A.; 'Interns' Hot \$61,800, 'Galahad' Tall \$16,100, 'Stooges' Oke \$10,000, 'Grimm' Great 40G, 4th

Los Angeles, Sept. 4. Flock of money pix plus long Labor Day holiday weekend are giving first-runs the brightest prospect this week since New Year's Day. "Interns," playing at a record seven houses, is after a wow \$61,800 for one of the greatest takes ever run up locally by an incoming attraction.

"Kid Galahad" is also beaming at a big \$16,100 at the Orpheum and Pix while a third opener, "Three Stooges in Orbit," is looking to an oke \$10,000 at the Los Angeles and Iris. Several regular holdovers are doing particularly fine biz, headed by "Brothers Grimm" at a great \$40,000 for a fourth frame at the Warner Hollywood.

"Music Man" is shaping for a smash \$35,000 in its sixth stanza at the Hollywood Paramount. "Sky Above, Mud Below" is lush in second Vogue round while "My Geisha" is heading for a fair \$12,500 for a second frame at the Hillstreet and Pantages. Hardticket "West Side Story" is up to a sock \$28,000 for a 38th lap at the Chinese.

### Estimates for This Week

Warren's, Warner Beverly, Wiltern, Hawaii, Baldwin, Village, Loyola (Metropolitan-SW-G&S-State-FWC) (1,757; 1,316; 2,344; 1,106; 1,800; 1,535; 1,298; 90-\$1.50)—"The Interns" (Col) and "Pirates of Blood River" (Col). Hot \$61,800. Last week, Warren's, Hawaii, Village, "Advise and Consent" (Col), "Only Two Can Play" (Ind) (2d wk), \$12,900. Warner Beverly, "Pal Joey" (Col), "Eddy Duchin Story" (Col) (reissues) (2d wk), \$5,000. Wiltern with Hillstreet, Pantages, "My Geisha" (Par), "Count of Monte Cristo" (WB) (1st wk), \$22,600. Baldwin, "Touch of Mink" (UI), "Bon Voyage" (BV) (3d wk), \$7,000. Loyola with Los Angeles, Hollywood, "Five Weeks in a Balloon" (20th), "Two Little Bears" (20th) (1st wk), \$15,700.

Orpheum, Pix (Metropolitan-Prin) (2,213; 756; 90-\$1.50)—"Kid Galahad" (UA) and "Hired Gun" (UA) (reissue). Big \$16,100. Last week, Orpheum with Iris, "Bird Man of Alcatraz" (UA), "The Valiant" (UA) (3d wk, Orpheum; 1st wk, Iris), \$10,800. Pix with State, "Tarzan Goes to India" (MGM), "The Tartars" (MGM) (1st wk), \$17,300.

Los Angeles, Iris (Metropolitan-FWC) (2,047; 825; 90-\$1.50)—"Three

## Labor Day Buys L'ville; 'Grimm' Fancy \$11,000

Louisville, Sept. 4. Real stamina is being shown by downtown houses over the long Labor Day weekend. New product is of pulling quality, while h.o.s are continuing to rack up nice grosses. "Brothers Grimm" opened at the Rialto Tuesday (28) with street bally, German band and Chorus, and Barbershop Quartettes, all lending a carnival atmosphere to the downtown area. "Kid Galahad" is good at the Ohio. "Five Weeks in a Balloon" is bright at United Artists.

### Estimates for This Week

Brown (Fourth Avenue) (75-\$1.25)—"West Side Story" (UA) (10th wk). Moderate \$5,000. Last week, oke \$5,500.

Kentucky (Switow) (900; 75-\$1.25)—"My Geisha" (Par) (2d wk). Brisk \$7,000 after last week's bright \$8,000.

Mary Anderson (People's) (\$1-\$1.25)—"Music Man" (WB) (7th wk). Lively \$7,500. Last week, hot \$8,000.

Ohio (Settos) (900; 75-\$1.25)—"Kid Galahad" (UA). Fair \$6,000. Last week, "Hatari" (Par) (5th wk). Medium \$4,500.

Rialto (Fourth Avenue) (1,100; \$1.25-\$2.50)—"Brothers Grimm" (MGM). Off to a fine start, with plenty of street bally. Opening stanza should hit \$11,000 or near. Last week, "Windjammer" (NT) (14th wk), nice \$4,500 in final four days.

United Artists (Fourth Avenue) (3,000; \$1-\$1.25)—"Five Weeks in a Balloon" (20th). Healthy \$11,500 or better. Last week, "Notorious Landlady" (Col) (2d wk). Bright \$10,000.

## Key City Grosses

### Estimated Total Gross

This Week \$2,627,200  
(Based on 20 cities and 247 theatres).

Last Year \$2,471,860  
(Based on 21 cities and 248 theatres, chiefly first runs, including N.Y.)

## New Pix Lifting Denver; 'Terror' Rousing \$10,000, 'Alcatraz' Firm \$13,000

Denver, Sept. 4. Three new films and the holiday weekend are lifting first-runs' biz. "Tales of Terror" looms stout at the Denver. "Bird Man of Alcatraz" is fast at the Paramount while "Best of Enemies" is good at the Towne. Holdovers are strong.

### Estimates for This Week

Aladdin (Fox) (900; \$1.25)—"Boccaccio '70" (Embassy) (2d wk). Nice \$5,500. Last week, \$7,500.

Centre (Fox) (1,270; \$1.25-\$1.45)—"Touch of Mink" (U) (6th wk). Good \$7,000. Last week, \$9,000.

Cooper (Cooper) (814; \$1.65-\$2.50)—"Brothers Grimm" (MGM) (4th wk). Smash \$21,000. Last week, \$21,600.

Crest (Wolfberg) (750; \$1.25-\$1.45)—"Music Man" (WB) (9th wk). Solid \$3,000. Last week, \$3,750.

Denham (Indie) (800; \$1.25-\$2.50)—"West Side Story" (UA) (18th wk). Brisk \$7,000. Last week, \$7,500.

Denver (Fox) (2,432; \$1.25)—"Tales of Terror" (AI) and "Mermaids of Tiburon" (Indie). Stout \$10,000. Last week, "Adventures of a Young Man" (20th) and "Firebrand" (20th), \$8,500.

Esquire (Fox) (600; \$1.25)—"Lolita" (MGM) (2d wk m.o.). Okay \$2,500. Last week, \$3,000.

Orpheum (RKO) (2,690; \$1.25-\$1.45)—"The Interns" (Col) and "A Public Affair" (Indie) (3d wk). Off to \$7,000. Last week, \$10,000.

Paramount (Wolfberg) (2,100; 90-\$1.25)—"Bird Man of Alcatraz" (UA) and "The Valiant" (UA). Fast \$13,000. Last week, "Kid Galahad" (UA) and "The Choppers" (Indie), \$13,500.

Towne (Indie) (600; \$1.25-\$1.45)—"Best of Enemies" (Col). Good \$5,000. Last week, "Miracle Worker" (UA) (3d wk) \$2,500.

## National Boxoffice Survey

### Rainy Holiday Perks Biz; 'Music' Again Champ, 'Grimm' 2d, 'Interns' 3d, 'Story' 4th

A rainy Labor Day weekend in many keys covered by VARIETY was a boon to exhibitors. For disappointed vacationists who ordinarily would flock to beaches and the outdoors soothed their sorrow with the cinema.

Filmgoers, however, were choosy. For the most part they preferred the longrunners over new product. The few new entries, with only an occasional exception, racked up mild biz. On the negative side is the annual back-to-school rush along with the competitiveness of burgeoning state fairs.

Copping top money this session is "Music Man" (WB). It's a repeat in the No. 1 spot for this Robert Preston-Shirley Jones starrer. In place position is "Brothers Grimm" (Cinerama-MGM), same as last week. Unchanged also is "The Interns" (Col) which has a firm hold on third spot, "West Side Story" (A) is fourth.

"Lolita" (MGM) again is fifth while "Boccaccio '70," sixth a week ago, remains there. "Two Weeks in Another Town" (MGM) is seventh followed by "Kid Galahad" (UA), a newcomer. Landing in ninth position is "Five Weeks in a Balloon" (20th).

"Pigeon That Took Rome" (Par),

## Back to School Dents Prov.; 'Phantom' \$7,500

Providence, Sept. 4. Despite the Labor Day holiday which helps a little, the return to schools Wednesday (5) is hurting and kept grosses way down. RKO Albee looks about tops with "Phantom of the Opera," followed closely by Loew's State's "Kid Galahad," Majestic's fourth week of "Music Man," Strand's reissue of "The Sad Sack" and Elmwood's second frame of "El Cid."

### Estimates for This Week

Albee (RKO) (2,200; 65-\$1)—"Phantom of the Opera" (UI) and "Mothra" (Col). Fairly active \$7,500. Last week, "Five Weeks in a Balloon" (20th) and "Broken Land" (20th) (2d wk). Weak \$2,500.

Elmwood (724; 90-\$1.25)—"El Cid" (AA) (2d wk). Fair \$5,000. Last week, active \$7,000.

Majestic (SW) (2,200; 90-\$1.50)—"Music Man" (WB) (4th wk). Uncomplaining \$6,000. Last week, same.

State (Loew) (3,200; 75-\$1)—"Kid Galahad" (UA) and "Magic Sword" (UA). Very slow \$6,500. Last week, "Three Stooges in Orbit" (Col) and "Pirates of Blood River" (Col). Happy \$10,000.

Strand (National Realty) (2,200; \$1-\$1.25)—"The Sad Sack" (Par) and "Delicate Delinquent" (Par) (reissues). Steady \$6,000. Last week, "The Interns" (Col) (2d wk), happy \$5,000.

## 'TERROR' SMASH 15G, OMAHA, 'GUNS' \$6,000

Omaha, Sept. 4. Five new pix, representing almost a complete sweep of the board, are lifting biz at downtown first-runs this round. "Tales of Terror," aided by a huge promotion splash, is lofty at three houses, and "Spiral Road" is boffo at the Orpheum.

### Estimates for This Week

Admiral, Chief, Skyview (Blank) (1,239; \$1,000, 1,200; \$1-\$1.25)—"Tales of Terror" (AI) and "Fall Guys" (AI). Big \$15,000. Last week, "Marco Polo" (AI) and "Shoppers" (Indie), \$11,000.

Astro (Dubinsky) (1,465; \$1-\$1.25)—"Guns of Darkness" (WB). Pale \$6,000. Last week, "Five Weeks in a Balloon" (20th) (4th wk), \$3,100.

Cooper (Cooper) (687; \$1.55-\$2.20)—"Windjammer" (Cinerama). Terrific \$8,000. Last week, "Cinerama Holiday" (Cinerama) (17th wk), \$4,500.

Omaha (Tristates) (2,066; \$1-\$1.25)—"Hatari" (Par) (3d wk). Hefty \$5,500. Last week, \$8,500.

Orpheum (Tristates) (2,877; \$1-\$1.25)—"Spiral Road" (U). Near capacity at night for \$9,200. Last week, "Music Man" (WB) (6th wk), \$8,000 at \$1.75 top.

State (Cooper) (743; \$1)—"Tom and Jerry Festival of Fun" (MGM) and "Islands of Fun" (BV). Lusty \$6,800. Last week, "Harold Lloyd's World of Comedy" (Indie), \$3,500.

## Heat Slows Hub, But 'Phantom' Fast \$20,000; 'Stowaway' Pleasant \$8,000

### Broadway Grosses

Estimated Total Gross  
This Week \$644,000  
(Based on 26 theatres)  
Last Year \$639,885  
(Based on 29 theatres)

## 'Spartans' Oke \$8,000 In Cincy; 'Phantom' Fast 8G, 'Comedy' Fairish \$6,500

Cincinnati, Sept. 4. It's a holiday hep session for Cincy firstruns with hearty holdovers joined by crispy entries. "300 Spartans" bids okay in opener at the Palace. Dualed "Phantom of the Opera" and "Black Castle" looms sturdy at Twin Drive-In. "Harold Lloyd's World of Comedy" plus "Nun and Sergeant" look fairish at the Grand. "Brothers Grimm" in steady advance at the Capitol retains downtown lead. "Sky Above" shapes for long stay at artie Guild after a house-record preem.

### Estimates for This Week

Albee (RKO) (3,100; \$1-\$1.75)—"Music Man" (WB) (7th wk). Merry \$13,000. Last week, \$13,500. Goes into eighth week, a career at this flagship.

Capitol (SW-Cinerama) (1,540; \$1.25-\$2.75)—"Brothers Grimm" (MGM) (4th wk). Okay \$18,500. Last week, \$17,500.

Esquire Art (Cin-T-Co) (500; \$1.25)—"I Like Money" (UA) (3d wk). Sharp \$1,500. Last week, \$1,700.

Grand (RKO) (1,300; \$1-\$1.25)—"Harold Lloyd's World of Comedy" (Cont) and "Nun and Sergeant" (UA). Fair \$6,500. Last week, "Scarface Mob" (Indie) and "Murder, Inc." (20th) (reissues), \$7,000.

Guild (Vance) (300; \$1.25)—"Sky Above" (Embassy) (2d wk). Wow \$4,000 after \$4,800 opener for house record.

Hyde Park Art (Cin-T-Co) (500; \$1.25)—"Advise and Consent" (Col) (m.o.) (3d wk). Good \$1,300. Last week, \$1,500.

Keith's (Cin-T-Co) (1,500; 90-\$1.25)—"Bon Voyage" (BV) (4th wk). Plush \$8,000 after \$9,000 for third week.

Palace (RKO) (2,600; \$1-\$1.25)—"300 Spartans" (20th). Oke \$8,000. Same last week on "Two Weeks in Another Town" (MGM).

Twin Drive-In (Cin-T-Co) (800 cars each side; 90c)—West: "Phantom of the Opera" (U) and "Black Castle" (U). Sturdy \$8,000. Last week, "El Cid" (AA) (subrun), \$10,000. East: Ben Casey's Scavengers" (Indie) and "Shooting at Big Sag" (Indie). So-so \$4,000. Last week, "Panic in Year Zero" (Indie) and "It Happened in Athens" (Indie), \$4,500.

Valley (Cin-T-Co) (1,275; \$1.50-\$2.50)—"West Side Story" (UA) (24th wk). Pleasing \$5,000. Same last week.

## 'Galahad' Good \$18,000, Seattle; 'Alcatraz' 11G

Seattle, Sept. 4. Steady is the word for first-run biz. "Kid Galahad" is good at the Music Hall and "Bird Man of Alcatraz" shapes big at the Paramount. Holdovers are strong.

### Estimates for This Week

Blue Mouse (Hamrick) (739; \$1.50-\$1.75)—"Music Man" (WB) (5th wk). Good \$8,500. Last week, \$9,400.

Coliseum (Fox - Evergreen) (1,870; \$1.25-\$1.50)—"5 Weeks in a Balloon" (20th) and "Firebrand" (Col) (2d wk). Okay \$6,000. Last week, \$9,700.

Fifth Avenue (Fox-Evergreen) (2,500; \$1.50-\$1.75)—"El Cid" (AA) (7th wk). Swell \$8,000. Last week, \$9,300.

Music Box (Hamrick) (738; \$1.50-\$3)—"West Side Story" (U) (27th wk). Good \$7,000. Last week, \$7,200.

Music Hall (Hamrick) (2,200; \$1.25-\$1.50)—"Kid Galahad" (UA) and "Explosive Generation" (UA). Good \$8,000. Last week, "Spiral Road" (U), \$5,800.

Paramount (Fox - Evergreen) (3,000; \$1.25-\$1.50)—"Birdman of Alcatraz" (UA) and "East of Kila-manjaro" (Indie). Big \$11,000. Last week, "Landlady" (Col) and "Cash on Demand" (Col) \$4,000.

Boston, Sept. 4. Hub's b.o. took a spurt with holiday biz, but warm weather kept grosses down to less than what was hoped for. "Phantom of the Opera" is big at the Memorial. "Stowaway in Sky" is okay at the Saxon. Big holdovers are nabbing most of the coin with "Brothers Grimm" at the Boston sock in fifth round. "Kid Galahad" is fair in second at the Orpheum. "Bird Man of Alcatraz" is tall in fourth at the Music Hall. "Music Man" is nice in fifth round at the Astor. Paramount went to reissues.

### Estimates for This Week

Astor (B&Q) (1,170; 90-\$2)—"Music Man" (WB) (5th wk). Oke \$14,000. Last week, same.

Beacon Hill (Sack) (900; \$1-\$1.80)—"Best of Enemies" (Col) (2d wk). Good \$10,000. Last week, \$11,000.

Boston (Beacon Ent.) (1,354; \$1.20-\$2.95)—"Brothers Grimm" (MGM) (5th wk). Fourth week ended Monday (3) was whopping \$21,000. Last week, \$19,500.

Capri (Sack) (850; 75-\$1.80)—"Lolita" (MGM) (8th wk). Fat \$7,000. Last week, ditto.

Exeter (Indie) (1,376; 90-\$1.40)—"World of Comedy" (Cont) (7th wk). Nice \$6,000 again. Last week, same.

Fenway (Indie) (1,300; \$1.50)—"La Notte" (Indie) (4th wk). Oke \$3,000. Last week, \$4,000.

Gary (Sack) (1,277; \$1.50-\$3)—"West Side Story" (UA) (44th wk). Fine \$14,000. Last week, \$11,000.

Memorial (RKO) (3,000; 90-\$1.50)—"Phantom of the Opera" (UI) and "It Happened in Athens" (20th). Neat \$20,000. Last week, "Spiral Road" (U) and "Swingin' Along" (20th) (4th wk), \$5,500.

Music Hall (Sack) (2,100; 75-\$1.50)—"Bird Man of Alcatraz" (UA) (4th wk). Fine \$14,000. Last week, \$17,000.

Orpheum (Loew) (2,900; 90-\$1.49)—"Kid Galahad" (UA) (2d wk). Down to \$9,000. Last week, \$18,000.

Paramount (NET) (2,357; 70-\$1.65)—"Gidget" and "Gidget Goes Hawaiian" (reissues). Mild \$8,000. Last week, "My Geisha" (Par) (3d wk), \$7,000.

Pilgrim (ATC) (1,909; 75-\$1.25)—"Bellboy and Playgirls" (Indie) and "Geisha Playmates" (Indie) (2d wk). Hot \$9,500. Last week, \$11,000.

Saxon (Sack) (1,100; \$1.50-\$1.80)—"Stowaway in Sky" (Lopert). Okay \$8,000. Last week, "Two Weeks in Another Town" (MGM) (3d wk), \$7,000.

State (Trans-Lux) (730; 75-\$1.25)—"Fruit is Ripe" (Indie) and "Girl Can't Help It" (Indie). Peppy \$5,500. Last week, "Satan in High Heels" (Indie) and "Morals Squad" (Indie) (3d wk), \$4,200.

## HOLDOVERS NIP PORT; 'INTERNS' OKE \$5,500

Portland, Ore., Sept. 4. Mainstem is bogged down with holdovers. Extreme heat and long weekend are also cutting into first-run trade. "Music Man" is holding for a seventh sesh at the Fox. "Judgment at Nuremberg" is headlink into a 10th and final stanza at the Irvington. "West Side Story" stays for a 25th-inning at the Music Box.

### Estimates for This Week

Broadway (Parker) (1,890; \$1-\$1.50)—"Notorious Landlady" (Col) and "Wild Westerners" (Col) (3d wk). Fast \$5,500. Last week, \$5,700.

Fox (Evergreen) (1,600; \$1-\$1.49)—"Music Man" (WB) (7th wk). Hefty \$8,500. Last week, \$8,100.

Hollywood (Evergreen) (1,180; \$1.49-\$2.00)—"Search for Paradise" (Cinerama) (7th wk). Neat \$4,000. Last week, \$4,700.

Irvington (Smith) (650; \$1.50)—"Judgment at Nuremberg" (UA) (10th wk). Solid \$3,500. Last week, \$4,200.

Music Box (Hamrick) (640; \$1.50-\$3.00)—"West Side Story" (UA) (25th wk). Big \$6,000. Last week, \$5,800.

Orpheum (Evergreen) (1,536; \$1.00-\$1.49)—"Interns" (Col) and "Don't Knock Twist" (Col). Okay \$5,500. Last week, "Adventures of Young Man" (20th) and "Swingin' Along" (20th), \$3,800.

Paramount (Port-Par) (3,006; \$1-\$1.50)—"Hatari" (Par) and "Safe at Home" (Par) (3d wk). Snappy \$6,000. Last week, \$6,300.

(Complete Boxoffice Reports on Pages 8-9-10)



# Chi Lively; 'Fighters' - 'Go' Oke \$4,500, 'Lisa' Pert 5G, 'Balloon' Fat 25G, 2d, 'Rome' Brisk 14G, 'Miracle' Big 24G

Cloudy skies over the weekend, with some rain, figures to have limited the Labor Day exodus from the city. All considered, biz was lively on the Main Stem and looks generally chipper this first back-to-school week.

Sole openers were "Lisa," an arty, chalking up a pert \$5,000 at the Carnegie, and tandem of "Jungle Fighters" and "Never Let Go," doing a routine \$4,500 at Monroe. Second week of "Five Weeks in Balloon" is flying high at the Oriental, as is "Pigeon That Took Rome" at the Esquire. "The Night" looks bright at the arty World, and "Odd Obsession" is fairish at the Town in the second.

"Miracle Worker" is strong at United Artists in third, and same week of "Two Weeks in Another Town" is fair at Woods. "Spiral Road" is lukewarm at State-Lake, but "Best of Enemies" is sharp at the Surf in third frame. Fourth of "Brothers Grimm" at McVickers is hot, and "Interns" is good in same lap at the Roosevelt. "Music Man" continues loud at Chicago in seventh.

In 10th session, "Lolita" looks stout at the Loop and "Taste of Honey" nice at the Cinema. "West Side Story" is still great at the Todd in 28th.

**Estimates for This Week**  
Carnegie (Telemt) (495; \$1.25-\$1.80)—"Lisa" (20th). Fine \$5,000.  
(Continued on page 10)

# 'Sky' High \$12,500, Frisco; 'Polo' 13G

San Francisco, Sept. 4. First-run business is rosy, with longruns and hard tickets firm or building. "Brothers Grimm" continues wonderful in its third week at the Orpheum. "Sky Above, Mud Below" opened great at the Fox. "Marco Polo" is bright at the Paramount.

**Estimates for This Week**  
Golden Gate (RKO) (2,859; \$1.25-\$1.50)—"Scarface Mob" (Indie) and "Hand of Stranger" (AI). Great \$10,000. Last week, "Phantom of Opera" (U) and "Big Wave" (AA), \$8,000.

Fox (FWC) (4,651; \$1.25-\$1.50)—"Sky Above, Mud Below" (Embassy) and "Trauma" (Parade). Terrific \$12,500. Last week, "Five Days in Balloon" (20th) (5 days, daydaring Mission Drive - In), \$9,000.

Orpheum (Cinedome) (1,439; \$2.75-\$2.95)—"Wonderful World of Brothers Grimm" (Cinerama) (3d wk). Boffo \$41,500. Last week, \$38,500.

Warfield (Loew's) (2,656; \$1.25-\$1.50)—"Tartars" (MGM) and "Tarzan Goes to India" (MGM) (2d wk). Solid \$11,000. Last week (5 days), \$16,000.

Paramount (Par) (2,646; \$1.25-\$1.50)—"Marco Polo" (AI) and "Dangerous Charter" (FP). Bright \$13,000. Last week, "Panic in Year Zero" (AI) and "Eegah" (FP), \$11,000.

St. Francis (Par) (1,400; \$1-\$1.75)—"Interns" (Col) (2d wk). Lovely \$17,000. Last week, \$20,000.  
United Artists (No. Coast) (1,151; \$1.50-\$3)—"West Side Story" (UA) (38th wk). Good \$15,500. Last week, \$15,000.

Vogue (S.F. Theatres) (346; \$1.50)—"Love Game" (FAW) and "Rosemary" (FAW). Nice \$2,200. Last week, "Marcario" (Indie) (4th wk), \$1,000.

Presidio (Art Theatre Guild) (774; \$1.50)—"Bell Antonio" (Embassy) (2d wk). Good \$1,800. Last week, \$2,000.

Stagedoor (A-R) (444; \$1.50)—"Lolita" (MGM) (10th wk). Pleasing \$5,800. Last week, \$6,300.  
Metro (United California) (1,000; \$1.50-\$1.80)—"Boccaccio '70" (Embassy) (6th wk). Strong \$8,000. Last week, \$10,000.

Esquire (No. Coast) (848; \$90-\$1.25)—"Kid Galahad" (UA) and "Doctor Blood's Coffin" (UA). Sock \$8,100. Last week, "Jack Giant Killer" (UA) and "Minotaur" (UA) (2d wk), \$4,000.

Coronet (United California) (1,250; \$2)—"Music Man" (WB) (8th wk). Dependable \$12,000. Last week, \$14,000.

## Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net, i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthesis admission prices, however, as indicated, include U. S. amusement tax.

# 'Landlady' Lush \$21,000, Toronto

Toronto, Sept. 4. "Notorious Landlady" is wham at two-house combo, "Two Weeks in Another Town" is sturdy, but "Dangerous Love Affairs" sad. On holdovers, "Touch of Mink," in fifth frame, shows an upsurge. "Spiral Road" and "Brothers Grimm," both in third, and "West Side Story" in 16th stanza display little change at the b.o.; ditto "Harold Lloyd's World of Comedy," now in sixth frame.

**Estimates for This Week**  
Capitol (Imperial) (FP) (1,026; \$2.06; \$1-\$1.75)—"Notorious Landlady" (Col). Wham \$21,000. Last week at Imperial only, at same prices, "Five Weeks in Balloon" (20th), \$9,000.

Carlton (Rank) (2,318; \$1-\$1.50)—"Touch of Mink" (U) (5th wk). Upsurge to \$15,000. Last week, \$13,000.

Eglinton (FP) (918; \$1.50-\$2.75)—"Wonderful World of Brothers Grimm" (MGM-Cinerama) (3d wk). Excellent \$8,500. Last week, \$9,000.  
Hollywood (FP) (1,080; \$1-\$1.50)—"Lolita" (MGM) (4th wk). Heavy \$9,000. Last week, \$10,000.

Hyland (Rank) (1,373; \$1-\$1.50)—"Pair of Briefs" (20th) (2d wk). Still healthy \$7,000. Last week, \$9,000.

International (Taylor) (557; \$1-\$1.25)—"Taste of Honey" (IFD) (11th wk). Sturdy \$3,000. Last week, \$3,500.

Loew's (Loew) (1,641; \$1-\$1.50)—"2 Weeks in Another Town" (MGM). Strong \$13,500. Last week, "Bird Man of Alcatraz" (UA) (3d wk), \$9,000.

Tivoli (EP) (935; \$1.50-\$2.50)—"West Side Story" (UA) (16th wk). Still a hefty \$8,000. Last week, same.

Towne (Taylor) (693; \$90-\$1.25)—"World of Comedy" (IFD) (6th wk). Heavy \$4,000. Last week, same.

University (EP) (1,393; \$1-\$1.50)—"Dangerous Affairs" (Astral). Disappointing \$6,000. Last week, "Adventures of Young Man" (20th), (2d wk), \$6,000.

Uptown (Loew) (2,250; \$1-\$1.50)—"Spiral Road" (U) (3d wk). Hefty \$9,000. Last week, ditto.

# 'Boccaccio' Boff \$20,000, Balto; 'Honey' Sweet 10G

Baltimore, Sept. 4. "Boccaccio '70" which opened simultaneously at first-run Charles and the Crest, a neighborhood house, is doing snappy biz at both. Following close behind are "The Interns," good in second week at the Hippodrome and "Notorious Landlady," same in second at the Town. "A Taste of Honey" is sweet in opener at the Mayfair and "Music Man" is warm in fifth week at the Stanton.

**Estimates for This Week**  
Avalon (Freedman) (850; \$1.50)—"Touchables" (Indie) (2d wk). Slow \$1,500. Last week, \$2,000.  
Aurora (T-L) (367; \$90-\$1.50)—"Scarface Mob" (Desilu). Dim \$1,200. Last week, "Career Girl" (Indie) (2d wk), \$1,500.

Charles (Fruchtman) (500; \$90-\$1.50)—"Boccaccio '70" (Embassy). Big \$8,000. Last week, "Miracle Worker" (UA) (5th wk), \$3,000.

Cinema (Schwaber) (460; \$90-\$1.50)—"Joker" (UA). Slow \$1,200. Last week, "Tomorrow Is My Turn" (Indie) (2d wk), \$1,200.

Hippodrome (T-L) (2,200; \$90-\$1.50)—"Interns" (Col) (2d wk). Good \$8,000. Last week, \$12,000.

Five West (Schwaber) (435; \$90-\$1.50)—"Bird Man of Alcatraz" (UA) (3d wk). Steady \$3,300. Last week, same.

Little (T-L) (300; \$90-\$1.50)—"Hiroshima, Mon Amour" (Zenith) and "Lovers" (Zenith) (reissues). Slow \$2,000. Last week, "Never on Sunday" (Lope) and "Horse's Mouth" (Cont) (reissues) (2d wk), \$1,900.

Mayfair (Fruchtman) (700; \$90-\$1.50)—"Taste of Honey" (Cont). Sweet \$10,000. Last week, "Guns of Darkness" (WB), \$5,000.

New (Fruchtman) (1,600; \$90-\$1.50)—"Five Weeks in Balloon" (20th). Fair \$5,000. Last week, "Kid Galahad" (UA), \$5,000.

Playhouse (Schwaber) (355; \$90-\$1.50)—"Matter of Who" (Indie) (2d wk). Down to \$2,200. Last week, \$3,200.

Rex (Freedman) (500; \$1.50)—"Mr. Teas at Burlesque" (Indie). Good \$3,500. Last week, "Touchables" (Indie), \$3,000.

Stanton (Fruchtman) (2,800; \$90-\$1.50)—"Music Man" (WB) (5th wk). Holding firm at \$7,000. Last week, same.

Town (T-L) (1,125; \$90-\$1.65)—"Notorious Landlady" (Col) (2d wk). Nice \$7,000. Last week, \$10,000.

Crest (Indie) (1,700; \$90-\$1.50)—"Boccaccio '70" (Embassy). Fine \$12,000. Last week, closed for renovations.

# 'Interns' Big 22G, St. L.; 'Tom' 7G

St. Louis, Sept. 4. Only big new entry, "Interns," is looking sharp at State. Tops in holdovers: "Music Man" in a sixth week at the Ambassador, "Hatari" in a third at the Fox, "Miracle Worker" in a second at the Esquire and "Judgment at Nuremberg" in a 10th frame at the Pageant. Art spot, "Tom and Jerry Festival of Fun" is light at Loew's Mid-City.

**Estimates for This Week**  
Ambassador (Arthur) (2,970; \$90-\$1.25)—"Music Man" (WB) (6th wk). Nice \$10,000. Last week, \$10,000.

Apollo Art (Grace) (700; \$90-\$1.25)—"Summer to Remember" (Indie). Average \$2,000. Last week, "Victim" (Indie) (3d wk), \$1,500.

Equire (Schuchart-Levin) (1,800; \$90-\$1.25)—"Miracle Worker" (UA) (2d wk). Neat \$10,000. Last week, \$12,000.

Fox (Arthur) (5,000; \$90-\$1.25)—"Hatari" (Par) (3d wk). Fine \$15,000. Last week, \$18,000.

Loew's Mid-City (Loew) (1,160; \$90-\$1.25)—"Tom and Jerry Festival of Fun" (MGM). Light \$7,000. Last week, "Tarzan Goes to India" (MGM) (2d wk), \$6,500.

State (Loew) (3,600; \$90-\$1.25)—"Interns" (Col). Sock \$22,000. Last week, "Sky Above—Mud Below" (Embassy) and "No Place Like Home" (Indie) (2d wk), \$7,000.

Pageant (Arthur) (1,000; \$90-\$1.25)—"Judgment at Nuremberg" (UA) (10th wk). Okay \$7,000. Last week, same.

St. Louis (Arthur) (3,800; \$75-\$90)—"Adventures of Young Man" (20th) (3d wk). Good \$7,000. Last week, ditto.

Shady Oak (Arthur) (760; \$90-\$1.25)—"Lolita" (MGM) (8th wk). Okay \$2,000. Last week, \$2,000.

# Pitt Soars With Fresh Pix & Holiday; 'Hatari' Lush \$18,000, 'Miracle' 14G

Pittsburgh, Sept. 4. Two hotly newcomers, powerful holdovers and the Labor Day weekend are giving Pitt first-run houses its best round in months. Even "Spiral Road" which was limp last week sprang back with more spark this round. Shaping wow is "Hatari" in first week at Stanley. "Miracle Worker" also very fast in initialer at Penn. "Doctor in Love," other new entry, shapes good at Shadyside. Top grosser in town remains "Wonderful World of Brothers Grimm" in fourth at Warner.

**Estimates for This Week**  
Fulton (Assoc.) (1,530; \$1-\$1.50)—"Interns" (Col) (2d wk). Powerful \$19,000 after \$21,000 last week.

Gateway (Assoc.) (1,900; \$1-\$1.50)—"Spiral Road" (U) (2d wk). Nice \$7,500 after drab opener of \$6,100.

# Labor Day Weekend Ups B'way Gate; 'Music' Fast 203G, 2d; 'Grimm' SRO; 'Pigeon' Takes 30G; 'Judgment' Firm

The long weekend holiday enriched Broadway as it did most other key spots around the country. Labor Day (Mon.) was one for good money at just about all locations. However, the tallest coin came on Sunday (2) when drizzle brought the dazzle to the b.o. Neighborhood runs as well as the showcases and art spots all in all had a nice commercial time Friday through Monday and as a result the entire week makes for mighty agreeable entries in the books.

Music Hall's "Music Man" is strictly a wow, looking to close its second week today (Wed.) with perhaps \$203,000 after \$207,300 in the opening frame. The WB tromboner with stageshow thus proves itself a robust, fitting followup to U's record-breaking "Touch of Mink."

"Wonderful World of Brothers Grimm" is a Klondike at Loew's Cinerama where, the fourth week ended yesterday with \$59,000, capacity.

"Pigeon That Took Rome" flying high at both the DeMille, with \$30,000, and the Trans-Lux 52d Street, with \$13,500, second week of daydaring run.

"Boccaccio '70" climbed to \$25,000 in 10th round at Cinema One-Cinema Two.

**Estimates for This Week**  
Astor (City Inv.) (1,094; \$1.25-\$2)—"Judgment at Nuremberg" (UA) (3d wk). Second week ended yesterday (Tues.) with \$23,500, which is pretty hot since this is a move-over run. Daydaring with Trans-Lux 85th Street, and 14 other houses in metropolitan area.

Cinerama (Loew) (1,552; \$1.50-\$3.50)—"Brothers Grimm" (MGM) (5th wk). Fourth week ended yesterday (Tues.) was capacity \$59,000 in third stanza. No need for comment when you're SRO.

Criterion (Moss) (1,520; \$1.25-\$2.50)—"Notorious Landlady" (Col) (6th wk). This frame ends today (Wed.) with about \$23,000 after \$28,000 in previous. Nice. Daydaring with Beekman.

DeMille (Reade) (1,463; \$90-\$2.75)—"Pigeon That Took Rome" (Par) (3d wk). Second session concluded yesterday (Tues.) with about \$30,000, same as initialer. Not in orbit, but nonetheless well up there.

Embassy (Guild Enterprises) (500; \$1.50-\$2.50)—"Paradise" (Indie) and "Concrete Jungle" (Indie) (5th wk). Fourth week about \$21,000, and that's a lot of ogles.

Palace (RKO) (1,642; \$1.50-\$3.50)—"Phantom of Opera" (U) (3d wk). Second week ended yesterday (Tues.) \$18,000 after \$22,300 in opener. Not bad but Lon Chaney did better.

Forum (Moss) (813; \$90-\$1.80)—"Sky Above" (Embassy) (12th wk). The 11th week ended Monday (13) with \$8,000 after \$8,800 in previous. Short of Herculean, "Flame in Streets" (Indie) opens Sept. 12.

Paramount (AB-PT) (3,665; \$1-\$2)—"Two Weeks in Another Town" (MGM) (3d wk). Third week winds tomorrow (Thurs.) with estimated \$29,000, same as second. Bob Shapiro, the theatre's head

man, now vacationing at Grossinger's, so obviously things are good. Radio City Music Hall (Rockefeller) (6,200; \$95-\$2.75)—"Music Man" (WB) and stageshow (2d wk). Dream-about business, measuring around \$203,000 in second week ending today (Wed.) after \$207,300 in opener.

Rivoli (UAT) (1,545; \$1.50-\$3.50)—"West Side Story" (UA) (45th wk). Current session ends today (Wed.) with about \$44,000 and everybody's dancing in the streets.

State (Loew) (1,900; \$1.50-\$3.50)—"Lolita" (MGM) (12th wk). This round ends today (Wed.) with an apparent \$25,000 after \$19,000 in previous. Considerable pickup for Lolita, who doesn't even give plaid stamps.

Victoria (City Inv.) (1,003; \$50-\$2)—"Guns of Darkness" (WB) (3d wk). This week ends tomorrow (Thurs.) with mebbe \$7,000 after \$8,000 in preceding frame. Tired. "I Thank a Fool" (MGM) in next.

Warner (SW) (1,813; \$1.50-\$3.50)—"Spiral Road" (U) (5th wk). This week finishes tomorrow (Thurs.) with a likely \$16,000 after \$12,500 in previous. Fair enough.

**First-Run Arties**  
Fine Arts (Davis) (468; \$90-\$1.80)—"Best of Enemies" (Col) (5th wk). Fourth session ended Monday (Continued on page 10)

# 'Comedy' Hot 7G, Mpls.; 'Balloon' 5G

Minneapolis, Sept. 4. There are a few newcomers, but only two of them, "World of Comedy" and "Five Weeks in a Balloon," are stirring up much h.o. activity. Going into its eighth month in a few days, "West Side Story" still is on the b.o. ball. The Minnesota State Fair continued through yesterday (Mon.) and was tough competitor for the show-houses, keeping the Labor Day holiday from being a help. While the local Twins baseball team is on the road, the fact it's only a few games out of first place in the American League standings is responsible for gluing potential fans to their radio and tv sets.

**Estimates for This Week**  
Academy (Mann) (1,000; \$1-\$1.50)—"Harold Lloyd's 'World of Comedy'" (UA). Thriving \$7,000. Last week, "Miracle Worker" (UA) (2d wk), \$4,000.

Avalon (Frank) (800; \$1)—"Touchables" (Indie) and "Little Hut" (MGM) (reissue) (2d wk). Okay \$1,500. Last week, \$1,800.

Century (Par) (1,300; \$85-\$1)—"Ben-Hur" (MGM) (reissue) (4th run). Modest \$4,000. Last week, "Guns of Darkness" (WB), \$4,500 at \$1.25-\$1.50.

Couper (CF) (808; \$1.65-\$2.50)—"Brothers Grimm" (MGM) (3d wk). Giant \$18,000. Last week, \$19,500.  
Gopher (Berger) (1,000; \$1-\$1.95)—"Jack, the Giant Killer" (UA). Good \$6,000. Last week, "Tom and Jerry" (MGM) (reissues), \$2,000.

Lyric (Par) (1,000; \$1-\$1.25)—"Five Weeks in a Balloon" (20th). Sturdy \$5,000. Last week, "Spiral Road" (U) (3d wk), \$5,500.

Mann (Mann) (1,000; \$1.50-\$2.75)—"West Side Story" (UA) (28th wk). Stupendous. \$7,500. Last week, \$8,000.

Orpheum (Mann) (2,800; \$1.25-\$1.50-\$1.75)—"Music Man" (WB) (15th wk). Smash \$11,000. Last week, \$12,000.

Park (Field) (1,000; \$1.50)—"Hatari" (Par) (4th wk). Hefty \$6,500. Last week, \$7,000.

State (Par) (2,200; \$1.25-\$1.50)—"Interns" (Col) (4th wk). Great \$7,000. Last week, \$9,500.

Suburban World (Mann) (800; \$1.25)—"Taste of Honey" (Cont). (4th wk). Nice \$2,000. Last week, \$2,500.

Uptown (Field) (1,000; \$1.25-\$1.50)—"Counterfeit Trailor" (Par) (10th wk). Good \$2,500. Last week, \$2,800.

World (Mann) (400; \$1.25-\$2.50)—"Two Weeks in Another Town" (MGM) (2d wk). Fair \$4,000. Last week, \$5,000.

## Town' Mighty \$16,400 in Lively D.C.; 'Road' Solid \$12,500, 'Stowaway' 7G

Washington, Sept. 4. Mainstem with hot initialers is holding own this session despite brisk holiday weather. "Two Weeks in Another Town" shapes smash at Palace and "Spiral Road" looks good in first frame at Warner. "Stowaway in the Sky" is sock at Apex. Holdovers "Taste of Honey" at Ontario, "Viridiana" at Dupont and "Spit on Your Grave" at Plaza all loom fine.

### Estimates for This Week

Ambassador-Metropolitan (SW) (1,480; 1,000; \$1-\$1.49)—"Music Man" (WB) (5th wk). Hot: \$13,000. Last week, same.

Apex (KB) (940; \$1-\$1.25)—"Stowaway in the Sky" (UA). Sock \$7,000. Last week, "I Like Money" (20th) (3d wk). \$4,200.

Capitol (Loew) (3,240; \$1-\$1.49)—"Tarzan" (MGM). Trim \$10,800. Last week, "Notorious Landlady" (Col) (3d wk). \$13,500.

Dupont (Mann-KB) (400; \$1-\$1.65)—"Viridiana" (Union) (2d wk). Strong \$6,500 after \$7,000 opener.

Keith's RKO (1,839; \$1-\$1.49)—"Scarface Mob" (Desilu). Oke \$10,000. Last week, "Kid Galahad" (UA) (2d wk). \$8,000.

MacArthur (KB) (900; \$1.25-\$1.40)—"Only Two Can Play" (Col) (8th wk). Sturdy \$3,600. Last week, \$4,200.

Ontario (KB) (1,240; \$1-\$1.49)—"Taste of Honey" (Cont) (2d wk). Hop \$8,000 after \$9,500 in first round.

Palace (Loew) (2,360; \$1-\$1.49)—"Two Weeks in Another Town" (MGM). Smash \$16,400. Last week, "Five Weeks in a Balloon" (20th). \$10,600.

Playhouse (TL) (459; \$1.49-\$2)—"Best of Enemies" (Col) (3d wk). Fair \$5,000. Last week, \$6,100.

Plaza (TL) (278; \$1.49-\$1.80)—"Spit on Your Grave" (Indie) (2d wk). Nifty \$7,500 after \$8,100 opener.

Town (King) (800; 90-\$1.25)—"Touch of Mink" (U) (10th wk). Boff \$6,000. Last week, \$5,500.

Trans-Lux (TL) (599; \$1.49-\$2)—"Interns" (Col) (3d wk). Chunky \$10,500. Last week, \$12,200.

Uptown (SW) (1,300; \$1.49-\$2.75)—"West Side Story" (UA) (42d wk). Big \$11,000. Last week, same.

Warner (SW) (1,250; \$1.25-\$1.60)—"Spiral Road" (U). Good \$12,500. Last week, "El Cid" (11th wk). \$10,500.

## MAC, Mpls., Bringing Back Roadshow Pix at \$1 Top In 70m Booking Festival

Minneapolis, Sept. 4.

A. Minnesota Amusement Co. (United Paramount circuit) leading local loop first-run theatre, the Century, currently is on a new kind of booking "spree" for hereabouts.

It's giving those who might have missed such initially roadshown pictures here as "Ben Hur" (MGM), "Exodus" (UA), "El Cid" (AA) and "Solomon and Sheba" (UA) the chance to see them for only \$1. And, for the first time, except when hard-ticketed, on 70m at that.

During their long and highly successful downtown first-run roadshow runs the foregoing films were sealed at \$2.65 or \$2.75 top. They've been shown at many local neighborhood houses, after loop engagements and at considerably lower admission, but on 70m, "Ben Hur" too, came back downtown to the first-run house at \$1.25. But the Geyher hasn't 70m.

This means that it folks here wait long enough, they now can see the biggest originally hard-ticketed \$2.65 or \$2.75 top pictures with all of their 70m roadshow presentation advantages at an admission that's even lower than that of the \$1.25, \$1.50 or \$1.75 (weekends) for ordinary first-run offerings. This is dependent, of course, on MAC continuing with the festival.

Industry circles here are pointing out that this is not calculated to make the going easy for roadshow pictures locally. Fortunately, the Cooper-Cinecama people feel this doesn't go for their offerings.

## IATSE Urges Labelling Of U.S. Films Made O'seas

A resolution, asking for Federal legislation which would make it mandatory that all American films and tv commercials made abroad be labelled as to country or origin, will be reintroduced at the IATSE national convention in Las Vegas.

Resolution, initiated by Motion Picture Crafts Service, Local 727 (IATSE) and Motion Picture Studio Electrical Technicians, Local 728 (IATSE), has been introduced at State Theatrical Federation and California Labor Federation, AFL-CIO and adopted and recommended by both groups.

Gist of resolution is that pic, unlike other imports, do not bear country of origin and that employees used in some of these countries on American film production are Communists or so inclined.

## BROADWAY

(Continued from page 9)

31 with a handsome climb to \$14,100 after \$10,100 in previous. Attractive b.o. for the art spot.

Beekman (Rugoff Th.) (590; \$1.20-\$1.75)—"Notorious Landlady" (Col) (6th wk). Fifth frame ends today (Wed.) with \$11,000, better than the previous, making it clear "Landlady" is well.

Fifth Ave. Cinema (Rugoff Th.) (250; \$1.25-\$1.80)—"Shoot the Piano Player" (Astor) (7th wk). Continuing at around \$5,500, which is okay.

Cinema One, Cinema Two (Rugoff Th.) (700; 300; \$1.50-\$2)—"Boccaccio '70" (Embassy) (11th wk). Tenth frame ended yesterday (Tues.) at \$25,000 after \$20,000 in previous week. Continuing publicity breaks contributing to hefty intake.

Guild (Guild) (450; \$1-\$1.75)—"Matter of Who" (Indie) (7th wk). Sixth week ended Monday (3) with \$9,000—well all right after \$8,500 in previous.

Murray Hill (Rugoff Th.) (565; 95-\$1.80)—"Lolita" (MGM) (12th wk). Like at the State where day-dating, more lollipops-and-roses. Current week ends today (Wed.) with perhaps \$10,000 after \$9,000 in previous.

Paris (Pathe Cinema) (568; 90-\$1.80)—"Girl with Golden Eyes" (Union) (3d wk). Second week ended Sunday (2) with around \$8,000, close to first. Agreeable.

Plaza (Lopert) (525; \$1.50-\$2)—"A Coming Out Party" (Union) (6th wk). Fifth round finished Sunday (2) with \$4,400. Close to previous, and this is all right.

Sutton (Rugoff Th.) (561; 95-\$1.80)—"Waltz of Toreadors" (Cont) (4th wk). Third week ended Sunday (2) substantial at \$16,000, same as previous. This is hitsville.

Trans-Lux 52d St. (T-L) (540; \$1-\$1.50)—"Pigeon That Took Rome" (Par) (3d wk). Second round ended yesterday (Tues.) with easy-to-take \$13,500 after \$13,000 in previous. Day-dating with DeMille.

Trans-Lux 85th St. (T-L) (550; \$1.25-\$2)—"Judgment at Nuremberg" (UA) (3d wk). Second week ended yesterday (Tues.) with around \$11,000 after \$13,000 in previous, and this is fine. Day-dating with Astor.

World (Perfection) (390; 90-\$1.80)—"Sons Lovers Holiday" (Astor) (2d wk). Second week ending tomorrow (Thurs.) ought to reach \$14,000 after \$15,000 in opener. No complaints.

## SAM MILLS TO SCHINE HQ

Promotion of Sam Mills, from Kentucky division manager to assistant to the director of advertising and publicity for the Schine Circuit made by Bernard Diamond, g.m. for the chain. Mills will assist Sy Evans, the pub ad director.

Mills will headquarter at the company's executive offices in Gloversville, N.Y. He joined Schine Circuit, 1958, as manager of the Strand, Delaware, O. A 20-year veteran in theatre exhibition, he was formerly associated with Wellman Theatres, Grand O., and Warner Theatres in Youngstown, O.

## K.C. Rosy; 'Interns' Hot 16G, 'Galahad' Fair 6G

Kansas City, Sept. 4.

Labor Day week finds theatres well girded with product, Plaza bringing in "Interns" for giant take and the Uptown having "Kid Galahad" for modest biz. Other newcomers is "Marco Polo" playing in eight theatres and getting okay money. Big films are doing well in several holdover spots, "Miracle Worker" being strong at the Brookside, "Brothers Grimm" building at the Empire, and "Touch of Mink" at the Saxon, "Lolita" at the Capri and "Music Man" at the Roxy all buxom in extended runs.

### Estimates for This Week

Brookside (Fox Midwest-Nat. Theatres) (800; \$1-\$1.25)—"Miracle Worker" (UA) (2d wk). Fancy \$5,500, holds. Last week, nifty \$7,000 after premiere benefit by Motion Picture Assn. for Crippled Children's Nursery School.

Capri (Durwood) (1,260; 75-\$1.50)—"Lolita" (MGM) (8th wk). May hit \$4,000, very good on this long stay. Last week, same.

Empire (Durwood) (1,294; \$1.25-\$2.75)—"Brothers Grimm" (MGM) (4th wk). Building as families rush to get in before school opening. Healthy \$18,000, holds. Last week, same.

Isis, Vista (FMW-NT) (1,360; 700; Crest, Riverside (Commonwealth) 900 cars each), Boulevard (Rosedale) (750 cars), 40 Hiway (General) (1,000 cars), Overland, Aztec (Dickinson) (700, 500) (\$1 each)—"Marco Polo" (AI) coupled with various second runs, modest \$20,000. Last week, Isis, Granada (1,217; Crest, Riverside, Boulevard, Hiway 40 "Five Weeks in a Balloon" (20th) and "Swinging Along" (20th). Okay \$23,000.

Kimo (Dickinson) (504; \$1.25-\$1.50)—"Victim" (Indie) (2d wk). Nice \$1,500, holds. Last week, \$1,900.

Paramount (Blank-UP) (1,900; \$1-\$1.25)—"Spiral Road" (U) (3d wk). Okay \$4,500, may hold. Last week, \$5,000.

Plaza (FMW-NT) (1,630; \$1-\$1.25)—"Interns" (Col). Fancy \$16,000, holds. Last week, "Adventures of a Young Man" (20th) (2d wk). Light \$4,500.

Roxy (Durwood) (850; 75-\$1.50)—"Music Man" (WB) (6th wk). Sturdy \$7,000 with holiday trade. Last week, same.

Saxon (Durwood) (1,600; 75-\$1.50)—"Touch of Mink" (U) (5th wk). Great \$8,000, holds. Last week, same.

Uptown (FMW-NT) (2,043; \$1.25-\$1.80)—"Kid Galahad" (UA) and "Air Patrol" (UA). Skippy \$6,000, may hold. Last week, "Hatari" (Par) (4th wk). Hefty \$6,500.

## Lesser Reports Progress; 130 Founder Members Of Hollywood Museum Set

Hollywood, Sept. 4.

Hollywood Museum Associates president Sol Lesser reports 130 donors have purchased the \$1,000 Founder Memberships which cover operational costs of the proposed museum. Total sum in excess of \$350,000 is being raised from gifts and private benefactions as well as from the County provision, he said.

Lesser headed a meeting of the board of supervisors which voted to amend the ordinance to increase its number from 11 to 13 members. Radio and Recording personnel will be added to fill two new posts. Capitol Records prexy Glenn Wallichs has been recommended to fill recording post, with radio spot to be nominated by the California Broadcasters Assn.

Lesser reported to commission that groundbreaking for the Museum building is skedded for fall of next year, with preparation to begin following close of the Hollywood Bowl season this September. He said, "The Commission now sees no insurmountable problems in the way of reaching its goal on schedule."

## SPEED HOOVER SLOWS DOWN

Dallas, Sept. 4.

C. C. Speed, Hoover has retired after 36 years as vice-president of Modern Sales & Service Co. here. He suffered a heart attack some time ago and has decided to "take it easy from here on out."

Employees of the company presented Hoover with a fishing outfit and a group of his longtime associates presented Hoover with a set of luggage at a dinner at the Town & Country Restaurant.

## Rain Helps Philly H.O.'s But New Pix Lag; 'Spartans' Slow 13G, 'Galahad' 8G

Philadelphia, Sept. 4.

## 'Gay Purr-ee' Cartoon To Preem in Chicago

Hollywood, Sept. 4.

UPA-Warner Bros. "Gay Purr-ee" will world preem in the Chicago theatre where UPA prexy-producer Henry Saperstein was manager for B & K in 1939. Theatre is the State, key downtown house. Opening date, Nov. 9.

Saperstein stated Judy Garland, whose voice is used along with Robert Goulet, Hermione Gingold and Red Buttons, will attend the debut of the animated feature. Invited, too, are Goulet and Buttons, depending on their skeds.

General release by WB will be Thanksgiving week with national ad campaign pegged between \$800,000 to \$900,000. Pic will run 85 minutes and will come in on time, on budget of \$1,000,000, according to producer. Dubbing and mixing sound tracks started yesterday at WB's Burbank lot by Saperstein who just returned from a week in the east.

## CHICAGO

(Continued from page 9)

Last week, "La Dolce Vita" (Indie) and "Les Liaisons Dangereuses" (Indie) reissues (1st wk), \$3,200.

Chicago (B&K) (3,900; \$1.25-\$1.80)—"Music Man" (WB) (7th wk). Loud \$28,000. Last week, \$26,000.

Cinema (Stern) (500; \$1.50)—"Taste of Honey" (Cont) (10th wk). Hep \$4,500. Last week, \$4,000.

Esquire (H&E Balaban) (1,350; \$1.25-\$1.80)—"Pigeon That Took Rome" (Par) (2d wk). Lofly \$14,000. Last week, \$15,500.

Loop (Telemt) (606; \$1.25-\$2)—"Lolita" (MGM) (10th wk). Torrid \$15,500. Last week, \$15,000.

McVickers (Cinerama) (1,100; \$1.75-\$3.50)—"Brothers Grimm" (MGM) (4th wk). Great \$31,500. Last week, \$30,900.

Monroe (Jovan) (1,000; 65-90)—"Jungle Fighters" (Cont) and "Never Let Go" (Cont). Oke \$4,500. Last week, "Hippodrome" (Cont) and "Behind Great Wall" (Cont) (1st wk), \$5,000.

Oriental (Indie) (3,400; 90-\$1.80)—"Five Weeks in a Balloon" (20th) (2d wk). Great \$25,000. Last week, \$30,000.

Roosevelt (B&K) (1,400; 90-\$1.80)—"The Interns" (Col) (4th wk). Socko \$28,000. Last week, \$26,000.

State-Lake (B&K) (2,400; 90-\$1.80)—"Spiral Road" (U) (3d wk). Lagging \$14,000. Last week, \$16,000.

Surf (H&E Balaban) (685; \$1.50-\$1.80)—"Best of Enemies" (Col) (3d wk). Fine \$5,300. Last week, \$7,500.

Todd (Todd) (1,689; \$2.20-\$3.50)—"West Side Story" (UA) (28th wk). Wow \$28,000. Last week, \$26,500.

Town (Teitel) (640; \$1.25-\$1.80)—"Odd Obsession" (Indie) (2d wk). Slick \$4,500. Last week, \$5,500.

United Artists (B&K) (1,700; 90-\$1.80)—"Miracle Worker" (UA) (3d wk). Fast \$24,000. Last week, \$23,000.

Woods (Essaness) (1,200; 90-\$1.80)—"Two Weeks in Another Town" (MGM) (3d wk). Fair \$12,000. Last week, \$18,000.

World (Teitel) (608; 90-\$1.25)—"The Night" (Indie) (2d wk). Brisk \$5,000. Last week, \$5,500.

## Griffing Building

### Albuquerque Ozoner

Albuquerque, Sept. 4.

Construction has been started on Albuquerque's eighth ozoner, the Silver Dollar Drive-In, being built by Tom Griffing.

Griffing, who presently operates the Wyoming Drive-In, has built 287 outdoor theatres in all parts of the country. New house will handle estimated 1,200 vehicles and is expected to open in the spring.

At same time, Griffing also announced plans to build city's first dual auditorium indoor house. One auditorium is expected to seat 800, the other 400 persons. Griffing is still dickering for location for the new house, skedded to be first run policy.

Rain, a big factor in keeping vacationers on the homeground, made a sock holiday for downtown deluxers. New entries, however, are slow. "300 Spartans" is sparse at the Fox and "Kid Galahad" is mild at the Stanton. Holdovers are strong.

### Estimates for This Week

Arcadia (S&S) (622; 95-\$1.80)—"Two Weeks in Another Town" (MGM) (3d wk). Sharp \$10,000. Last week, \$12,000.

Boyd (SW) (1,536; \$2-\$2.75)—"Brothers Grimm" (MGM) (5th wk). Wham \$26,000. Last week, \$25,000.

Fox (Milgram) (2,200; 95-\$1.80)—"300 Spartans" (20th). Sparse \$13,000. Last week, "Guns of Darkness" (WB), \$8,500 for nine days.

Goldman (Goldman) (1,000; 95-\$1.80)—"Scarface Mob" (Desilu). Oke \$11,000. Last week, "Bird Man of Alcatraz" (UA) (5th wk), \$7,600.

Midtown (Goldman) (1,200; \$2-\$2.75)—"West Side Story" (UA) (43d wk). Nice \$8,000. Last week, \$6,500.

Randolph (Goldman) (2,200; 85-\$1.80)—"Interns" (Col) (2d wk). Strong \$18,000. Last week, \$28,000.

Stanley (SW) (2,500; 95-\$2)—"Music Man" (WB) (6th wk). Rousing \$24,000. Last week, \$20,000.

Stanton (SW) (1,483; 95-\$1.80)—"Kid Galahad" (UA). Mild \$8,000. Last week, "Tales of Terror" (AI) (2d wk), \$7,000.

Studio (Goldberg) (383; 95-\$1.80)—"Wild Sex" (Indie) and "Palace of Shame" (Indie) (2d wk). Hot \$6,000. Last week, same.

Trans-Lux (T-L) (500; 95-\$1.80)—"Lolita" (MGM) (9th wk). Smart \$9,000. Last week, \$7,500.

Viking (Sley) (1,000; 95-\$1.80)—"Spiral Road" (UA) (6th wk). Okay \$5,000. Last week, ditto.

World (R&B-Pathe) (499; 95-\$1.80)—"Liaisons Dangereuses" (Astor) and "Victim" (Pathe-Amerl). Busy \$4,500. Last week, "Stowaway in the Sky" (Lopel), \$2,600.

## LOS ANGELES

(Continued from page 8)

Stoges in Orbit" (Col) and "Wild Westerners" (Col). Oke \$10,000.

Vogue (FWC) (810; 90-\$1.50)—"Sky Above, Mud Below" (Emb) (2d wk). Lush \$13,000. Last week, \$15,200.

Egyptian (UATC) (1,392; \$2-\$2.40)—"Guns of Darkness" (WB) (2d wk). Mild \$6,500. Last week, \$7,900.

Four Star (UATC) (868; 90-\$1.50)—"Pigeon That Took Rome" (Par) (2d wk). Handy \$5,000. Last week, \$6,600.

Music Hall Yagabond (Ros) (720; 390; \$1.80-\$2.40)—"Best of Enemies" (Col) (2d wk). Good \$8,100. Last week, \$8,000.

Crest (State) (750; 90-\$1.50)—"Girls at Sea" (Man) and "Follow That Horse" (Man) (2d wk). Busy \$2,000. Last week, \$2,000.

Hillstreet, Pantages Metropolitan-RKO (2,752; 1,512; 90-\$2)—"My Geisha" (Par) and "Count of Monte Cristo" (WB) (2d wk). Fair \$12,500.

Hollywood (FWC) (856; 90-\$1.50)—"Five Weeks in a Balloon" (20th) (2d wk) and "North to Alaska" (20th) (reissue) (1st wk). Okay \$5,000.

State (UATC) (2,404; 90-\$1.50)—"Tarzan Goes to India" (MGM) and "The Tartars" (MGM) (2d wk). Clicky \$7,500.

Warner Hollywood (SW) (1,291; \$1.65-\$2.80)—"Wonderful World of Bros. Grimm" (MGM) (4th wk). Great \$40,000. Last week, \$38,000.

Fox Wilshire (FWC) (1,990; \$1.49-\$2.40)—"Adventures of Young Man" (20th) (14th wk). Fairish \$7,000. Last week, \$4,500.

El Rey (FWC) (861; 90-\$1.50)—"Miracle Worker" (UA) (6th wk). Happy \$3,500. Last week, \$2,800.

Hollywood Paramount (State) (1,468; \$1.75-\$2.80)—"Music Man" (WB) (6th wk). Smash \$35,000. Last week, \$32,500.

Fine Arts (FWC) (631; \$1.49-\$2.40)—"Boccaccio '70" (Emb) (6th wk). Fine \$9,000. Last week, \$7,600.

Beverly (State) (1,150; 90-\$2)—"Lolita" (MGM) (11th wk). Slick \$7,000. Last week, \$7,100.

Lido (FWC) (876; \$2)—"Taste of Honey" (Cont) (13th wk). Rich \$6,000. Last week, \$3,300.

Chinese (FWC) (1,408; \$1.25-\$3.50)—"West Side Story" (UA) (38th wk). Sock \$28,000. Last week, \$25,600.



## Amusement Stock Quotations

Week Ended Tues. (4)

## N. Y. Stock Exchange

1962	High	Low	*Weekly Vol. in 100s	Weekly High	Weekly Low	Weekly Close	Tues. Close	Net Change for wk.
21 1/2	13	ABC Vending	68	14 1/2	13 1/2	13 1/2	13 1/2	—
47 1/2	22 3/4	Am Br-P'r Th	120	32 1/2	30 3/4	31 1/2	31 1/2	— 1/2
20 1/2	10	Ampex	270	15 1/2	14 1/4	14 1/4	14 1/4	+ 1/2
43 1/2	31 1/2	CBS	91	38 1/4	37 3/8	37 3/8	37 3/8	+ 1/4
33 1/2	11	Chris Craft	58	14	13 3/8	13 3/8	13 3/8	+ 1/4
31	14	Col Pix	79	20 1/2	19 1/8	20	20	+ 1/4
51 1/2	34 1/2	Decca	22	39 3/8	38 3/8	39 1/8	39 1/8	+ 1/4
40 1/2	26	Disney	30	31 1/4	30	30 3/8	30 3/8	+ 1/4
115 1/2	85	Eastman Kdk	147	102 1/2	99 3/4	101 1/2	101 1/2	+ 1/2
6 1/4	4 3/8	EMI	69	4 7/8	4 3/4	4 3/4	4 3/4	—
14 1/2	8 3/8	Glen Alden	73	11 1/8	10 7/8	11	11	+ 1/4
47 1/2	19 1/2	Loew's Thea.	217	26 1/8	24 1/8	25	25	+ 1/4
78 1/2	33	MCA Inc.	128	48 1/4	41	45 1/4	45 1/4	+ 3/8
15 1/2	10 3/8	Metromedia	15	14 1/2	13 3/8	14 1/2	14 1/2	+ 1/2
58 1/2	27 1/2	MGM	73	35 1/2	34 1/2	34 1/2	34 1/2	+ 1/2
9 1/4	5 1/2	Nat. G. Corp.	44	6 1/8	5 3/8	6 1/8	6 1/8	+ 1/8
58 1/2	36 1/2	Paramount	159	39	37 3/8	37 3/8	37 3/8	+ 1/2
22 1/2	8 1/2	Polaroid	11743	120	105 5/8	114 3/4	114 3/4	+ 8
63 1/2	38 1/2	RCA	300	49 5/8	47 1/4	47 3/8	47 3/8	—
12 1/2	7 1/4	Republic	35	8	7 7/8	7 7/8	7 7/8	+ 1/8
17	13	Rep., pfd.	8	14 1/2	14 1/4	14 1/2	14 1/2	+ 1/8
40 1/4	19 1/2	Stanley War.	127	23	22	22 1/2	22 1/2	+ 1/2
33 1/4	27 1/4	Storer	13	30 1/4	29 5/8	29 7/8	29 7/8	+ 1/2
39 1/2	18	20th-Fox	131	22 1/2	21 1/2	22	22	+ 1/2
35 1/2	24 1/2	United Art's	36	29 1/4	28 1/2	29 1/4	29 1/4	+ 1/4
20 1/2	11 1/4	Warner Bros.	69	13 3/8	13 3/8	13 3/8	13 3/8	+ 1/2
75 1/2	44	Zenith	1035	56 1/2	52 5/8	53 3/4	53 3/4	+ 1/2

## American Stock Exchange

6 1/2	2 1/2	Allied Artists	47	4	3 3/8	3 3/8	3 3/8	— 1/2
9	3 3/8	BalMnt AC	4	5 3/4	5 3/8	5 3/8	5 3/8	— 1/2
21 1/2	10 1/4	Cap. Cit. Bde.	21	14 7/8	14 5/8	14 5/8	14 5/8	+ 1/4
20 1/2	9 1/2	Cinerama Inc.	419	17 1/2	16 3/8	16 3/8	16 3/8	+ 1/2
12	6 1/2	Desilu Prods.	7	8 3/8	8 1/8	8 3/8	8 3/8	+ 1/2
9 1/2	4 1/2	Filmways	16	5 3/4	5 1/4	5 1/2	5 1/2	+ 1/4
14 1/2	6	MPO Vid.	5	7 3/4	7 1/4	7 1/4	7 1/4	— 1/2
2 3/4	1	Nat'l Telefilm	21	1 1/4	1 1/4	1 1/4	1 1/4	—
5 1/2	2 1/2	Reeves Bdcst.	21	2 7/8	2 5/8	2 5/8	2 5/8	+ 1/4
7 1/2	2 3/4	Reeves Snd.	47	4	3 3/4	3 3/4	3 3/4	+ 1/4
12 1/2	10 1/4	Rollins Bdcst.	5	12	11 1/2	11 1/2	11 1/2	—
22 1/2	13	Screen Gems	10	19	18 3/8	19	19	—
26 1/2	8 1/2	Technicolor	221	13 1/4	12 3/8	12 1/2	12 1/2	—
16 1/2	6 1/4	Telepropt'r	13	8 1/2	7 3/4	8 1/2	8 1/2	+ 1/2
3	1 1/2	Tele Indus.	8	1 1/2	1 1/2	1 1/2	1 1/2	—
18 1/4	10 1/4	Trans-Lux	8	13	13	13	13	+ 1/2

\* Week Ended Mon. (3).

† Ex-dividend.

(Courtesy of Merrill Lynch, Pierce, Fenner &amp; Smith, Inc.)

## Over-the-Counter Securities

	Bid	Ask	
America Corp.	2 1/4	2 1/2	— 1/2
Commonwealth Theatres of Puerto Rico	7 3/4	8 1/2	—
Four Star Television	13 1/4	14 3/8	— 1/4
Gen Aniline & FA	220	247	— 5
General Drive-in	9 3/4	10 3/4	— 1/4
Magna Pictures	1 1/2	2 1/4	— 1/2
Medallion Pictures	4 1/4	4 7/8	— 1/2
Music Fair Enterprises Inc.	4 1/2	5 1/2	—
Premier Albums	7 1/4	8 1/4	— 1/2
Rapid Film Technique	1 3/8	2	+ 1/2
Seven Arts Productions	8 1/2	9 1/2	— 1/2
Sterling Television	1 3/4	2 1/4	—
Transcontinental Television	10 3/8	11 3/8	+ 1/2
U. A. Theatres	7 1/2	8 3/8	+ 1/2
Universal Pictures	56	61 1/2	+ 1/2
Universal pfd.	92	96 1/2	+ 1
Wometco Enterprises	22 1/2	28 7/8	— 1
Weather Corp.	4 1/4	4 7/8	— 1/2

(Source: National Assn. of Securities Dealers Inc.)

## Film Shortage &amp; Indies

Continued from page 1

handled, with impressive revenues generated by any number of houses theretofore aloof to the potential of a "Two Women" or "Room at the Top."

The smart ones in exhibition, according to this view, are the "new breed" showmen. This pertains not just to the mushrooming new cinemas cued by populace migrations but to new marquee concepts as well. And, indeed, the two often go hand in hand, hence the market expansion this side for the specialized, though not strictly cerebral, foreign productions.

Conceded is the axiom that individual situations have different requirements, but impatient Gotham observers are convinced too many exhibitors go to market wearing blinders.

The argument is all the more pertinent just now, of course, when exhib hand-wringing seems to be unparalleled. For all the formulations, appeals, etc., it's amply clear there's really little exhibition can do to foment a faster flow of product from American producers. If there's a realistic solution (barring mass foldos) it's thought to require a getting-in-step-with-the-times approach by foot-dragging exhibitors.

According to the new-think apostles, whether the fall release schedules total up skimpy depends on how they're looked at. Noted, for instance, is Embassy's announcement of nine releases from now to yearend, and at least six

each from Astor and Continental. Even granting playoff limitations on certain of them, these voices would counsel that exhibitors can still pick and choose—and not discount the list out of hand.

Pointedly, something like an agonizing reappraisal has already taken place with numbers of circuits and indie theatre plants. Observed, for instance, is that Chicago's big Balaban & Katz chain has booked Embassy's subtitled "Boccaccio '70" for one of its Loop deluxers. Similar upheavals are discerned in other environs.

Interestingly, previously aloof exhibs have been finding that the smaller distribs (lumped under "miscellaneous" by Theatre Owners of America) aren't, as had been presumed, solidly art-minded. The range varies, to be sure, but the indie catalogs have tended to considerable diversity, a point often unnoticed in the gloomier exhibition circles.

## 50G Montague Memorial

The nine-member companies of the Motion Picture Assn. of America have jointly contributed \$50,000 toward a fund establishing a memorial to Abe Montague in conjunction with the Will Rogers Hospital, Saranac Lake, N.Y.

Montague, late president of the Will Rogers Memorial Fund, also had been an exec v.p. of Columbia Pictures.

## Parsons' Antitrust Suit Vs. Distribs Winds Up In Mpls. Federal Court

Minneapolis, Sept. 4.

Testimony has been concluded and Federal court Judge G. H. Nordbye here has taken under advisement the \$300,000 triple damages antitrust suit brought by Freeman and Burt Parsons, owners of the Eastman Theatre in nearby St. Cloud, Minn., against film distributors and the Minnesota Amusement Co. (United Paramount circuit).

The plaintiffs charge that the defendants "acted in concert" to deprive their theatre of top product and gave it instead to MAC's St. Cloud Paramount theatre when competitive bidding obtained and, afterwards, when there was negotiating for pictures.

Both Parsons testified that even in instances when their Eastman bid was as high or higher than MAC's the principal boxoffice films frequently went to the Paramount. As a result, they testified, for four years involved they annually suffered \$25,000 losses.

At the trial's end, the court, acting upon the motion of Keith D. Kennedy, Minneapolis counsel for the plaintiffs, eliminated BV and Allied Artists as distributor defendants. Along with MAC, this leaves Paramount, MGM, Columbia, U-I, United Artists, 20th-Fox and Warner Bros. as defendants.

Judge Nordbye, who tried the case sans jury, allowed Kennedy 30 days to prepare a written brief and the defendants' counsel 15 days to answer it.

On the witness stand the Parsons said that when their bids equalled or exceeded MAC's, a frequent film company procedure was to reject all bids and halt competitive bidding.

During the trial, all of the defendant film companies' local branch managers were witnesses. They generally agreed that in allotting product after negotiating replaced bidding, they first offered pictures to John Branton, MAC film buyer, for the Paramount.

## Bronston

Continued from page 3

exec. v.p. George Weltner, senior v.p. Paul Raibourn and others of the Par brass for long have been looking to fill the serious production void left by the death of Cecil B. DeMille. They figure they've made contact with a logical successor to DeMille in Bronston.

Bronston currently has "King of Kings" and "El Cid" on the market, has upcoming "55 Days at Peking" and "Fall of the Roman Empire." These are all epic-scaled, in the DeMille tradition.

Par has in mind to play the Bronston tieup on a long-distance basis if, of course, thoughts about the replacement for DeMille materialize. The get-together initially is only for the one picture and Par has only the Western Hemisphere rights.

Bronston pic is scheduled to start principal photography in August, 1963, in Spain with Nicholas Ray directing from a screenplay by Philip Yordan and James Edward Grant. It concerns a tanbark troupe touring the major world capitals during the early part of the 20th century.

## New York Soundtrack

Continued from page 3

called "Farewell, Doves!" and figures it must be a steal from Col's "Bye Bye Birdie." George Roy Hill in for casting gabs about "One Flew Over the Cuckoo's Nest" (how dat for a title?) which will have Kirk Douglas in the lead. Hill just directed "Period of Adjustment."

What had been the Bijou on West 45th Street reopens this month as the D. W. Griffith Theatre, seating 350 and showing U.S. and foreign art films. Henry Rosenberg is operator of the house which lit the candle in 1917 and had as its longest legit run "Skidding." This play opened in 1928 with Walter Abel and Marguerite Churchill in the leads and ran 448 performances.

William Satori, formerly with Allied Artists, now representing Medallion Pictures in Europe, headquartered in Vienna... Don Rugoff, young art theatre operator (Rugoff Theatres) with literati inclinations, opened a book store on 50th and Broadway. He calls it The Book Mark... All phases of filmmaking covered in the new courses at CCNY.

Seven Arts moving to 200 Park Avenue, the new Pan American Bldg. Charles Schnee, in Spain scouting locations for his next production, "The First Men in the Moon." With him is Bill Hutchinson, who'll be art director... Carl Foreman has a crew in Salerno for "The Victors."

## Golden Rule of Kohlberg's Proposed Drive-In Ass'n: 'Love Thy Distributor'

Chicago, Sept. 4.

## Motion Picture Women Conventioneering in K.C.

Kansas City, Sept. 4.

The ninth annual convention of Women of the Motion Picture Assn. (WOMPI) will be held here Sept. 7-9 as the "Kaycee Jamboree."

Convention chairman Mary Heusen of Warner Bros., local office said some 200 delegates from all 13 member clubs are expected. Headquarters will be the Muehlebach Hotel. Mrs. William Parker of Charlotte, N. C., national WOMPI prexy, will preside over the sessions until the election of new officers.

## RKO General Wins Right To Transfer Indie Films To Another Distributor

Los Angeles, Sept. 4.

Superior Judge Kenneth N. Chantry ruled last week in favor of RKO General Inc., in a precedent decision involving the right of a distributor to turn over to another distrib the product of an indie production company.

In a 25-page opinion, Judge Chantry found against three companies operated by producer Benedict Bogeaus, including Filmcrest Productions, Alpine Productions and Pinecrest Productions, which in three lawsuits filed in 1959 and consolidated in one court action asked damages of \$3,644,000. Plaintiffs claimed that damages in this amount resulted from RKO's transfer of distribution rights in eight of their motion pictures to Universal Pictures Co., Metro and J. Arthur Rank, Ltd.

Features involved included "Silver Lode," "Appointment in Honduras," "Passion," "Cattle Queen of Montana," "Escape to Burma," "Tennessee's Partner," "Slightly Scarlet" and "Pearl of the South Pacific."

In handing down his decision favoring RKO, Judge Chantry declared that RKO had acted in good faith and was fully justified in turning over to the three other distributors the plaintiffs' eight films. Trial lasted more than 14 weeks last fall, and Judge Chantry took case under submission after all briefs had been submitted to him last March. During course of trial, numerous execs of major film companies testified concerning motion picture distribution in the U.S. and abroad.

Suits were filed in 1959 after RKO closed its domestic and foreign exchanges. Actions were brought against RKO Teleradio Pictures Inc., which later became RKO General Inc. RKO was repped by attorneys Harold A. Fendler and Glenn Warner.

## Norwood Adds Animation

Washington, Sept. 4.

Norwood Studios Inc., Washington's largest commercial film company, has added an animation arm to its in-house capabilities, with Bill Sturm in charge.

Sturm headed his own studio in N. Y. for 14 years and previously worked for Walt Disney and others, according to Norwood prexy Phil Martin.

Stanford S. Kohlberg, head of a theatre circuit here and a pioneer ozoner operator, is attempting to form a new national organization for drive-in theatres that would attempt to work out differences with distributors by "friendly" means rather than by harassment. Kohlberg believes that the pressure tactics resorted to by a number of exhibitor organizations have created a rift between exhibs and major film distributors that is weakening the foundation of the picture industry.

Having pulled his theatres out of the Greater Drive-In Theatres Assn., which he helped to form, Kohlberg now wants to set up a national organization that would be willing to cooperate with the source of supply for the sake of the picture business.

"Theatres should compete with one another," he says. "That's healthier than if they conspire together to create ill will with the distributor and negate the work of the producer."

He believes ozoner ops will have a better chance of getting a decent shake from distributors when the two segments of the industry are functioning in a cooperative spirit and are willing to understand each other's problems. In point, he thinks exhibs ought to respect the huge investment that distributors have in product made primarily for theatrical exhibition. Further, he feels that theatres have a moral obligation to play the product of all producers.

Of existing organizations—and particularly some of the newer ones—he opines that member exhibitors have "been baited and trapped by representatives seeking their own personal gains and publicity." He says he has already interested a number of ozoner exhibitors in his proposed organization.

## Blasts Michener's Cong. Campaigning in Pa. As 'Book-Background' Bally

Philadelphia, Sept. 4.

U.S. Sen. Hugh Scott garnered press space here in this hot off-year election with a blast at James A. Michener, novelist and Democratic candidate for Congress in suburban Bucks County.

Speaking before 2,000 Republicans at intermission time during a fundraising benefit performance of "Bye Bye Birdie" Scott called Michener an "absentee adventurer."

"I suggest that he is running for Congress primarily to get background for a new book. Once the book is written and the royalties are collected—next time he will be a river boat pilot in Mississippi or a rancher in Wyoming," the Senator told the Bucks GOP workers.

## RACE RELATIONS EXEC GUILTY OF TRESPASS

Hollywood, Sept. 4.

Judge Hector Balda, in Santa Monica Municipal Court, ruled Caleb J. Peterson, Hollywood Race Relations Bureau head, was guilty of trespassing when Peterson and 11 others picketed the April 9 Oscarcast at Santa Monica Civic Auditorium. The judge ruled the group had the right to picket but not trespass on the red carpet laid by Academy across the public sidewalk. Lease of the Auditorium by the city to the Academy permitted the lessee to deny use of carpet to public.

Pickets were organized by Race Relations Bureau to focus attention on the alleged "failure of the motion picture industry to present a realistic portrayal of the American Negro."

## ROMNEY SPEAKS TO ALLIED

Detroit, Sept. 4.

George Romney, Republican candidate for the Michigan gubernatorial office, is to address the Michigan Allied convention here at the Sheraton-Cadillac on Sept. 18.

He will appear at a joint Variety Club-Michigan Allied luncheon to be hosted by Confection Cabinet Corp., an ABC Vending subsidiary.

For years,  
our hearts  
have waited  
for someone  
who could  
make us laugh  
and cry...  
as only  
a great artist can.  
And now,  
suddenly,  
without a word,  
he is here!



# JACKIE GLEASON AS \*GIGOT

\* Pronounced GEE-GO

A BEVERLY ARTS PRODUCTION A COLOR BY CELUXE KATHERINE KATH KENNETH HYMAN SEVE KELLY JOHN PATRICK

THE FALL ATTRACTION AT RADIO CITY MUSIC HALL  
AND THE FINEST THEATRES THROUGHOUT THE WORLD



# EDINBURGH FEST: GROWING

## T. McGowan Sees More O'Seas Prod.

Malaga, Aug. 28. Hollywood producer Tom McGowan and novelist Alan Williams (son of Emlyn) are finishing the screenplay of "Long Run South" as the first of four productions the American filmmaker plans to start shooting early next year in Italy and North Africa, with Alan Bates as star.

McGowan has surveyed production costs in every film center of Europe and has found that making films abroad is substantially the same in cost as it is in Hollywood.

"Whatever economies Europe offers—such as extras, transportation and general cost of living," he stated, "are substantially balanced by our technical skill that speeds production beyond anything encountered overseas. American producers, however, are working abroad more often than ever, the reason being that they have fewer sources at home to turn to for financial backing."

Abroad, chances of putting a film together have become so widespread that a producer can take his package to the highest bidder, under conditions that are no longer available in Hollywood.

McGowan will either make "Long Run South" for Anglo-British or Galatea of Italy. He came to Malaga straight from a location survey in Kenya in Rhodesia for "Born Free," based on Joy Adamson's big-selling novel on African animal life. McGowan will produce and direct for Metro.

He will partner on his third project with novelist Gavin Maxwell to film the author's "Ring of Bright Water" in Ireland, another animal picture. McGowan is setting aside a year for production purposes. Last one on his present program is "AristoCat," screenplay by Paris trade reporter Tom Rowe, which he will produce with Jean Thullier. Boris Karloff would share acting honors with a feline.

## Mexican Nitory Ops Wail Over Biz; Tourists Find \$3.20 Drinks a Chaser

Mexico City, Sept. 4. Night club operators, wailing over meager business, have only themselves to blame. For Mexico may be the only country in world where a highball, martini, or what have you, puts a big dent in the customer's pocket. This situation prevails despite the fact that federal authorities, in answer to club owner appeals, last year slashed the 100% duty on liquors by 33%.

Tourists, who visit Mexico's nightclub belt, have been and still are the biggest grumblers. For a short time clubs made a small price concession. But today you can't get a Scotch highball in a top luxury spot for less than \$2.80 to \$3.20. And this not always for a generous two ounces. Nor is there any assurance that label ordered is authentic.

The high cost of drinking in Mexico has always been a deterrent to budget-conscious tourists anxious to take in the night life. The outcries of anguish when bills are presented can almost be heard in their home cities, where elbow-bending is a nominal 75c to \$1 a drink.

But in Mexico it just ain't so. Even in the fancy bars, which may or may not offer entertainment by way of an indifferently played piano, tariff runs from \$1.20 to \$1.60 per drink, and more when management thinks it can get away with it.

However, relief for thirsty tourists and nightclub habitués may be in sight. Their champion is Miguel Aleman, an ex-president of Mexico whose concern now, as the head of the National Tourist Council, is to woo a steady horde of gringo tourists south of the border. Aleman, in cooperation with the Treasury Dept. and the Mexican Tourist Bureau, is probing "exploitation" of nightclub patrons, chiefly tourists.

## Mex Prizewinning Pic Tops \$13,000 in Week

Mexico City, Aug. 28. "Pueblito," Mexico's prize-winning film entering its first week of a run at the Alameda, topped all other pix, grossing over \$13,000.

Entering into its 11th round, "Spartacus" (U) grossed better than \$11,200. "One, Two, Three" (UA) at the Latino hit almost \$8,000 while "Absent-Minded Professor" (BV) at the Variedades grossed around \$10,500.

Newcomer "Roman Spring of Mrs. Stone" (WB) got off to a flying start with almost \$9,000 in four days. And "Blood and Roses" (Iadie) hit \$8,000 in four days.

## Bayreuth Fest Grosses \$1,380,000 But Winds Up With \$150,000 Net Loss

Bayreuth, Aug. 28. With 61,200 attending this year's Bayreuth Festival of 34 performances and showing a total gross of \$1,380,000 (including radio, tele and longplay disks) per usual it will wind up with more than \$150,000 net loss. At the affair this year, Wieland Wagner produced new versions of "Tristan and Isolde" and "Lohengrin" while last year's great "Tannhauser" was revived and the perpetual fest fixtures including "Parsifal" were on the program.

A majority of key spots were still in Yank hands, including Jess Thomas (from South Dakota) in title lead of both "Lohengrin" and "Parsifal"; Grace Bumbury (of St. Louis); Californian Irene Dalis and the Met's Jerome Hines. Ovation went to Astrid Varnay for her rendition of Ortrud. This was her 100th Bayreuth appearance.

If the show side of Bayreuth's Fest is a marvel, the biz side looms as an outright freak. The SRO sign went up as early as last April. And the actual gross in the till (\$612,000) would make any theatrical producer very envious. Added to this is the coin from radio, tv and record rights, totaling \$750,000. Yet this festival, like all of its predecessors will wind up in the red. High cost of operating is blamed because of the producers' yen to have everything perfect no matter what the cost.

As in the past, the Federal Government, the State of Bavaria, the county and also the city will make up a major part of the financial losses. And, for the remainder, the Society of Bayreuth's Friends has to go begging.

Tickets for the 1963 Fest, which promises even greater things, since it coincides with the 80th anni. of the death of Richard Wagner, go on sale in a few weeks.

## MEX CITY PLANS 96c TOP FOR ALL SHOWS

Mexico City, Aug. 28. An attempt to impose a ceiling at 96c for all forms of entertainment will be attempted by city authorities, starting next Jan. 1. Standardization of boxoffice prices will include everything from soccer and bullfights to theatres, the National Auditorium, Arena Mexico and Palace of Fine Arts. Actually the 96c top is in effect for vaude and legit houses.

Reportedly the move to standardize boxoffice is being instigated to avoid "flight of dollars" in visits of foreign spectacles and entertainers such as the Ice Show, Nat King Cole and Frank Sinatra. Impresarios will fight new official boxoffice freeze moves on the theory that these will deprive Mexican public from seeing firstclass spectacles or performers. But city authorities claim a good many of the imports have resulted in sharp losses for managements. These losses, so it's reasoned, will be avoided when foreign shows and entertainers don't play here because of the 96c boxoffice top.

## STATUS HIKED FOR FUTURE

By GORDON IRVING

Edinburgh, Sept. 4. The director of the International Film Festival here, Michael Elder, withdrew a West German film after learning that it had offended the Russian delegation. The film, "Czar to Stalin," was to have been shown at the Cameo Cinema.

The Russian group saw it at a special showing in Film House, with an interpreter translating the English commentary. Later, Friedrich Emler, a leading Soviet director, said: "We've not discussed this among ourselves or made any formal protest. We do not want to make a big issue of this, or to interfere in the Festival's affairs, but we feel that the commentary turns documentary material into propaganda which is offensive, particularly to the memory of Lenin."

The film in question, running for 86 minutes, has been assembled from newsreel material, including shots of Czar Nicholas II, Lenin, Stalin, Trotsky, and other Soviet leaders. The program note claimed it was not political propaganda, but nearly all who saw it at the private screening agreed that the commentary gave an impression that the Russians were murderers.

Normal Edinburgh Film Festival policy is to reject films which will offend another participating country. Last year the same reason was given for excluding "Let My People Go," which attacked South Africa's "Apartheid" policy.

More than 200 films have been entered for the current fest, first to be under the wing of the concurrent and major International Drama & Music Festival. Opening pic was "Adventures of a Young Man," (20th) Ernest Hemingway's autobiographical study of his youth. Directed by Martin Ritt, pic stars Paul Newman, Susan Strasberg and Eli Wallach.

Countries represented this year include West Germany, Greece, Czechoslovakia, Netherlands, Australia, Poland, France, Yugoslavia, Rumania, East Germany and Italy. U.S. delegation here is headed again by Ambassador Myron M. Cowen, who was also the official delegate in 1961. Others in the delegation are Judge William J. Tuohy, a former Judge of the Circuit Court of Illinois, and Francis Y. Savage of the U.S. Information Service in London.

U.S. Representation Strong. The U.S. representation this year is strong, three features being entered, each with a direct bearing on the Film Festival theme of "The Film and Literature." Apart from "Adventures of a Young Man," there is "The Miracle Worker" (UA), starring Anne Bancroft, Patty Duke and Victor Jory, taken from the play of the same name by William Gibson which was a click on Broadway and in London. There is also "Long Day's Journey into Night," (Embassy) starring Katharine Hepburn, Ralph Richardson and Dean Stockwell, a film version of Eugene O'Neill's play which had its British preem at Edinburgh two years ago.

United Artists is also represented by "Electra," which won the "film adaptation" prize at this year's Cannes festival. It was selected by the Edinburgh officials for special showing. Pic stars Irene Papas and was directed by Michael Cacoyannis. The event is non-competitive, but Diplomas of Merit are awarded to films of outstanding distinction.

Raise the Status. Raising the status of Edinburgh is a talking point here, as film enthusiasts from Europe and the Americas join to confab at the local Film House, headquarters of the Edinburgh Film Guild who organize the celluloid junket. This is a small, enthusiastic group of amateurs who often err in publicity and showmanship, but always score in good manners, protocol (Continued on page 15)

## New Blackpool Vaudery, Also OK for Cinerama

Blackpool, Eng., Sept. 4. Countering trend which has seen the fold of many British showcases for live talent, Associated British Cinemas is planning a 2,000-seat vaudeville for this northland entertainment key. New theatre, on site of the old Hippodrome, is slated to bow next April. In addition to vaude, stage will be equipped for presentation of legituners, and will boast a 14-foot revolving circular platform. House will be geared to exhibit films in Todd-AO and Cinerama, as well as standard ratios.

## Mex Film Bureau's Head Enthuses Over Outlook For Stars at Festival

Mexico City, Aug. 28. Carmen Baez, head of the Film Bureau, is optimistically talking of a "rain of stars" during the forthcoming fifth celebration of the World Review of Film Festivals. Ismael Rodriguez has been beating the drums for the Mexican event in his frequent visits to Hollywood. Further, Miss Baez termed Eric Johnston, president of the Motion Picture Export Assn. and Robert J. Corkery, head of the Latin American division of the same organization as the best publicity men for our festival.

It is expected that the Hollywood contingent to the Resena will be the biggest ever, and loaded with celebrated names, according to Miss Baez. Apart from Hollywood, and the stars and personalities from the world's film industry, Miss Baez confirmed that the local (main square) in Acapulco will be converted into a giant air (gratis) theatre. Pictures shown will be toppers in the Mexican film industry, Miss Baez said.

World Review of Film Festivals will open Nov. 22 as in past years. "The Exterminating Angel" will represent Mexico in the fest since "Pueblito" (winning an award in San Sebastian) and "Tlayusan" (Karlovy Vary) are being commercially exhibited now.

## Mex. Govt. Boosts World Review

Mexico City, Aug. 21. The Mexican government is actively pushing the fifth World Review of Film Festivals as both a film industry and tourist promotion. Secretary of State Gustavo Diaz Ordaz has personally taken the helm to coordinate efforts to make the fest a tourist draw. Cantinflas (Mario Moreno) has been named a member of the organizing committee by Ordaz.

The affair is now completely in federal hands, with committee members including Manuel Aguilar, head of the Mexican Tourist Bureau; Carmen Baez, Film Bureau prexy; Miguel Aleman, of the National Tourist Council; Governor Martinez Adame of Guerrero State; Mayor Canuto Noguera of Acapulco; and Col. Alfonso Luna de la Barreda, in charge of handling police lines and protection to distinguished visitors.

## EDINBURGH MAY GET NEW CIVIC THEATRE

Edinburgh, Aug. 28. Talks are to open soon between the city authorities and local tycoon Meyer Oppenheim over plans for a new theatre development site in the city center. Oppenheim, chairman of Argyle Securities Ltd., plans a redevelopment scheme costing more than \$3,000,000, including a civic theatre and office buildings.

Main plan is that the site, presently occupied by the Lyceum Theatre and the Synod Hall, be leased to Oppenheim for 99 years at a premium of \$900,000. He then would build a modern civic theatre and then sell it to the city for more than \$2,100,000. Oppenheim bought the Lyceum Theatre for \$300,000 from the theatrical firm of Howard & Wyndham with the purpose of redeveloping the area.

## Moscow Approves A Jewish Theatre

By JOSEPH LAPID

Tel Aviv, Aug. 28. A Jewish theatre will be opened soon in Moscow, A. Vergalis, editor of Sovietish Heimland, told an Israeli journalist who visited the Soviet Union. This will be the first Yiddish theatre in Russia since 1948, when Stalin's anti-Semitic purges compelled Michaels to close his Yiddish players in Moscow. The new group will soon begin rehearsals of Sholom Aleichem's "Tovye, the Milkman."

Vladimir Schwartz, Michaels' first assistant, is heading the new company. Among the well known Jewish actors who joined the troupe are Ephraim Leiter and L. Cagan. According to Vergalis members of the Soviet Artists Union will be invited to rehearsals.

The future of the theatre will depend mostly on the decision the Union will make. If it grants approval, this means not only financial help, but approval by Soviet authorities. Even in this case there is no intention to house the company in a permanent theatre, but rather to perform wherever Jewish audiences may be found. Moscow will be the starting point.

Behind the Iron Curtain there are today only two Yiddish theatres worth mentioning: One is the Yiddish State Theatre in Bucharest and the other one is Ida Kaminska's Yiddish Theatre in Warsaw. The latter is permitted to cross the Iron Curtain and has performed even in Israel. Miss Kaminska, actress and director-manager, is the daughter of Rachel Kaminska, regarded as the greatest Jewish actress of the previous generation.

## Mex Nat'l Theatre Setup Spends \$280,000 on Its Chain For Facelifting

Mexico City, Aug. 28. The National Theatre Operating Company, federal exhibition chain, has spent \$280,000 in renovation and modernizing of its houses in this city. According to Juan Pellicer, in charge of the maintenance department, a similar amount will be spent before year's end in other theatres here. Improvement program will be extended to chain's houses in the provinces, this getting under way in 1963.

Repair and modernization projects have ranged from waterproofing ceilings to renewal of electrical installations, installation of air conditioning, changing of screens, repairing seats and elimination of front row seats to make seating more comfortable for the public. Facelifting has included such houses as the Rex, Chapultepec, Alameda, Mexico, Polanco and Real Cinema.

The Roble Theatre, which has been shuttered ever since severe quakes of last May, has been totally repaired and reinforced, this representing an outlay of \$56,000, Pellicer said. However, the government exhibition chain did not foot this bill since theatre was insured by owners of the office building in which it is housed.

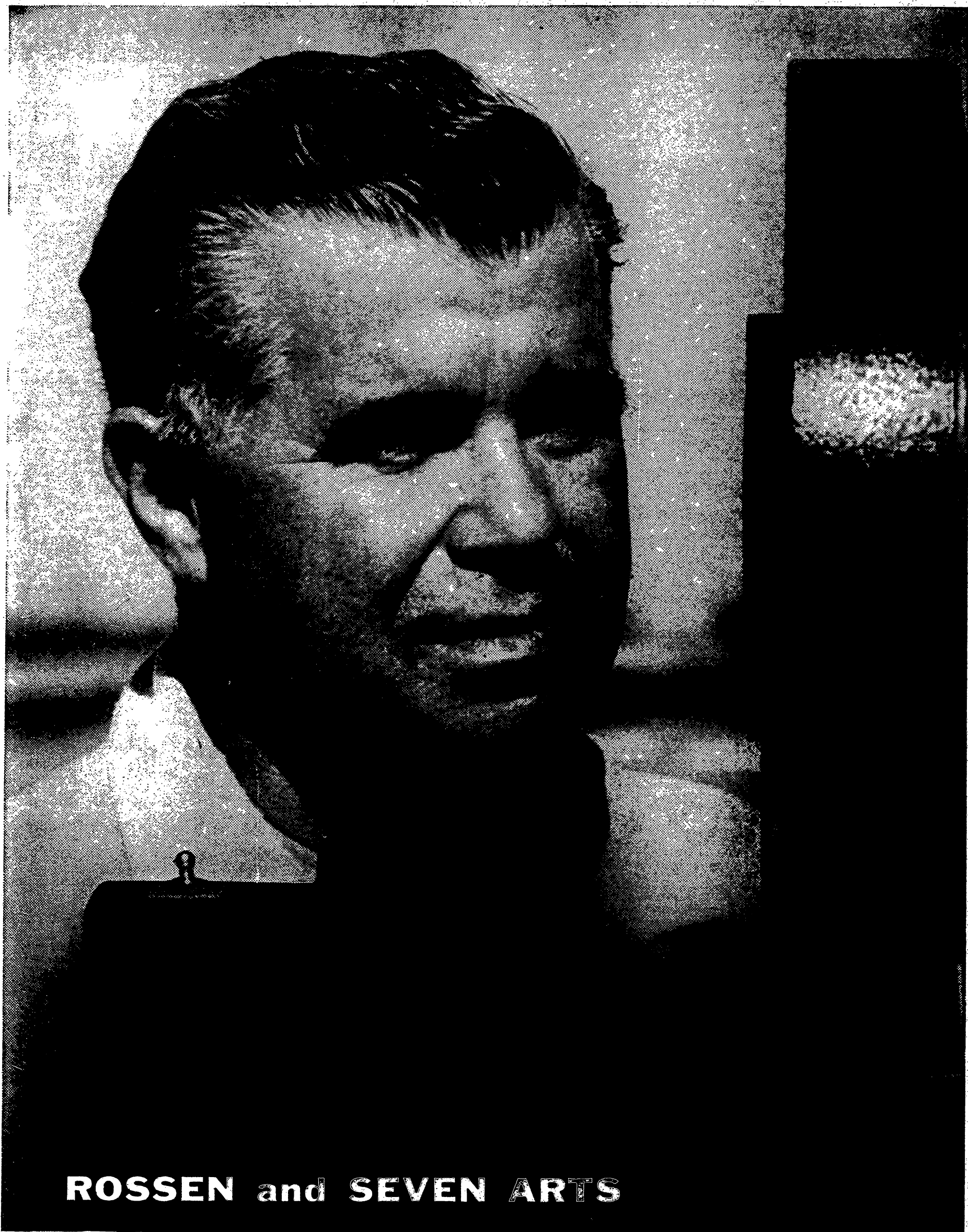
While most of the chain's first-runs are in good order, provincial houses in such spots as Cuernavaca, Acapulco, Puebla and Toluca can stand considerable facelifting, with major need the installation of new seats.

## Disney's 'Strauss' Pic

Vienna, Aug. 28

Wienfilm Studios will house the Walt Disney equipment beginning Sept. 17, with his "Johann Strauss" biopic. Kerwin Mathews was chosen for the lead because of his likeness to the great musician, Steve Predit will direct.

Picture will center around Strauss' first wife, whose maiden name was Jetty Treffz. Austrian star Senta Berger was inked for this role. Besides using the studio work, the producer will shoot many scenes at places where Strauss lived and worked.



## ROSSEN and SEVEN ARTS

Academy Award winner Robert Rossen, whose "All the King's Men" and "The Hustler" have become cinema classics, will produce and direct the film version of Brendan Behan's international stage hit, **THE HOSTAGE**, on location in Dublin...for Seven Arts.





## International Sound Track

### London

Sam Marks is here setting up a film of Evelyn Waugh's "Handful of Dust," which Marks plans to make in England next August. David Niven and Peter Sellers are both interested in playing in the film, other commitments permitting, and Marks is presently huddling with Sellers. Janet Green is readying a film script called "Christabelle," which pinpoints the other side to the question of whether a broken home necessarily means unhappiness to a child. Seven Arts took over Wellington College and transposed it into Hallow College for scenes for "Tamahine," which John Bryan is producing for Associated British. Scholars used part of their vacation to appear as extras at \$3.50 a day, plus closeups with Nancy Kwan. Cliff Richard skedded for personal appearances in the States early in October as advance boosting of his pic "The Young Ones." John Huston looking for a dog that will eat any kind of fish for his film "The List of Adrian Messenger." "On account," says Huston, "that the dog thinks he's a cat." The picture is a Joel Production for U-I. Charles B. Schneer has signed Alan Hackney to write the screenplay for "The Village That Wandered," based on Surrey Smith's bestseller. It's for Col release. Peter Oppenheimer, exec producer of "Here's Hollywood," and Jack Linkletter arrived to film interviews here. Other arrivals are Gavin Lambert and George Webb, with George Cukor expected at weekend. National Film Theatre celebrating its 10th annl with a season of Soviet Cinema starting tonight (Wed.) with Dovzhenko's "Arsenal."

### Paris

Alain Robbe-Grillet, who wrote the script for the controversial but hit pic, "Last Year in Marienbad," finished his first pic as a director-writer in Turkey "The Immortal." He said it was a simple story of love like "Marienbad," but the oceans of printer's ink spilled in analyzing "Marienbad" differently spells like response to this one. Then he does a pic in Japan "She Died in France," also a love story, and one in Turkey about smuggling. The latter may be intelligible on one viewing. Noted oldtime director Rene Clair, who did a segment in the sketch pic "The French Woman and Love," which started a cycle of episodic pix, now doing another one in "The Four Truths," based on a La Fontaine fables with the animals turned into humans. Clair declares that sketch pic are interesting for each part is not a condensed feature. It has its own form and calls for simplicity in a direct action, that is given via short cuts. His concerns two differing people locked up together by accident in an apartment and how they get to know each other. Comic Jacques Bodoin suing producer-director Yves Robert of the hit moppet pic "The Button War," claiming that a remark given a beguiling kid character, "If I had known I wouldn't have come," was one he had used for years in his comic act about a precocious child. Now, with the pic a hit, people think he lifted it from the pic and he wants the remark removed from it and satisfaction in a public announcement so he will not be taken for a plagiarist. What price hit, says Robert. It took a run of six months before Bodoin made a move. Case goes before the courts in a couple of months. Meanwhile pic, which got only so-so reviews, keeps racking up takes and is turning out to be the surprise hit of the season. Stage and screen actress, Suzy Prim, who was producing pix the last six years, returns to the stage this season in Andre Lang's "Le Sac." She plays a hysterical, evil woman. She denies her years as a film producer made her fit for this role. Hit Italo pic "Divorce Italian Style" will have a French followup via "Marriage French Style." Michel Boisrond directs and Marcel Mastroianni, star of "Divorce," is being paged to also star in this one. Film critic Michel Aubriant has penned the script. "The Vikings" (UA) in for a first-run release. Currently starting French sketch pic "Les Bricoleurs" (The Doodlers) may be first true Common Mart pic with one episode slated for each CM signatory. There may even be one segment in Great Britain if it comes into the CM fold in time. Show people claim that main attendance this summer was mostly male, especially legit and films. It seems French mates can now send off spouses for vacations and catch up on shows with friends or alone. Raoul Levy again announcing he will start up his shut-down pic "Mareo Polo" this year. Color tv is now about ready for first regular tries here. But it will still remain on an experimental basis since the second web has to be brought in first. Film people are wondering if color video is something to scream about yet. UNESCO putting out a booklet on film musicals and filmed operas and ballets. Yank supremacy in tuners is made clear and the European disaffection for them. But success of "West Side Story" (UA) leaves hopes for more musical pic patronage. On-the-spotter think it does not mean same but just happens to be a pic that clicked. Coming release of "Porgy and Bess" (Col) in 70m is being watched. If it makes it, it may mean audiences are swinging to musicomedie pix. Writer Alain Robbe-Grillet, who penned the script for the offbeat but grossing "Last Year in Marienbad," has just finished his first pic as writer-director, "The Immortal," and it was made in Turkey. Judging by Robbe-Grillet's remarks this may have more interpretations than "Marienbad." Robbe-Grillet says he broke all academic rules in this pic and says it is definitely new. If it goes it is not an error and if it does not he can always go on writing books or even paint pictures. Tale is about a man infatuated with a girl but narrated by somebody else. He loses her and finds her only to see her killed, and then he too is killed. That is about all he will say on the pic. Francois Reichenbach doing a feature documentary on a couple and their love and marriage. He found two non-actors and hopes they will marry in real life after the pic. Film is called "Love and Fresh Water" and Reichenbach gives them an idea for a scene and then lets them go. He also has hidden cameras to keep all their reactions recorded. He did this with his last pic "A Heart As Big As That" on an African boxer-poet and it won the top kudo at the recent Locarno Film Fest in Switzerland. Ex-film critic Francois Truffaut, who became a solid director, "The 400 Blows," "Jules and Jim," back to pen a book on Alfred Hitchcock after spending six weeks with him and as interpreter in Hollywood. Book will come out in the U.S. next year. He begins his next pic in March '61 as science fiction item scripted by Ray Bradbury.

### Church Bans Pinter Play

Edinburgh, Sept. 4. An early surprise at the Edinburgh Festival was the banning of "A Slight Ache," one-act play by Harold Pinter. It had been included in a bill to be staged by the Elizabethan Theatre Group in the hall of St. Mary's Roman Catholic Cathedral, and was banned by Cathedral authorities as "not suitable for performance in a cathedral hall." Play, already broadcast on BBC radio, has also been performed at the Arts Theatre Club

in London, where Emyln Williams took the main part; later, it was presented at the Criterion Theatre, London.

Larry Marshall, Scot tv comedian-entertainer, who entered the unofficial "lists" with his own one-man revue at the Palladium vaudeville, scored a prestige success with "As Others See Us," a show in which he used films of himself, slides and songs and monologs. His opening was a show-biz-studded occasion, with many present to apportion the usual first-night bouquets and faultings.

### Paul Rotha to Make 'The Raid' in Holland

London, Aug. 28. Paul Rotha has planned to Holland to make a war film called "The Raid," for Sapphire Films in Amsterdam. In Britain the pic will be called "Resistance." Rude Meyer will produce. Rob de Vries will star and the film is skedded for its world preem in Amsterdam.

### Edinburgh

Continued from page 13 and a somewhat snobbish localized outlook which may disappear with the years.

According to Forsyth Hardy, secretary of the International Film Festival, the event is now an official part of the International Festival of Music and Drama. This is the result of a series of huddles during the past year between both organizations. Move will raise the status of the Film Festival.

Hardy explained: "Now, when we approach other major film-producing countries, we will be able to say, not just that this is an event taking place at the same time as the festival of the other arts, but that it is an integral part of that festival. Any contribution sent by these countries will be shown here on the same scale as an opera or drama production."

Lord Harewood, Artistic Director of the Edinburgh Festival (He's also the cousin of Britain's Queen), is already taking a close interest. This winter he will journey around Europe and possibly further afield, and will study the major film developments in the world.

Agreement was reached between the two organizations too late for the link to be publicized in this year's official program and advertisements. In future years, however, the film theme will be planned in conjunction with the fest as a whole.

### British Support Lacking

The British film trade, in general, doesn't support the Festival, and world preems are few if any. It is noteworthy that the American delegation is working hard, studying the format of this non-competitive festival, and keeping the good name of the U.S. industry alive.

But a few more film star visitors, "names" to publicize the junket, would be welcome. It was ironic that the only visitor to the opening night gala reception in Film House here was a star of yesteryear, Sonja Henie, former skating star, now the wife of millionaire shipowner Neils Onstad, who was in Edinburgh with their collection of modern painting from Norway. An unofficial visitor—and one who tried hard to "escape" from Press scribes and photogs—has been Gregory Peck, with his wife Veronique, doing the rounds of plays and concerts. They visited the Dylan Thomas play "Doctor and the Devils" at the Assembly Hall, Edinburgh, and also saw the London Symphony.

Another film-world visitor has been Irish actress Siobhan McKenna here for the screening of her new film, "The Playboy of the Western World." She made a p.a. at the Cameo Cinema during screening of the pic.

### Smart Reception

Ambassador and Mrs. Myron M. Cowen, and the U.S. delegation, tossed a smart reception for visitors and delegates at the home of Vaughan DeLong, American consul-general here. Event was attended by delegates from many countries.

Films shown have included: "Love Without Words" (Czechoslovakia), "The Hands" (Greece), "Der Transport" (West Germany), "Festival in Adelaide" (Australia), "Father Malachy's Miracle" (West Germany), "Fair in the Rain" (Netherlands), "Adorable Julia" (Austria), "The Story of Private Pooley" (East Germany/Britain), "Manolis" (U.K.), and "Queen of Spades" (U.S.S.R.).

At a performance in the ABC Regal, the Oscar for best live-action short film of 1961 was handed over by Sir Alexander King, chairman of Films of Scotland Committee, to R. A. Riddell Black, producer of Tempair Films, representing production unit of the film "Seawards the Great Ships." Sir Alexander announced that plans are being made for the production in Scotland next year of feature film on life of John Knox, Scot religious leader. Plans are also under way to make a new color film about the Edinburgh Festival.

## 2 Eugene O'Neill Plays in Spotlight At Dublin Int'l Theatre Festival

### Peter O'Toole Plans To Produce 'Godot'

London, Aug. 21. After his long stint in "Lawrence of Arabia," Peter O'Toole has decided on a change of pace for his next pic. He will make "Waiting For Godot" for Keep Films, the company which he runs with Jules Buck. Film will be shot in Ireland and will be what is described as "a creative experiment." It's not expected to take longer than two weeks to film or to cost more than \$56,000. Jose Ferrer will play Pozzo. Jack MacGowan is cast as Lucky while Kenneth Griffith is Estragon.

### Dance Program In France Gets Lift

Paris, Aug. 28. The dance setup has been considered one of the weakest show biz aspects in France since the war. It has prompted such choreographer-dancers as Roland Petit, Maurice Bejart and Janine Charvat to go abroad or use their talents in niteries, music halls and pix, while the ballet companies of the state-subsidized Opera and Opera-Comique were allowed to degenerate badly. Culture Minister Andre Malraux has taken steps to rectify this for next season. A grant has been given Roland Petit to form a company for a season at the Palais De Chaillot, which houses the state-run Theatre National Populaire. Petit has already signed Rosella Hightower to star along with his wife Zizi Jeanmaire. His company will begin next December.

Petit will do two weeks and then the TNP will stage its plays for two weeks. After that Petit returns. There will be 50 terpers and 50 musicians in the Petit lineup. Accent will be mainly on the dance at the beginning, with most new ballets sans scenery both for economy sake and as a terp innovation.

Petit will mix modern and classical ballets and concentrate on French works. Meanwhile, the director of the Opera has brought back Serge Lifar and invited Vladimir Bourmeister from Russia to revamp noted old ballets and do new ones. Director Georges Auric is concentrating on dance as well as Opera. Bejart may also be coaxed back from his niche at the Ballet of the Theatre De La Monnaie in Brussels to mount something for the opera.

### CLIBURN'S TEXAS-SIZE OVATIONS IN ISRAEL

By JOSEPH LAPID

Tel Aviv, Aug. 28.

Even by Texan standards it was a whale of an ovation that Van Cliburn received here. The young pianist played Rachmanoff's 3d Concerto, the one which won him the Tchaikovsky award in Moscow. He appeared with the Israeli Philharmonic Orchestra, Georg Singer conducting. He is also scheduled for two recitals. The 3,200-seat Mann Auditorium here is sold out. Cliburn came here as participant of the Second Music and Drama Festival.

His press conference was the first in Israeli history where representatives of both the American and the Soviet embassies were present. The Soviet attache was not officially invited but he sat among the journalists. The Russians guessed well: Cliburn was asked about his appearance in the Soviet Union and about his meetings with Khrushchev. His answer was friendly but noncommittal. Only later he has learned that a Russian attache was present and then he tried to recapitulate what he was saying during the press conference. He expressed his hope that he didn't say anything offending, since the Russians have always been most friendly to him.

The Russian attache was later heard complaining that he couldn't get a ticket for Cliburn's concert.

Dublin, Aug. 28. European premiere of the American Dance Drama Company has been set for Sept. 24 in the ballroom of Dublin's swank Shelbourne Hotel. Occasion is an event of Dublin International Theatre Festival which opens that day and continues through Oct. 7.

Eugene O'Neill gets double representation at the Fest with the full version of "Long Day's Journey Into Night" being staged on alternate nights at the Abbey, and the European English-speaking premiere of O'Neill's "A Touch of the Poet" at the Olympia. "Poet" is being presented by H. M. Tennent Ltd. with Ian Bannen and Billie Whitelaw as stars.

William Saroyan is another American playwright represented: his "Cave Dwellers" is being staged by Arch Productions in Dagg Hall, small theatre attached to Royal Irish Academy of Music. Two Irish tv producers will be staging productions during the Fest: Hilton Edwards, now Head of Drama for Telefis Eireann (Irish TV), produces "Othello" with Anew McMaster and Michael MacLiammoir at the Gaiety; and Jim Fitzgerald directs "Stephen D." Hugh Leonard's adaptation of James Joyce's "Portrait of the Artist as a Young Man" at the Gaiety.

New Irish plays on the sked are Seamus Byrne's "The Little City" which Barry Cassin directs at the Gate; Patrick Galvin's "And Him Stretched" will also be directed by Cassin at the Eblana, and Cassin's partner, Nora Lever, is producing T. S. Elliot's "Murder in the Cathedral" in St. Patrick's Cathedral. "Dossers" by W. J. Murdock gets a premiere by the Dublin Stage Company in the Pike, and a musical comedy, "Fursey" by Fergus Linehan with music by Patrick Murray and Aldeen Kinlen is being produced by Alan Simpson. This follows "Othello" at Gaiety.

Other attractions on sked include "Fiesta Gitana," Spanish dance company, Aldo Nicolaj's "The Apricot Season" and "Courtship Through the Ages." Last-named is presentation by Australians Peter O'Shaughnessy and Shirley Smith.

According to Fest director Brendan Smith ticket sales for last year's events totalled 90,000. As a tourist gimmick it attracted 1,700 people who spent an estimated \$102,000.

### Sadler's Wells Big Biz In 5-Week Aussie Stand

Sydney, Sept. 4. Sadler's Wells Opera Co. is doing smash business at Tivoli here with "Orpheus in the Underworld." Run is limited to five weeks at \$4 top for Garnet Carroll and the Elizabethan Trust, by house arrangement with the Tivoli loop. Troupe, including Iris Kells, Kevin Miller, Jon Weaving and Eric Shilling, was flown in from London. Show is produced by Robert Blake, with Alexander Faris conducting.

### British Revue to Kick Off Down Under Tour Oct. 5

Sydney, Aug. 28. Tivoli loop and Aztec Services have inked a deal for an Aussie tour of the British Revue. "The Black and White Minstrel Show," with an Oct. 5 preem set at Tivoli, Melbourne. Choreographer Jackie Joyner and musical director Harry Currie have arrived from London to select local talent to back the British stars. Deal was handled by Lloyd Martin and Gordon Cooper (Tivoli) and Ken Brozek (Aztec).

### Pinch Viennese Prod.

Vienna, Aug. 28. Herbert Gruber, chief of the Sascha film production company, will be tried for drunken driving with the additional charge of trying to evade arrest after causing a car smashup on Waehringstrasse. His academic title of doctor will also be at stake. In the car was also Lieselotte Bartl, pianist. She was badly hurt, while Gruber was also hospitalized.

## Venice Film Fest Reviews

Continued from page 6

### Los Inundados

director Fernando Berri gets a firmer hold on his content, invention and outlook he should emerge a director with international potential. Technical credits are fine and this is another notch for the rapidly developing Argentine films displayed at fests this year.

Mosk.

### La Commare Secca

(ITALIAN)

Venice, Aug. 29.  
Cineriz release of an Antonio Cervi production. Features Francesco Ruiu, Giancarlo de Rosa, Vincenzo Cicera, Alvaro D'Ercole, Romano Labate, Lorenza Benedetti, Emy Ricci, Eina Tocielli, Renato Troiani, Maria Solinas, Wanda Ricci, Alfredo Leggo, Carlotta Corbelli, Sentina Esso, Gabriella Giogelli, Clorinda Celani, Ada Peracchini, Silvio Laurenti, Allen Busselle. Directed by Bernardo Bertolucci. Screenplay: Bertolucci, Sergio Citti. Pier Paolo Pasolini, from story by Pasolini. Camera: Gianni Natoli. Music: Carlo Rustichelli. Editor: Nino Parash. At Venice Film Festival. Running time, 94 MINS.

Impressive first effort by 21-year-old director Bernardo Bertolucci made with an entirely non-pro cast. Low-budgeter should make a strong showing on the Italian market, with export chances more limited.

Around the squalid murder of a prostitute on a Roman river bank, Bertolucci has spun the tale of several Romans directly or indirectly involved in the case. It's told in various flashbacks as each suspect is interrogated by police, his words often not matching the images which tell the true story in each case. It makes for an intriguing and suspenseful development, at the same time allowing the writer-director digressions on various aspects of Roman life, colorfully depicted and dramatically and professionally acted by a stunning cast of unknowns. Bertolucci also shows an early visual talent, his use of camera being extremely striking, while he rarely lets pace lag. Music, dramatically used as well, is another top credit in a most promising debut.

Hawk.

### Kusa-O Karu Musume

(The Grass Cutters)

(JAPANESE-COLOR-SCOPE)

Venice, Aug. 28.  
Nikkatsu release and production. With Sayuri Yoshinaga, Mitsuo Hamada, Yuko Mochizuki, Nijiko Kiyokawa, Shiro Osaka. Directed by Katsumi Nishikawa. Screenplay: Yojiro Ishikawa, Katsumi Nishikawa. Camera: (Eastmancolor). Iesen Iwasa. Editor: Akira Suzuki. At Venice Film Fest. Running time, 87 MINS.

Probably geared for programmer use on its home grounds, this goodnatured, bucolic comedy-drama could do the same in language spots abroad. Though having an easy and entertaining aspect it lacks the deeper look, feel and flair for its nomadic characters for any foreign art house chances.

A group of farmers go out to cut grass every summer. They camp near another group and each is headed by an old woman. Each brings a nubile girl and a marriageable male respectively. The matchmaking is the mainstay of the pic but it also has nicely handled, if stereotyped, characters, a gentle concern for them without being stilted and a breezy pace and nice color lensing.

Mosk.

### La Bandida

(MEXICAN-COLOR)

Venice, Aug. 26.  
Peliculas Rodriguez release and production. Stars Maria Felix, Pedro Armendariz, Ignacio Lopez Tarso, Emilio Fernandez, Katy Jurado. Directed by Robert Rodriguez. Screenplay: Rodriguez, Rafael Garcia Travesi; camera: (Eastmancolor). Rosalio Solano; music: Raul Lavista. At Venice Film Fest. Running time, 110 MINS.

Mexican oater, taking place during the 1910 revolution, goes overboard in melodrama, hokum, songs and would-be eroticism and salty talk. Its overblown dramatics lack the tang, drive and insight to make this anything but a Latino lingo entry. Otherwise its excesses smack

of parody and it stands a little chance in regular foreign pic marts.

Two, robust, dynamic men and their followers are about to fight each other during the last days of the revolution since they are for different men. But they are stopped by the army and arrested. They are amnestied when the revolution is supposedly over. One goes home to find his mistress bedded down with another and kills him and the other goes to bury his wife.

The mistress of the former (Maria Felix) had been a notorious joy girl and goes back to work while her ex-lover (Pedro Armendariz) sulks. The other man (Emilio Fernandez) meets him and they both go for his discarded mistress now running a bawdy house.

Film is then laced with cock fights, songs, flagellations, scenery chewing histrionics and a suspenseful Russian roulette bit. Fernandez finally kills Armendariz over Miss Felix and rides off alone to take up the revolution again when the president is reported killed.

Color is ripe and technical dress is opulent. But the erotics fall short, the thesping is overdone, and the story misses being able to make this fable into okay general entertainment. It may be a solid grosser in the Latin American marts, however.

Mosk.

### Un Uomo da Bruciare

(A Man for Burning)

(ITALIAN)

Cino Del Duca release of an Agor-Sancro-Alfa Production. Features Gian Maria Volonte, Didi Perego, Spyros Fokas, Lydia Alfonsi, Marina Malfatti, Vittorio Duse, Alessandro Soerli, Turi Ferro. Written and directed by Valentino Orsini. Paolo Taviani, Vittorio Taviani. Camera: Toni Secchi. Music: Gianfranco Intra. At Venice Film Festival. Running time, 93 MINS.

Remarkable first pic effort by a team of three young writer-directors, pic is nevertheless limited in its export hopes by film's theme, too local for general acceptance.

Social approach to the subject of the Mafia and of fear in Sicily finds Salvatore the man who tries to combat the "honorable" island society almost single-handedly, overcoming century-old apathy of his fellow peasant and workers. Climax occurs when he succeeds in convincing them to strike against their bosses. One hour later, he's shot in an ambush, but presumably, the seed of revolt has been sown. Development is steadfast and surprisingly united in style despite parallel work of three filmmakers. Gian Maria Volonte is properly brooding as the trouble-rouser while others go about their lesser roles with a sort of grim dedication. Technical credits are good.

Hawk.

### Third of a Man

Mental problems are used as basis of this pic. Lack of insight slants this mainly for payoff uses.

Venice, Aug. 28.  
United Artists release of Phoenix Films production. Stars James Drury, Jan Shepard, Whit Bissell, Jimmy Gaines, Simon Oakland. Written and directed by Robert Lewin; camera: Vils Lapienis; editor: Floyd Knudston. At Venice Film Fest. Running time, 82 MINS.

Mental aberration seems to be becoming a fashionable indie Yank pic theme. But this one, though well meaning, uses it as a gimmick rather than an incisive theme. It thus looms mainly as a bet for lesser situations.

In a small Yank town an asylum is perched on a hill above it. Its most ferocious enemy is an unbalanced, violent man who has an illegitimate son he is haphazardly bringing up. The mother lives in the town, but will not marry him due to his instability, and the little boy does not know it is his mother.

And it seems that the man's brother is in the asylum, secretly committed by him. The brother has a fear of water and cannot talk. He escapes and meets the little boy who gives him confidence and takes care of him. But the brother gets up a posse to hunt down the maniac and they find him after he has overcome his

fear and saved the boy from drowning.

He is rescued from the mob and the brother is locked in with some asylum inmates by mistake and some group therapy seems to set him right with reconciliations with his son and his mother in sight. The insane brother may also be on the way to being cured.

But characters are skin deep and motivations uneven. Acting cannot give them much credence either though Simon Oakland makes a try to give pathos to the sick man, but is unfortunately made up to resemble Frankenstein. The meeting with the inmates, also skirts bad taste and is just made palatable by obvious sincerity. A kindly, understanding psychiatrist fills in the plot and theme.

Director Robert Lewin obviously had some budget restrictions. Narration is sometimes ragged and some comic and love scenes are sometimes overindulged for relief, rather than being an intrinsic part of things. Production dress is fair as are technical credits.

Mosk.

### The Time and The Touch

American indie made in English by a Mexican director in Mexico is a May-December romance that lacks the lyricism or character insight to make a strong art contender.

Venice, Aug. 29.  
N. V. Productions release and production. Stars Vicki Cummings; features: Xavier Marc, Tito Guizar. Directed by Benito Alezraki. Screenplay: Alezraki, Emilio Carballido; camera: Walter Reuter; music: Carlos Mabeak, Enrico Caballero. At Venice Film Fest. Running time, 110 MINS.

A middleaged American woman, a widow, living in Mexico, takes up amorously with a poor teenage boy. Their idyll is shattered by age differences and mainly a sinister middleaged man. But the clear insight into the relationship, a lyric quality, or even a feeling and compassion for the affair, are missing. It makes this lag over its longish length.

The women had been married to a Mexican much older than her and had led a sheltered life till then. Now with her husband dead she is drifting. One day, in a cheap theatre, she is set on by a drunkard and saved by a house peanut vender, a teenage boy.

When he comes for a reward he finds her alone and makes a pass and they become lovers. But the demands of his poor, avid family almost ruin it till she brings them presents. They go off on a seaside trip where an aging male adventurer tries to lure the boy off on a world trip for adventure. His lies about the women have him leaving her and she going off alone.

Director-writer Benito Alezraki unfortunately can not convey any insight into the relationship and the thesping of vet actress Vicki Cummings is no help either. Though still attractive she plays it like a knowing, hardened woman rather than the secluded, lonely widow she is supposed to be.

Xavier Marc is properly boyish but somewhat unable to project elan, while Tito Guizar limns an okay part as the adventurer. It is okay technically.

Mosk.

### 'Eva' Bowout

Continued from page 7

decision not to show my film in my version as scheduled. Am doing everything in my power to secure a print—but so far unsuccessfully, therefore, please understand that in spite of your kind invitation it can only distress me to attend the festival under these circumstances. It was particularly gratifying to me not only to have 'Eva' accepted as an entry but to have had your agreement to show it in its original English version. Please accept my thanks for your invitation and profound apologies for a situation which I regard as totally unnecessary and which I know is acutely embarrassing for you as well as me. Best wishes for a successful Festival. Sincerely, Joseph Losey.

Producers of pic, Robert and Raymond Hakim (Interopa Films), are not in Venice and have been unavailable for comment.

Evening screening of 'Eva' was filled by moving up two non-competing afternoon pix: 'La Bandida' (Mexico); and 'Taste of Honey' (Great Britain).

## Past Winners of Venice Festival

(Major Awards Only)

- 1934—"Man of Aran," directed by Robert Flaherty (U.S.)  
Katherine Hepburn for "Little Women"  
Wallace Berry for "Viva Villa"
- 1935—"Anna Karenina," directed by Clarence Brown (U.S.)  
Paula Wexsely for "Episode"  
Pierre Blanchard for "Crime et Chatiment"
- 1936—"Emperor of California," dir. by Luis Trenker, (Germany)  
Annabella for "Veikle D'Armes"  
Paul Muni for "Story of Louis Pasteur"
- 1937—"Carnet de Bal" directed by Julien Duvivier (France)  
Bette Davis for "Marked Women" and "Kid Galahad"  
Emil Jannings for "Der Herrscher"
- 1938—"Olympia," directed by Leni Riefenstahl (Germany)  
Norma Shearer for "Marie Antoinette"  
Leslie Howard for "Pigmalion"
- 1946—"The Southerner," directed by Jean Renoir (U.S.)  
No acting awards
- 1947—"Sirena" (Czechoslovakia)  
Anna Magnani for "Onorevole Angelina"  
Pierre Fresnay for "Monsieur Vincent"
- 1948—"Hamlet," directed by Laurence Olivier (Britain)  
Jean Simmons for "Hamlet"  
Ernst Deutsch for "Der Prozess"
- 1949—"Manon," directed by Henri Georges Cloudot (France)  
Olivia de Havilland for "Snake Pit"  
Joseph Cotten for "Portrait of Jennie"
- 1950—"Justice est Faite," directed by Andre Cayatte (France)  
Eleanor Parker for "Caged"  
Sam Jaffe for "Asphalt Jungle"
- 1951—"Rashomon," directed by Akira Kurosawa (Japan)  
Vivien Leigh for "Streetcar Named Desire"  
Jean Gabin for "La Nuit est Mon Royaume"
- 1952—"Jeux Interdits," directed by Rene Clement (France)  
Fredric March for "Death of a Salesman"  
No actress award
- 1953—"No Gold Lion Grand Prix"  
Lilli Palmer for "The Fourposter"  
Henry Vilbert for "Le Bon Dieu Sans Confession"
- 1954—"Romeo and Juliet," dir. by Renato Castellani (Italy-Britain)  
Jean Gabin for "Touchez Pas Au Grisbi" and "Air de Paris"  
No femme award
- 1955—"Ordet," directed by Carl Dreyer (Denmark)  
Curd Jurgens for "Teufel's General" and "Les Heros sont Fatigues"  
Kenneth More for "Deep Blue Sea"
- 1956—"No Gold Lion Award"  
Maria Schell for "Gervaise"  
Andre Bourvil for "Traverse de Paris"
- 1957—"Aparajito," directed by Satyajit Ray (India)  
Zidra Rittembergs for "Malva"  
Anthony Franciosa for "Hatful of Rain"
- 1958—"Muhumatsu No Issho" (The Rickshaw Man), dir. by Akira Kurosawa (Japan)  
Sophia Loren for "Black Orchid"  
Alec Guinness for "Horses Mouth"
- 1959—"General della Rovere," directed by Roberto Rossellini & "The Great War," directed by Mario Monicelli  
Madeleine Robinson for "Double Tour"  
James Stewart for "Anatomy of a Murder"
- 1960—"Crossing of the Rhine," dir. by Andre Cayatte (France)  
Shirley MacLaine for "Apartment"  
John Mills for "Tunes of Glory"
- 1961—"Last Year at Marienbad," dir. by Alain Resnais (France)  
Suzanne Flon for "Tu Ne Tueras Point"  
Toshiro Mifune for "Yojimbo"

## Zanuck's SRO Press Conference

Continued from page 3

Zanuck opened the session with a formal statement in which he reviewed the recent changes he has instituted within the company and reiterated his confidence that after 1962, 20th would be on the road to recovery. "Twentieth," he said, will never again produce pictures just to have films rolling. He cited the importance of the world market and said he is definitely interested in coproductions with foreign producers, and is, in fact, negotiating towards this end now.

Twentieth, as well as the entire U.S. industry, he said, cannot ignore the burgeoning Common Market, which is bound "to affect us vitally." It should also, serve to bring about closer cooperation and coordination on all levels. Noting that some industryites feel the Common Market to be a danger, Zanuck said "I feel it could be a boon to all of us, provided it is not used as a weapon aimed at limitation and used for exclusion" of American films.

The prexy emphasized that the recent firings have not been aimed simply "at saving money," but at effecting a more efficient organization geared to contemporary market requirements.

### 'Runaways' and Stars

Asked whether his willingness to make coproduction deals would not leave him open to charges re "runaway" production, Zanuck said "we'll go anywhere dictated by exterior requirements," adding that "runaway" charges can only be legitimately leveled at those pix which are made abroad which might be better made at home.

Anent the star system, Zanuck said he would use any star who would meet the requirements of a script, but would not hire a star just to get a name on a marquee. He drew a laugh when he asided his opinion that "unfortunately,

some stars just don't know how to act."

Asked specifically whether he would hire Elizabeth Taylor, in view of her somewhat stormy recent history, he said quickly, "Of course, if she were right for the role." When a reporter noted that Miss Taylor is "quite expensive," Zanuck replied that "cost is not the point."

Twentieth will definitely enlarge its television department, he said, adding that this was one phase of the company which had been "badly neglected." In another area, he said 20th had no hard-and-fast opinions about roadshows, but would scrutinize each film as to its roadshow possibility. He said that Mark Robson's "Nine Hours to Rama" may be a roadshow possibility, and he'll be having talks with Robson on the pic in about 10 days.

Anent his "Longest Day," he said he understood former President Eisenhower had accepted invitations to attend both the special New York preview Oct. 3 and the Hollywood preem.

Zanuck took off for New York tonight (Tues.).

### Albany Variety Club

#### Golfing at Shaker Ridge

Albany, Sept. 4.  
Sept. 24 has been chosen as the date, and the Shaker Ridge Country Club as the place, for the annual Albany golf tournament and dinner. Between 100 and 125 are expected to compete, this number including guests.

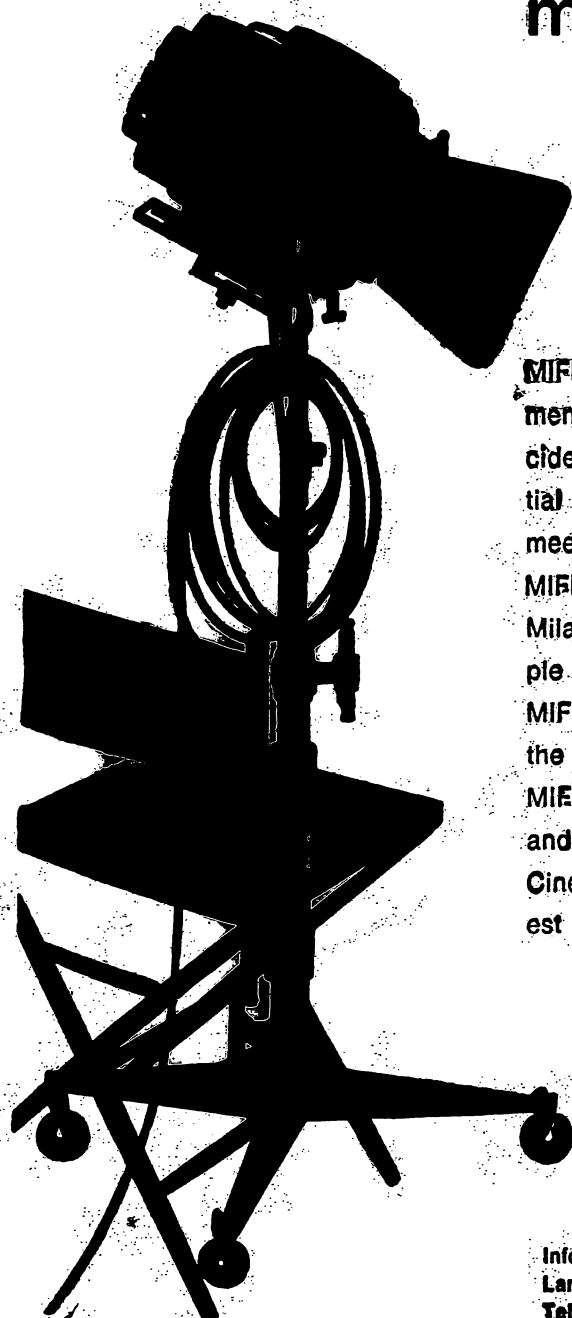
Former Chief Barker Jules Perlmuter (of Acme Theatres, Inc.) has been appointed tournament committee chairman by Chief Barker David Rosen (assistant general manager of Stanley Warner-owned WAST-TV).



10-20 October

## international film, TVfilm and documentary market (MIFED)

a world-resounding  
success



MIFED — the International Film, TVfilm and Documentary Market — was launched in 1960 to coincide with the thirty-eighth Milan Trade Fair. Its initial success was an encouragement to further meetings.

MIFED is held twice a year; in APRIL during the Milan Trade Fair, the world's largest display of sample goods and products, and again in OCTOBER. MIFED is a rallying centre for film men from all over the world, including Asia and Africa.

MIFED cordially invites producers, film executives and cinema circuit managers to attend its Sixth Cine-Meeting which is attracting widespread interest and will be held from 10 to 20 October 1962.



Information from: MIFED  
Largo Domodossola 1 - Milano (Italy)  
Telegrams: MIFED - Milano

## Patterson-Liston Brawl Will Bring Record 250G at 10 Coast Theatres

Los Angeles, Sept. 4. Closed-circuit telecast in 10 local situations of Sept. 25 Floyd Patterson-Sonny Liston heavyweight championship brawl is expected to hit a record \$250,000 gross, judging by heavy advance sale. Previous high was \$180,000 for Johnson-Patterson bout last year, viewed in eight L.A. outlets.

Demand for seats has been so heavy that Stanley Warner, which already had scheduled event in its Wilshire and Huntington Park houses, last week added a third, Warner Beverly. Close to 30,000 seats are estimated for 10-house spread, with majority of seats slated at \$10 apiece, a new high. Previously \$7.70 has been the high. Some of the sites, such as Warner Beverly, Pantages and Fox Wilshire, are slated at a straight \$10. Others include \$7.60, seats down to \$4.40.

As of early last week, Fox Wilshire led in advance sale with 99% already disposed of. Pantages also was high with 75%.

### In 8 Philly Theatres

Philadelphia, Sept. 4. Because of local interest in Philadelphia fighter Sonny Liston, the Stanley Warner Co. has gone all out on its coverage of the closed circuit telecast of the Patterson-Liston bout, Sept. 25.

The fight will be shown in eight S-W houses in area, representing capacity of more than \$16,000 the largest attendance for heavyweight championship telecast ever set here. The ticket price of \$10 is also double that commanded by previous bouts.

The theatres are the Stanley (Philadelphia) flagship of the circuit, Broadway, Kent, Logan and Orpheum; Philly keys: 69th Street, Inner Darby, Pa.; Stanley Camden, N.J., and Warner, Wilmington, Del.

### 4-Star Plans

Continued from page 3

concerned, is fact these two are rarely the same. "You don't have to be a genius in both areas, but you better be an expert," exec stated.

Four Star, in running film or tv part of its business, will also "keep up the second line guys," a situation he finds lacking in the film industry and "that's why they're in trouble." He said "we ought to have the guy to replace me tomorrow," noting too many studios have not maintained and developed young people. Studio will continue to hire newcomers on every project, he said. "We will take some bright young people just for the sake of developing them," exec asserted.

### GARFIELD EXITS JERROLD

Philadelphia, Sept. 4. Zalmon H. Garfield has resigned as assistant to the president of Jerrold Electronics to set up shop as an independent business consultant with emphasis on the community antenna and television fields.

His new enterprise commences Oct. 1.

## New York Theatres

### RADIO CITY MUSIC HALL

Rockefeller Center • Cr. 6-4500

MEREDITH WILLSON'S

### "THE MUSIC MAN"

starring

ROBERT PRESTON • SHIRLEY JONES

A Warner Bros. Picture in Technicolor

ON STAGE: RAVEL'S "BOLERO"

## PEPPERCORN NAMED EMBASSY SALES CHIEF

Carl Peppercorn, who last week inked Continental Distributing as veep and general sales manager, segues to the new berth of domestic (U.S.-Canada) sales chief for Embassy Pictures, effective next Monday (10). He was with Continental for seven years, and has a total of 34 years in the business in various sales capacities.

He'll report directly to Leonard Lightstone, exec. v.p. in the Embassy chain of command as of last week. It was the latter's elevation from global sales chief, in fact, portending fresh diversification momentum at the indie, which led to creation of the domestic post. Peppercorn's overseas counterpart, a recent addition himself, is Maury Marcus, who will base in London.

## Germans' Alibi

Continued from page 1

with the exception of old-fashioned, archaic German pix.

There may also be a certain "patronizing" attitude behind the loudly publicized German fears re the anti-Nazi pix, Schneier suggested. His point being that the editorial writer in Film Echo, Filmwoche—cited in the VARIETY article—who said that Germans "must protect themselves against the anti-German wave" was simply adopting that cherished Old World stereotype that Americans are too simple (if not stupid) really to understand the difference between anti-German and anti-Nazi ideas.

He also ridiculed the idea put forward that "thoughtful Americans" (apparently "Nuremberg" producer Stanley Kramer) are following this (anti-German) trend. In Schneier's estimation, "Nuremberg" is "a needling film" which really bends over backward to tell "a complete story." And American films, he noted, have succeeded in telling the story of the Nazi period "in full perspective," focussing on both "good" and "bad" Germans. He pointed to such "compassionate" U.S. pix as "Me and The Colonel," "The Young Lions" and "The Desert Rat," to say nothing of French pix like "Tomorrow" and "A Taxi for Tobruk."

### Thinskinners Germans

German sensitivity, he continued, reaches the height of absurdity when they cite as anti-German propaganda Francois Truffaut's "Jules and Jim," the tragicomic story of a ménage à trois wherein the cuckolded husband is German. The French "lover" is also cuckolded, he pointed out, and is eventually murdered by the wilful, unhappy and slightly silly French heroine.

Schneier said further that if there were any truth to the statement that American audiences are revelling in anti-German propaganda, he certainly would have met with some objections to "Tomorrow Is My Turn," especially in the less "internationally-minded" hinterlands of the U.S. As yet, he reported, nobody has objected to the picture's portrayal of wartime Germans as "understandable human beings."

Podhorzer found it ironic that German industryites should object and fear anti-Nazi films when the German industry itself has been turning out its full quota of anti-Nazi pix—the most celebrated example being "The Devil Strikes at Night"—at the rate of five, six or seven a year.

As the principal distributor and

agent of German films in the U.S., Podhorzer said he had never come upon any resentment to German product, but only a disappointment that so few German pix were worthy of distribution beyond the German language theatres. Noting the current crisis in German production, the importer thought it more than likely that German industryites now find it convenient to blame so-called anti-German feelings abroad for their own failure to produce intelligent films for the international market, and to properly exploit the few they did.

## New Breed

Continued from page 5

able for regular widescreen theatrical presentation.

Joe Levine's Impact

Few men have made such an impression on the American film business in such short space of time as Joseph E. Levine. A franchise distributor and exhibitor from Boston, Levine and his Embassy Pictures were quick in coming upon the national and then international scene. He gained fame as a big ad-pub spender with "Hercules," an Italian import which the public bought strongly, and is now the impresario of "Two Women," "Sky Above, Mud Below" and the Metro coproduction of "Boys Night Out." He's going a little bit Hollywood, by the way.

Levine's announcements have been meaningful and his latest details a dozen or so new releases coming shortly.

Seven Arts Productions Ltd., perhaps one of the most far-reaching of the new independent companies ever formed in show business, is headed by Eliot Hyman, known a few years ago as distributor of theatrical pictures in tv, among other things, and Ray Stark, onetime agent and producer of "World of Suzie Wong." Their executive direction covers the financing, production and distribution of theatrical pix and legit offerings.

The Seven Arts outfit on July 16 last made with one of the most spectacular disclosures (to stockholders) of upcoming programming. Hyman and Stark detailed in their annual report no less than 50 pictures and plays in the works, including an agreement with Metro for the development, coproduction and co-financings of 20 major features. Included is the current and smash "Lolita."

A check at United Artists reveals that the Family Mirisch is responsible for an unusually large part of UA's lineup. Mirisch Bros. pictures include "Follow That Dream," "The Children's Hour," "Kid Galahad," "One, Two, Three," "Two for the Seesaw," "West Side Story," "The Great Escape," "Irma La Douce," "Hawaii," "Shot in the Dark," and "Toys in the Attic." Many of these are in collaboration with other production interests but the Mirisch name is nonetheless there.

## Storey Adds 5th Ozoner; 6th Meanwhile Blueprints

Atlanta, Sept. 4. Storey Theatres Inc. is unveiling its fifth drive-in, Fulton Boulevard. Chain has four hardtours: its Euclid is closed temporarily with Rhodes, 800-seat first-run house, as its flagship.

Fulton Boulevard is located on 40-acre tract in a populous area near Fulton County Airport and will have places for 1,250 cars. It cost around \$500,000, including land, grading and construction. Storey circuit has permit and land for another outdoor, which now is on drawing board with construction due to start shortly on another 40-acres located on Northeast Expressway in nearby DeKalb County.

Fred G. Storey is president of circuit and James H. Edwards is general manager.

## H'wood 'Buys' Goldwyn Code

Continued from page 7

under one umbrella." It was pointed out "SPG pioneered in the M. P. Industry Council and always was one of the strongest segments and supporters."

Complete quotes from execs are as follows:

David O. Selznick:

"Mr. Goldwyn has again demonstrated his perspicacity and wisdom. I can only hope that he will be listened to by a very sick industry and that Mr. Eric Johnston will follow through with the various branches of the business."

"Concerning the matter of the very very few undisciplined actors, this of course belongs with the actors themselves—just as it is in the legitimate theatre, through Actors Equity." Robert F. Blumofe, United Artists vice-president in charge of West Coast operations: "I think it's a wonderful idea. It may be a bit visionary and whether practical or workable remains to be seen. I particularly agree with the caution that it be done with the Attorney General's approval. I don't know if that kind of voluntary cooperation can work but it is worth a try and I would certainly be willing to sit down at any time to try to encourage such a program."

### Weitman Shares Ideal

Robert M. Weitman, MGM vice-president in charge of production: "Mr. Goldwyn's viewpoints always have demanded respect and consideration. His suggestion for a Code of Ethics is characteristic of a long career devoted to establishing and maintaining the highest possible standard for the motion picture community. This is an ideal and an aim which all responsible segments of our industry share with Mr. Goldwyn."

Jack Karp, Paramount studio head: "Mr. Goldwyn, who has always been capable of projecting most provocative ideas, has once again given us all something to think about—the creation of an industry Code of Ethics. It certainly bears that on all levels of production and distribution."

Steve Broidy, Allied Artists president: "Allied Artists would be pleased to join such a committee. We have always lived and operated by a Code of our own—we are perfectly willing to sit down with the industry, as a whole, to cooperate in presenting the best foot forward."

Walter Mirisch, Mirisch Co. vice-president in charge of production: "I think there is great value in a gathering of industry representatives to discuss questions of mutual concern. There is great merit in Mr. Goldwyn's suggestions and I certainly hope they are fully explored."

George Chandler, president of Screen Actors Guild: "As a good citizen of this community, the SAG always is ready to join with other groups in advancing the best interests of the industry. Mr. Goldwyn's motivation is based on his high principles and his love for our industry. If Mr. Goldwyn takes the lead in furthering his proposal, the SAG, I am sure, will be glad to join with other industry organizations in fully exploring the feasibility of such action."

to pursue the Code concept to the maximum.

"The motion picture industry is in dire need of fresh new blood on all levels. If the proposed Code will help to invite talented people, we should do everything in our power to make it workable."

A Warner Bros. spokesman said the studio "has always been interested in maintaining the highest Code of Ethics in films, both those we produce as well as any films that go out to represent the industry. We would be happy to work with other companies to continue this policy."

## DFZ's 'Fox'-Trot

Continued from page 3

ily as possible a production program designed to re-establish 20th-Fox to none. I have examined and discarded temporary or makeshift production proposals. I am thinking now in terms of a solid long-term program which will provide our employees in all branches of the industry with a realistic sense of permanency in their jobs."

To emphasize the all-stops-out manner in which the new prexy has been operating, a source close to him reports that last week, in addition to carrying out the sweeping changes already reported, the prexy read no less than 20 scripts. From now on, this search for the right properties and packages will be a top item on the Zanuck agenda.

Meanwhile, the next major moves at 20th are expected to be initiated by global sales veep Poe as he realigns domestic and foreign sales.

Much speculation currently centers on Poe's probable moves in the foreign field, where 20th now has merged facilities with Metro in 22 different territories—that is, 20th handles Metro product in nine territories, and Metro handles 20th in 13. It's expected that the sales chief will move to extend such merger deals or close various offices and go through local distributors—or do a little of both.

Most major company execs favor the merger plan, rather than giving up their identities by going through the locals. Says one exec: "Sometimes you can make a very attractive original deal with a local distrib. To get your business, they'll give you all sorts of benefits. But when it comes time for renewing the deals, they have you where they want you and you may find yourself agreeing to their terms, or being left out of the market entirely."

## No 'Exodus' Tabu

Continued from page 1

on Preminger's request, wouldn't agree to such drastic measures.

After a prolonged behind-the-scenes diplomatic battle, the "Exodus" question came up for a decision to Bishop Makarios, president of Cyprus, who decided the people should be able to see the picture.

In the week "Exodus" opened in Nicosia's two theatres, the Egyptian embassy announced that President Nasser has cancelled his planned trip to Cyprus.

Last week, late at night, a home-made bomb exploded outside one of the two theatres. Nobody was hurt and only small damage was done. Next day the Cyprus police arrested the driver of the Egyptian Ambassador in Cyprus as a suspect of the bombing. President Makarios went on radio to announce that Cyprus will book no foreign interference with its matters.

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## Little Messages to Film Producers

# NOVELTIES CHANGE ALL THE TIME BUT BASIC VALUES REMAIN BASIC

For 50 years, and more, the film business has been replete with gimmicks and extra flourishes of all kinds. These are the staples of exhibition. Go back far enough and you find horse-men in bedsheets touting "Birth of A Nation." From Amateur Night in Dixie to free coffee in the off-campus arter the effusions have run the gamut of Charleston Contests, Bingo, Door Prizes and Golden Sunset Clubs For Senior Citizens on a budget.

Drive'ins, too, produce their gimmicks and extra flourishes, and many of them mighty clever. It's amusing sometimes to read on the rural marquee—"Try Our New Chef!"

But if the patrons of drive-ins love the pizza pie, they go there to see the picture. And that's the moral of the story. Everything else is subordinate to the entertainment. The Adventure, Romance, Story and Glamorous Personalities on the Big Screen constitute the basics.

And so, too, with the basics of exploitation and advertising. There are many novelties but there is no substitution for the standard operating procedures of the film trade. Always, the first sell is to the trade in the trade paper.

It's Always Sockful

# VARIETY

For Your First, Basic Advertising

# JFK-RFK Control of FCC by '64 Seen Behind Henry Appointment

By LES CARPENTER

Washington, Sept. 4.

The Washington consensus is that the only logical explanation for the selection of E. William Henry, a 33-year-old Memphis attorney only five years out of law school, for the Federal Communications Commission is that Kennedy & Kennedy (JFK & RFK) want control of FCC before the 1964 election.

By following the pattern (first, Newton Minow, then 35, in 1961 and second, Henry in 1962), they can accomplish it. The obstacle is that the 1964 appointment will have to be a Republican or a political Independent. That one (when Frederick Ford comes up) can't be a Democrat. The 1963 appointment can be a Democrat.

T.A.M. Craven, a Democrat who will become eligible for retirement as early as next January (although his term runs until next June 30), can be replaced by another close Kennedy ally.

The decision on Henry, announced last Thursday (30), was politically the toughest in shaping FCC in the Kennedy image. It stirred up a political hornet's nest with the Arkansas Congressional delegation, one of the most powerful on Capitol Hill, which could stifle the White House often and painfully in the month's ahead.

**Sore Over Cross Ouster.**

Arkansas members of Congress, including four potent committee chairmen on both sides of the Capitol, are deeply angered because Commissioner John S. Cross, a Democrat and an Arkansan, was booted out of FCC when Henry was appointed. Cross, a government career man who was head of telecommunications for the State Dept. when he was appointed to FCC by President Eisenhower, is highly regarded by Arkansans here and is the son-in-law of a former Arkansas Congressman, Claude Fuller. Fuller was very prominent in the successful 1960 Kennedy-Johnson campaign in Arkansas. (Tennessee, home state of the new appointee, Henry, went for Nixon-Lodge.)

"I feel like Caesar must have felt when Brutus stabbed him in the back," Cross exclaimed when reached by long distance phone at his Eureka Springs, Ark., home when the Henry appointment was announced. "My people worked hard to carry this state for the President in 1960. Why he would turn to a Nixon state for a commissioner is a mystery to me."

While the politics didn't fit that logic, it did shape into other logic. All Democratic Presidents have trouble with the daily newspapers, owned and controlled editorially by Republicans. But tv and radio loom as another politically powerful news medium, and it is controlled by FCC. A firm grip on FCC could be useful under certain subtle conditions in a Presidential campaign.

Henry's political situation, as it is understood here, involves close association with a young man in Nashville, named John Hooker Jr. Hooker, little known outside Tennessee (except by the Kennedys), is the leader of a potent group of liberals (many of them youthful) who are attempting to win control of the Tennessee Democratic Party. Hooker seriously considered running for governor this year, but postponed the race until next time.

Henry is close to Hooker, and Hooker is a very good friend of Attorney General Robert F. Kennedy. Hooker and Henry both worked with RFK in Washington during the 1960 Presidential campaign. Before that, Hooker was a key figure in the ultimate impeachment of a Tennessee judge in a Teamsters' Union scandal. RFK was then counsel of the Senate committee investigating the Teamsters, and Kennedy and Hooker worked together and liked the way each did things.

Henry, born in Memphis, March 4, 1929, graduated from Yale in 1951, spent four years in the Navy and received a law degree from Vanderbilt Univ. in 1957.

The fact that Hooker was evidently the man who put Henry across with the Kennedy brothers is seen in the fact that Tennessee

(Continued on page 30)

## ROBINSON SIZES UP '63 AVAILABILITIES

New projects for '63-'64 tops the agenda of the Coast trip of Hubbell Robinson, senior v.p. of programming of CBS-TV.

Robinson, who is due to be on the Coast for a week, will hold confabs with execs from such studios as Metro TV, Four Star, Desilu, 20th-Fox and others. Confabs are on possible projects for '63-'64 to be done in association with the network. Metro TV, for example, has "Grand Motel" and "Bells Are Ringing" (see separate story). Confabs, too, are expected to shake down the entries from hopefuls, to deals or no deals.

## CBS Follows ABC Lead in Quest For A Negro Newsman

Wanted: Qualified Negro applicants for on-the-air tv news jobs at CBS.

CBS News has been screening possible applicants among Negro newsmen. To date, for one reason or another, no one has been selected. The door, though, at CBS News is said to be wide open for a newsmen's version of Jackie Robinson.

ABC on Sept. 10 becomes the first network to employ a Negro on camera reporter when Malvin R. Goode, veteran Pittsburgh Courier reporter, joins ABC's news staff. Goode has been assigned to the United Nations beat.

**WBBM-TV, Too**

Chicago, Sept. 4.

WBBM-TV has let down the color barrier that has existed at the commercial tv stations here for some time in hiring away Ben Holman from the Chicago Daily News. Holman will function as a general assignment reporter on the news staff and will frequently appear on camera in news interviews.

The CBS station insists it was not under any directive to hire a Negro and, in fact, has been skirting any publicity pointing up the new staff member's race. According to a station spokesman, "He was hired not because he's a Negro but because he's a good reporter and good at the microphone. It's our policy at this station to interview everyone who comes in for a job vacancy and to take the best person." Holman was hired by news director Bill Garry.

He's a highly regarded reporter who recently had a page 1 series in the Daily News exposing the ritual and workings of the Black Muslim movement. He had joined the movement under an assumed name. Holman had also covered the FCC hearings here last spring for Daily News-cityside.

## P&G's Carney Reprise

Procter & Gamble is picking up the tab for the third showing of "Art Carney Meets Peter and The Wolf" on the ABC-TV network Nov. 25.

One-hour special, based on the musical conception by Prokofiev, features Carney as the only live actor supported by Bill Baird Marionettes.

## Brit. Summer TV Makes Like Fall, Audience Buys It

By ROGER WATKINS

London, Sept. 4.

Hard fact to emerge from current tv schedules — particularly those of the independents — is that the British summer semester has more potential than just a programmatic "dumping ground." While it cannot be denied there is considerable falling off of audiences throughout the vacation season, the more perceptive operators have discovered that those folk who do settle for tv are not necessarily on holiday (mentally), too.

For a variety of reasons, the major indie found it important to reinstate several key shows this summer which had been hit by the actors' strike. Thus entries like "Probation Officer," "Top Secret," "No Hiding Place" etc., which would normally be skedded for fall and winter exposure and rested during the summer, found themselves competing with BBC-TV's carefully planned May through July format.

Against such fare as comedy reruns and westerns, A-R's "Top Secret" which clicked in the 1961 winter schedule, climbed to a top five place in the listings. ATV's "Probation Officer," with added depth written in during its enforced break, outstripped BBC's summer drama skein "Suspense" to chalk up an average rating of about 47. Other examples abound.

Outside the documented-drama bracket, this summertime the British audience has shown marked tendencies to peek the more serious offerings. Trend is spotlighted by the continuing success of A-R's "This Week," a current affairs thinkpiece show which has been a consistent entry in the top rated list. At times it has been seen in more than 4,000,000 homes, about half the total to see the premiere U.K. show "Coronation Street."

This is not to say, however, the vaude special or the quiz and panel games are complete writeoffs at this time of year. Several, such as Bernard Delfont's Sunday Show, "Spot The Tune," and "Take A Letter," remain big audience pullers. But as one top program executive puts it: "We have learned a lot this summer by bringing back shows which went down well in (Continued on page 30)

## CBS News: A Not-So-Muggy Summer

In the midst of summer network reruns, CBS News took an experimental plunge, telecasting fresh cultural, pubaffairs and news specials.

The dividends are these:

The cultural specials such as "America: A Portrait in Verse" have garnered much press attention and mail pull. It's considered unlikely that the press would have paid as much attention to these specials if they had been up against the programming fare of the non-rerun months. Ditto audiences.

The producers such as Richard Siemanowski, who toil regularly in CBS' daytime or Sunday a.m. vineyards were given a nighttime airing opportunity. They used that opportunity for experimental shows in their metier, learning something of the nighttime audience and introducing nighttime audiences to daytime fare. A "Calendar" nighttime special was among the summer roster, for example.

New show ideas were aired, planting the seed for continued programming along similar lines. "The Dialogs of Archibald McLish and Mark Van Doren," aired Aug. 2, will be a forerunner of other dialogs among prominent men; the five program nighttime series on the American economy, titled "Money Talks," will usher in short nighttime series on other vital subjects next summer.

The whole "live" summer operation has flexed the muscles and imagination of John W. Kiermaier's pubaffairs department, which will be responsible for filling about 22 hours in the Wednesday 7:30 to 8:30 slot next season. "CBS Reports," of course, will be in that slot with from 22 to 24 hours, dependent on the requirements of exec producer Fred Friendly.

Other than six "CBS Reports" reruns, the whole roster of news, pubaffairs programming this summer has been fresh. That roster includes nighttime outings for "Accent," "Eyewitness," in addition to cultural and news specials and the daily daytime "Calendar" series. Feeding the roster was enough to make CBS News prexy Dick Salant sweat. He plans a similar approach to summer programming next year too.

## 'You're Only as Good as Your Story Editor'—Good Ones Are Hard to Find

### Mort Werner's Two-Day Powwow With NBC Staff

NBC-TV program vicepresident Mort Werner had his "clan" together in N.Y. last week for two days of meetings, mainly about product for the '63-'64 season. It was incidentally the first meeting at NBC that Giraud Chester (who shifted officially from ABC-TV early last week) was able to attend as Werner's No. 2 man and his chief program administrator.

Present for the Thursday (30)-Friday (31) powwows were also Felix Jackson, NBC-TV program boss on the Coast (and incidentally one of those "been-around-along-time boys" "Inadvertently omitted from last week's vet programmers' list in VARIETY); his new second-in-command Grant Tinker; Ed Friendly; Dave Tebet, and Ross Donaldson.

## TV Station Comp On ABC-Affiliate Bevhills Agenda

The problem of network compensation to the affiliates is high on the discussion agenda of the current meetings of the execs of the ABC-TV network with the affiliates board of governors in Hollywood. Sessions opened yesterday (Tues.) and will run through Friday (7).

While not expected to be pushed to an acute stage, claim of the network for a better split of the coin on network shows will be put forward. ABC-TV execs, like that of the other networks, contend that the return to the network is far too small for the amount of their risk and investment. And, in view of the increasing costs of running a network operation, the affils will be expected to be satisfied with less coin from the sale of network shows.

### Eager-TV's Prof. Hazard Now at Beaver College

Patrick Hazard, after a year of communications professoring in Honolulu, is back in the States to assume new post as Chairman of English Dept. at Beaver College at Glenside, Pa. Previously he did a stint as television and pop arts staffer under Dean Gilbert Seldes at the Annenberg School of the U. of Pennsylvania in Philly.

With the growth of the hour series form on all three networks, a pivotal role now is being played by story editors of series. There's a new cry being heard on both coasts, when series are pitched to networks. The cry is: "Who's the story editor?"

According to Mike Dann, CBS-TV programming v.p.-N.Y., story editors of series are in short supply. Getting a good story editor for a series, Dann says, is critical to the success of a show and some CBS-TV drama projects for '63-'64 season are waiting to be buttoned up by inking qualified story editors. The breed is hard to find on both coasts, Dann avers.

Historically, whenever a particular tv form caught on, demand for the particular talent of the form exceeded the supply. That was true of the big comedy hours of yesteryear, the variety shows, etc.

In the half-hour series, ranging from situation comedy to action-adventure to westerns, the role of the story editor usually isn't considered that critical. Within the limits of 30 minutes, there isn't sufficient time to develop characterizations, subplots, etc. The hour form, though, brought new dimensions to the job of story editor. The dimensions are especially big in 60-minuters of an anthology nature or of running characters set against the anthology form.

In many cases producers act as their own story editors. That's true of a Rod Serling, Stirling Silliphant, David Vicor and others. Function of the story editor is to stimulate writers to submit scripts, to work on the scripts and to oversee the overall balance of the series so that viewers with differing interests might be captured.

It's no easy task. Many of the failures are ascribed to poor jobs done by story editors of particular series.

Many producers of hour series have enough to do without acting as their own story editors. Writers usually fill the role of story editors. Many writers, though, are said to shun the job because it requires a lot of administrative work in a bureaucratic setup. It's said writers, the successful ones, would rather write than take the story editor plunge.

Now, on both coasts, agents and packagers are said to be dropping the names of story editors. Before the names of producing and star talents were used to clinch deals. The cycle appears now to favor the name of the hard to come by, promising or successful story editor.



# TV DEBATES BACK IN FASHION

## Plight of the TV Pressagent

The day of the solo bankroller in tv has all but passed and gone with it is a lucrative source of income for ad agency and independent pressagents.

With the current buying patterns of multiple and alternate sponsorship of prime web shows, clients are reluctant to pick up the tab on flacking when the benefits will be sliced up and shared by as many as six other sponsors.

In the days of single sponsors the indie pressagent or ad agency pubrelations department could count on a budget calculated at about 1% of the total cost of a show, bringing in from \$40,000 to \$60,000 per half hour. Thus an agency like Young & Rubicam, where the press department once handled more than 20 shows a season, realized an extra gross of more than \$1,000,000 from the show stumping chores.

In fact, no other agency reflects the plight of tv's independent pressagents as does Y&R. Shop's flackery, which once had close to 10 staffers, is now down to two, Harry Rauch, vicepres and director of radio-tv publicity, and assistant Owen Comora. Dick Connelly, once second in command, has moved primarily into the area of pubrelations for the agency. From the roster of more than 20 shows, the department is now down to handling "Candid Camera" for client Bristol-Myers, the new Lucille Ball series for General Foods and a special on the Girl Scouts, also for GF, scheduled for CBS-TV this season.

J. Walter Thompson, which some time ago virtually folded its tv press department with the departure of Al Durante, is down to flacking mildly for the Perry Como show via client Kraft.

With Procter & Gamble and General Foods still maintaining a few solo sponsorships, Benton & Bowles would be the agency most likely to still have an important tv press operation, but the flacking is farmed out to independents, mainly Rogers & Cowan. But despite such show clients as Danny Thomas, Andy Griffith, Joey Bishop and the "DuPont Show" show and all Goodson-Todman, even Rogers & Cowan is hurting in comparison with seasons past. Partner Henry Rogers has been busily pitching industrial clients to fill the gap and execs that once exclusively handled shows have been shifted to the new biz, including a British soft-drink maker and a bra company.

## Does Macy's Tell Remco?

### Toy Sponsor Balks Over Relinquishing Thanksgiving Day Parade, as Dept. Store Insists

Macy's reportedly wants Remco Toys to relinquish half, or even all, of its sponsorship next November on NBC-TV of the department store's Thanksgiving Day Parade.

Seems Macy's wants M&M Candies to get a piece of the November daytime special (which goes altogether for about \$275,000, time & talent). A Remco spokesman last week would not comment on whether Macy's sought to have the toy manufacturer re-trench, but he did maintain that Remco, on January 29, reached a definite agreement with NBC-TV to sponsor the entire Turkey Day program and that it "was fully expected that Remco would sponsor the whole program as contracted."

Evidently, Remco and Macy's were at stalemate over the weekend, with Macy's, for undisclosed reasons, pumping for M&M, while Remco was holding fast. (Last year, Remco split the tab with Lionel, but Lionel apparently cutting back its ad budget, decided not to go around a second year, and then Remco took it all.)

A press spokesman for Macy's, in the absence of exec veep John Blum, would only say that "there is no story."

## BBC-TV Balks At Performer Fees

London, Sept. 4.

The BBC has turned down the Variety Artists' Federation's claim for performance fees comparable with those now being paid by the indie tv companies. The BBC claims that it cannot afford the hiked fees since it does not have the same income as ITV. The Federation claims that fees should not depend on the network's bank balance but audience size.

Commercial tv raised its fees following a strike last year and provides for a minimum of \$84 for a vaude artist appearing in a nationally networked program and \$210 for a specialty act in a similar show.

The BBC made a pay offer which is not yet disclosed but Reginald Swinson, general secretary of VAF, said that "it does not concede the point of issue." No further meeting between the BBC and VAF has yet been fixed.

## Jaffe's 17 Tint Hours

The Henry Jaffe organization will be delivering 17 hours of color programming to NBC-TV during the upcoming season.

Roster consists of eight one-hour "Bell Telephone Hours" and nine Dinah Shore shows. The final show for Bell will be aired April 11 while the closing Dinah Shore stanza will be May 12.

## 'Sunset Strip' Seg Gets ABC-TV Nix; Back for Repairs

Hollywood, Sept. 4.

Warners' "77 Sunset Strip" for ABC-TV ran afoul the network's censors and will have to reshoot parts of the "Terror in a Small Town" segment. After viewing a rough cut of "Terror," the web's continuity acceptance department sent it back to the studio for "repairs."

Disputed episode was said to have involved a rapist, with murder and violence rampant. Network had been cautioned by FCC to minimize violence unless it is necessary to the story and then to play it down. Screen Gems' "Empire" ran into a similar difficulty when NBC-TV ordered scenes reshot. Network is said to have refused to lead off the new season with the segment but later, according to SG, reinstated it after the cuts were made.

"Terror" is scheduled for Oct. 26, the season opener Oct. 12 to be "The Reluctant Spy." Revue's "Virginian" for NBC underwent several script changes on the complaint of the participating ad agencies not because of too much conflict but because of the lack of it.

## GF Buys Silvers for '63

General Foods, via Benton & Bowles, has picked for the new Phil Silvers series on CBS-TV for the '63-'64 season.

Half-hour skein featuring the comedian, whose "Sgt. Bilko" series is still a hot rerun syndication item around the country will be produced by Rod Amateau. Format is top secret.

## LOT OF CAREERS HANG IN BALANCE

By MIKE MOSETTIG

Washington, Sept. 4.

Political television debates are in style again and it means only bonus points for the industry here.

The Great Debates of 1960 were influential in electing John F. Kennedy to the Presidency. In this election year candidates over the country are engaging in their "Maybe Great" debates.

For the office seekers, debates are political and financial boons. For television stations, they are sure shine for pubservice images.

A VARIETY survey reveals that in 39 campaigns for the U.S. Senate, at least six television debates are already scheduled. In nine other races a tv confrontation is likely.

In Pennsylvania and Michigan, the television appearances during the gubernatorial campaigns will have direct bearing on the potential Presidential bandwagons of Republican candidates Rep. William Scranton and George Romney.

Pennsylvania political observers say that Scranton will rise or fall to a large degree with his debate appearance. His Democratic opponent Richardson Dilworth, incisive and sharp-tongued, wants more than one debate.

Romney, trying to unseat Democratic Governor John Swainson, has scheduled two debates, definitely. The Romney and Swainson camps are now haggling over a possible third debate.

Nixon-Brown 'Format' Hassle

In California, Richard Nixon and Gov. Pat Brown are arguing over a debate format. The former Vice President wants a direct encounter and the Governor prefers questions by a panel.

The benefits of meeting an opponent are obvious to a relatively unknown candidate, short on funds and in an uphill fight against a prominent incumbent.

He gets far more exposure in a debate without paying the thousands of dollars for a prime time one-man tv oration.

For example Rep. Horace Seely-Brown (R-Conn.) who is running for the Senate against former Health, Education and Welfare Secretary Abraham Ribicoff has scheduled several debates. Some will be televised.

Seely-Brown's campaign staff estimated that he will save close to \$15,000 by taking offers of tv time for debates.

Station WTIC in Hartford has donated an hour for the Connecticut Senate debates. The League of Women Voters is garnering time for the same purpose and the Yale Political Union is sponsoring a state wide hook up.

In Utah Democratic Rep. David King is challenging Republican incumbent Sen. Wallace Bennett.

The educational tv station of the Univ. of Utah, KUED will donate time for debate. This is tradition for this station and the same time is offered to other candidates in other races.

Las Vegas station KLAS-TV will have Democratic Senator Alan Bible and the winner of the Republican primary on it "Meet Your Candidate" show.

In other states various panel type shows with opposing candidates will be part of this Fall's viewing.

The political and technical revolution inherent with the new interest in debating will run long and deep.

The once-standard half-hour political speech with the candidate buying expensive prime time may soon be as outmoded as a Willie button.

Surveys show that only dedicated partisans watch these one man shows and no votes are really gained.

If anything, they lose votes. Viewers don't want their favorite shows interrupted by soapbox oratory.

Along with debates, one and five-minute tv spots are coming in vogue. Political strategists see far

(Continued on page 36)

## All Kinds of Business Skills Involved These Days in Buying, Selling TV Shows To Networks

Practices involved in buying network series have gone through some radical changes, ever since the assumption of more network control, the thrust of the hours, and the growth of the participation vehicle.

There was a time when an outside producer would make his pilot, then screen it for network and/or sponsor, and hope for a sale. Those days are remote indeed compared to most program selling practices today.

The three networks—which currently do most of today's program buying—frequently are involved in an outside project from its inception. The type of deal that a network makes with an outside series producer varies. Network can buy a show blind (without a pilot), or take a project step by step, from idea to treatment to script to pilot. What is involved in most of today's deals, no matter how they vary, is network financing and profit participation.

Many established vidfilmers feel if they can sell one of the three networks on an idea, web financing of the pilot is virtually guaranteed. Net, in these deals, retains rights of approval of script, casting, producer, etc. It's maintained that the established name of the outside producer, coupled with the idea, is sufficient to win net financing.

That's debated in network quarters. One web exec said the important factor is not the reputation of the vidfilm outfit, although that is of some consequence, but the quality of the idea. Well established houses can produce clinkers, too, he added, while comparative unknowns can come through with winners.

One key network exec explained that "if we flip over an idea, or a name, or a property" we might go right into series production, putting up big sums in financing. If the idea is nebulous to us, but worthy of further exploration, "we have the step-by-step type deal." That pledges the web financing stage by stage, each stage subject to web approval.

There's an occasional direct sale to advertisers. But the deal with a Lever, Procter & Gamble, or a General Foods, the only three network advertisers who can afford the luxury of owning and/or buying a show for network placement, is the exception. Even those few advertiser deals left are relegated to half-hour series.

It is for this reason that few outside producers make what is generally termed "freeballs," pilots which do not carry a network interest financially.

Interesting provision of many deals, once a pilot is sold, is a clause for possible exposure in the series of pilot designated episodes. These are segments envisioned as pilots for other series. Metro TV, (Continued on page 36)

## Looks Like Clear Sailing at CBS Radio Affil Meet

CBS Radio's proposed cutback in entertainment shows and expansion of its news, informational role, is expected to be acted on, by the time the web's yearly affil meet concludes Sept. 14.

The two-day meet, held in N.Y., also is expected to be buzzing about the web's new compensation plan, which will be instituted with the proposed program changes. The compensation plan will replace the web's Program Consolidation Plan, which essentially is a barter arrangement between the web and affils.

An affirmative affil response to the new programming and compensation plan is expected, for the web made the proposal after confabs with the affil board. Both the cutback of entertainment shows, leaving CBS Radio only with Garry Moore and Arthur Godfrey, and the new compensation plan was approved by the affil board.

Opening day agenda includes reports to affils by CBS Radio proxy Arthur Hull Hayes, CBS News proxy Richard S. Salant, and Blair Clark, general manager and v.p. CBS News. Also on the agenda is a preview of CBS Radio network presentation tagged "The Third Dimension," which concerns itself with the importance of new Nielsen measurement of transistor listening, and what newly measured listening should mean to ad agencies and advertisers.

Advance registration indicates a new attendance record for the yearly confab. Theodore White, author and consultant to CBS News, is due to be a luncheon speaker. Arthur Godfrey headlines the traditional banquet-entertainment to-do.

## Banner Prepping CBS Belafonte TV Special

Bob Banner Associates is working with CBS-TV toward putting on a Harry Belafonte special next season. Belafonte had been on before on CBS-TV with his specials.

Advertisers currently are being lined up for the outing, which would be a vidversion of his road show. Banner Associates, which will produce the Carol Burnett specials on CBS-TV, also has a vidversion of the Burnett road show engagement, as a possible special next season.

## CBS-TV Dickering Comden & Green

Betty Comden and Adolph Green may detour Broadway and Hollywood pix for their initial venture into a tv series if current negotiations are finalized. Specifically CBS-TV would like to involve them in the projected series out of the MGM-TV shop based on the ex-Broadway tuner "Bells Are Ringing." It would be a half-hour situation comedy, filmed series. The Comden-Green duo were responsible for the original book and lyric.

The series has already been blueprinted by MGM for the '63-'64 season on CBS but there's still a remaining hitch. Rights to the property are held jointly by MGM and Comden-Green. The latter's okay and participation has yet to be signed.

## Kluge-Korn's Payoff Formula For Met's o&o TV Stations; N.Y.'s Hot Biz

Metropolitan Broadcasting Co., which has been riding high in radio with its billing of some \$7,000,000 annually, is even sitting prettier with its New York tv counterpart, WNEW-TV, which has been racking up a substantially higher gross and a proportionately higher net.

But while the WNEW Radio operation was always a click operation, WNEW-TV virtually had to come off the floor a little over three years ago when it was taken over by Metromedia and resuscitated by the fiscal and show-biz techniques of headman John W. Kluge and his television braintrust: Bennett H. Korn. The Kluge-Korn tandem has made its golden touch felt also in Washington where WTTG-TV has been resurrected from a ruin into a money-maker and in Kansas City, where KMBC-TV has improved its gross by 50% since being taken over by MBC a year ago.

Korn has now evolved a payoff pattern for the five MBC tv stations which are operating in two constellations. One formation is made up of the New York and Washington stations which blankets the economic, intellectual and political capitals of the nation in addition to some 15% of the total market. The three other stations in Peoria, Kansas City and Sacramento are programmed by Korn in a style suitable to those areas.

The WNEW-TV financial success, again has been all the more noteworthy because of the station's consistent record of turning up with offbeat, cultural shows. "We could be playing it the easy way," Korn said, "by unspooling film all night long or laying heavily on sports, but we have decided to play the network game of delivering the complete audience by a varied programming schedule." But while indulging in lounge programming, such as the Boston Symphony series, "The Play of the Week," or the Columbia Lecture program, Korn has kept to the main line of developing a channel with something for everybody, i.e., from wrestling to poetry.

Operating on a Washington-New York axis, Korn has been able to embark on some of the cultural excursions with reasonable outlays. "We look for the kind of thing," Korn said, "that MBC can support with or without a sponsor." That accounts for his purchase of the "Age of Kings" series even before New Jersey Standard bought and similarly with the Boston Symphony, before the Mrs. Hanover Trust bought it. And with respect to the commercial shows, Korn said the WNEW-WTTG markets permits MBC to buy the top off-network shows with considerable leverage. "We are getting first crack at the top product," Korn said.

Korn indicated that MBC plans to give the networks a good run for the money even in the area of news features and documentaries. In this direction, Arthur Barron, newly appointed director of creative programs under programming v.p. Jack Lynn, has been assigned to turn up with several shows next season.

As far as color tv is concerned, Korn said that "when it becomes realistic, we'll go. We don't want to do anything just for the exercise."

"Open End" will be having some innovations this year, Korn noted. For the first time, a revue "Second City" will be presented on the two-hour show. Another first will be the staging of a debate between Gore Vidal and William Buckley with David Susskind as moderator.

In the sphere of children's programming, Korn has added a new personality, Fred Hall, who will join Sonny Fox and Sandy Becker on the station's kiddie roster. Korn also is planning a 90-minute stanza for the Christmas season presenting Charles Munch conducting the Boston Symphony in Beethoven's Ninth Symphony. It'll be a non-commercial presentation.

### KTTV KO'd on 'Payoff'

Los Angeles, Sept. 4. KTTV lost its suit for an injunction to keep "The Big Payoff" off KTLA and gain control of the game show. Superior court judge ruled against the L.A. Times indie, which had claimed prior right to the Walt Framer package. Stretch Adler, KTLA manager, closed the deal with Framer after KTTV had asked time to consider it.

Framer claimed KTTV had no prior right, either oral or written. "Payoff" started on KTLA yesterday (3) with Bob Paige as emcee.

### Book on Amortizing Film Costs Enlisted By UAA In Feature Sales

Probably for the first time in pix selling, to tv an accounting book rather than a press book is being utilized. The book titled "The Television Business, Accounting Problems of a Growth Industry," by Warde B. Ogden, Price Waterhouse partner, is being utilized by some United Artists Associated salesmen in their selling of their latest pix bundle.

Reason the book was brought into play was that some stations have not yet completed the amortization of their purchase of large libraries. This came about, according to a UAA study, because many of these stations had a playing schedule which was not synchronized with their amortization time table. The Ogden helped convince problem stations that they can afford to buy the UAA package of 33 post-50 pix.

UAA exec v.p. Erwin H. Ezze, who had the idea of the use of the book as a sales instrument, reports the book helped to boost the sales of the latest UAA package to 44 markets. More recent sales include WDAF, Kansas City; KSD, St. Louis; WSOC, Charlotte, N.C.; WSYR, Syracuse; KLBK, Lubbock, Tex.; WOC, Davenport, Ia.; and WMCT, Memphis.

### NAB ASKS BRAKE ON FM RULEMAKING

Washington, Sept. 4. National Assn. of Broadcasters has called on Federal Communications Commission to put on the brakes in effecting new FM rule-making until Commission determines station assignments and treatment of existing outlets.

Rules changes, including new FM station classifications by power zones and mileage separations, were adopted by FCC on Aug. 1. Since assignments and status of existing outlets are "so interrelated," NAB said in petition, they should be "resolved before, not after, specific zones are established."

NAB added that "no change of existing facilities was raised in original order" and suggested "that no action be taken that would prejudice or prejudice the disposition of this issue."

### OF Ups Behrens

Official Films general manager of syndication sales Robert Behrens has been upped to veepee in charge of sales. Appointment comes as Behrens is directing a state-by-state mopup selling campaign on Official's half-hour series, "Biography," produced by David Wolper.

Now sold in 134 markets, show is being sold out in every market in a state before moving on to pitch a new territory. Under the new plan, SRO sign has been hung up for "Biography" in Arizona, California, Colorado, Connecticut, Hawaii, Kansas, Kentucky, Nevada, Oregon, Rhode Island, Utah, Washington and Washington, D.C.

### WODLINGER TAPPED

Grand Rapids, Sept. 4. Mark Wodlinger has been named veepee and general manager of the new Channel 13 here, slated to air Nov. 1. Wodlinger was national sales and station manager for WMBD-AM-TV, Peoria, Ill., since 1959.

## Mpls. Non-Com'l KTCA Expects 5,000 Students In Upcoming Semester

St. Paul, Sept. 4. In consequence of KTCA, the Twin Cities' non-commercial television station, giving Minnesota School of the Air (MISOTA) courses over the air, folks hereabouts desiring further instruction and education, especially the sort that should be helpful in their work, can receive such via video without having to depart from their jobs.

And KTCA figures show that in these parts there are many members of both sexes wishing additional learning thusly.

On Sept. 24 KTCA will start its second year of "over the air education" with five courses—four of them new. The courses will be in efficient reading, planning and organizing office employees work, leadership on the job, problem solving with people and practical English.

During MISOTA's first KTCA year there were 2,502 students enrolled for eight subjects last fall and spring. Two-thirds of them participated on their employers' time. It's estimated there'll be more than 5,000 students for the forthcoming curriculum. The regular lessons will last 12 weeks and be preceded by a preview of the courses starting Sept. 10.

## Lotsa Free Air Time for Wisc. Gov. Aspirants

Milwaukee, Sept. 4. Three television stations and two radio stations have offered free time for a debate by candidates for Wisconsin's governorship in the coming election. That is, it appears that the Democratic and Republican candidates will have ample airtime for exposing their views and aims.

It is reported that the Milwaukee Journal stations, WTMJ-TV and WTMJ, through Milwaukee Public Affairs Forum, may broadcast a debate between Atty. Gen. John W. Reynolds, Dem., (unopposed) gubernatorial candidate and the winner of Republican primary candidates Wilbur Renk, Robert La Follette Sucher and Philip G. Kuehn. Subsequently, the Journal stations would make the debate available to other Wisconsin stations.

In 1960, Milwaukee Public Affairs Forum sponsored a similar political debate between Gov. Gaylord Nelson and Philip G. Kuehn. This event was staged at Eagles Club with a dinner.

WISN-TV and WISN recently offered to arrange a "closed studio" debate, similar to the Kennedy-Nixon tv-radio debates.

A spokesman for WITI-TV has indicated that acceptance from all candidates for Wisconsin's governorship, for a "closed studio" type debate had been made last June. This debate would be staged in October.

At any rate, station facilities would be made available after Sept. 11 primary election.

## Tobias (Avon Comedy 4), Now 70, In 7 Arts Shift As a Syndie Salesman

Seventy-year-old Lester Tobias is giving up as western division salesman for Seven Arts Associated but he's not retiring. Alden Adolph is replacing him in Hollywood for the distributor which handles the post-48 Warner features for tv.

Company has transferred Tobias to New York and says it'll name his new assignment shortly. He is believed to be the oldest active syndication salesman in tv.

Tobias began in show business as one of the Avon Comedy Four, was once a booker and buyer for the John Parson's Pacific Theatres and was g.m. of Telenews Theatre in San Francisco until 1958, and a salesman for Republic before that.

## —Including the Scandinavian

Ed Justin, merchandising director of Screen Gems, is "road-showing" a 474-pound, six-foot foam rubber replica of Fred Flintstone in northern Europe next month. Thing is actually an electronic robot, which speaks and was designed to plug "The Flintstones," the cartoon half-hour that's appearing in the Scandinavian countries (dubbed) and in England.

Justin (billed as "Honest Ed") and Fred Flintstone did a six-day dry-run in Honolulu last month. They debark on Sept. 15 in Stockholm and then do 14-days in Sweden, Norway and Denmark. On Sept. 29, Fred and Ed make for England, from whence Justin will depart for home. Two weeks later, he'll return to England, pick up and dust-off Fred and the two will do an eight-city swing of that country.

In the Scandinavian countries, Swedish singer Owe Törnqvist has cut a new pop tune based on Wilma, the femme lead in the cartoon series. American sources say it's getting a fair play.

## Chi. WBBM's Blistering Editorial Rap vs. Court's Legal Bargaining

Chicago, Sept. 4. E. H. Shomo, veepee-general manager of WBBM Radio, last week delivered perhaps the roughest editorial aired yet in Windy City broadcasting when he dressed down the Cook County Criminal Courts for the legal bargaining system, specifically as it was practiced in a recent child murder case. He termed it a "disgrace" that the state would unbalance the scales of justice by bargaining for a plea of guilty with a light sentence and a revision of the charges to involuntary manslaughter.

The facts of the case, as uncovered by members of the WBBM news staff in a 10-day investigation, have been turned over to the Chicago Bar Assn. and the State's Attorney's office. The Chicago Crime Commission already has an investigation of its own underway, at the suggestion of WBBM, and Shomo had a copy of the editorial placed on the desk of Judge Joseph J. Drucker, who heard the case in question, for his perusal when he returns from vacation.

The case concerned a youth named Ronald Busse who was indicted by Grand Jury for "intentionally and knowingly" killing his 21-month-old stepson because the child refused to eat a cookie. Judge Drucker appointed Julius Echeles, the defendant's legal counsel, and then, the WBBM editorial alleges, the legal wheeling and dealing system went into action. Busse changed his plea from innocent to guilty and got six months in County Jail plus four and a half probation years on the condition that he return to his parents' home in Seattle, Wash. to undergo psychiatric care. The charge was changed to involuntary manslaughter.

The station editorial asks some reasonable questions, such as why was there no mental examination of Busse, why did state's attorney's office first seek a murder indictment and later tell WBBM reporters that the state had no murder case, and finally what makes the judge think that Busse could afford psychiatric care in Washington if he couldn't afford his own attorney in Chicago?

If went on to score the system of justice here for repeatedly making deals with the defense to avoid jury trials, whereby some criminals get off with light sentences while others, for the same crime, get life or the chair. The radio editorial was written by John Callaway, Shomo's chief editorial researcher and writer, who dug up the pertinent background with news staffer Charles Heath.

Commenting on a statement from Fair officials indicating that parking facilities will take care of only 20,000 cars, Godofsky said, "As far as WHLI can tell, all this expedited traffic is going to arrive at the Fair to find itself in the biggest traffic jam of all time." He continued, "millions and millions of dollars are being spent to move the motorized public to the Fair. And for what? Twenty-thousand parking spaces will not begin to take care of more than a fraction of the 250,000 people expected to attend the Fair every day."

He questioned the necessity of the road expenditures when it seemed that buses, subway lines and the Long Island Railroad would be expected to handle the bulk of travel anyway.

"WHLI feels that someone goofed — either deliberately or through stupidity," said the station manager. "In any case, the public is footing the bill for a vast new road program that will create chaos unless parking space is provided to care for the rush of motor visitors. The people are entitled to an explanation. We suggest that the Fair provide one."

## 20th Group of Post-'50s Put Into Syndication

Twentieth Century-Fox has released the group of 30 post-1950 feature films shown on NBC-TV last season, for local sales. This is the first significant group of films to be released directly into domestic syndication by 20th through its own subsidiary distribution organization.

Sixteen of the 30 films are in color and four of the films star the late Marilyn Monroe.

### New 'Ripcord' Sales

New sales and renewals bring the market countdown on second year production of Ziv-UA's "Ripcord" to 110.

Renewals and new sales include: International Latex for WRCV, Philadelphia; California Oil Co., Western Division, has firmed up prime time periods in the remaining two markets of its eight-market spread. "Ripcord" will be slotted on KOSA, Midland - Odessa, Wednesdays at 8 p.m. and on KRBC, Abilene, Tex., Mondays at 9:30 p.m.

New deals include WATE, Knoxville, KSL, Salt Lake City; KXLY, Spokane; WHIS, Bluefield, and WKTV, Utica.

## WHLI's Editorial Blast At N.Y. Fair Officials On Faulty Traffic Planning

Long Island radio station WHLI last week blasted N.Y. World's Fair officials for faulty planning that will cause "the biggest traffic jam of all time."

In an editorial aired by the Hempstead outlet's general manager Paul Godofsky, promoters of the Fair, set for 1964 opening, were accused of pressuring the Government and public into building "a huge network of roads into the Flushing Meadow area to handle the great crush of expected automobile traffic."

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## More Stations Pact For Allied Artists Sci-Fi

Allied Artists Television reports another 12 stations have signed up for its package of science fiction features.

Pix, according to AAT v.p. Robert Morin, are being utilized as spot carriers in various parts of the country by such advertisers as Pepsi-Cola, Texaco, Coca-Cola, Vitalis, Goodyear, and Procter & Gamble.

News deals include WHBQ, Memphis; WBN, Buffalo; KSYD, Wichita Falls; KOSA, Odessa, Tex.; KWTV, Oklahoma City; MRVA, Richmond, Va. and KCRA, Sacramento, Calif.



# BUSY, DIZZY O'SEAS MARKET

## They're Learning Fast, Everywhere

There's a greater sophistication evidenced by buyers of American programming throughout the world. The greater awareness is the emphasis of buying network shows, watching the rating pull in the U.S., and such factors as share of audience and audience composition. In Japan, for example, pilots of network shows are pitched, with some buyers before inking a deal seeking scripts of subsequent shows. With the demise of first-run syndication in the U.S., syndie shows no longer have the same pull, matched against network shows.

In Canada, where the CBC and other broadcasters are jealous of not telecasting shows later than broadcast in the U.S., all deals require that shows be aired earlier or at the same time as telecast in the U.S. Canadians, for example, will be seeing the following CBS-TV shows prior to their telecasting in the U.S.: "True," "Nurses," "Hillbillies," "Defenders," "Perry Mason."

Old shows which either have had their network or syndie run in the past are hardly as saleable as fresh product. Some shows or specials have had a better foreign than a domestic run. In the latter category is CBS Films' "Robert Herridge Theatre," a half-hour dramatic anthology that never made it Stateside. WPIX, N.Y., special on Eva Peron, is yet to be telecast on the Daily News indie, but it has been sold by distributor Fremantle in Australia, Philippines, Sweden, Italy, Finland, and New Zealand.

## McLendon Defends All-Negro Format, Dropping Foreign Language Shows

By LES BROWN

Chicago, Sept. 4.

The Windy City seems to be good for a row every time a station changes hands and the programming is revised. This time the uproar is over Gordon McLendon's sloughing of more than 12 foreign-language programs in remaking WGES into a 24-hour Negro-oriented station (with new call letters of WYNN). Going at him, vociferously, are producers of the Italian, Polish and German programs, their audiences, and two Congressmen who are trying to hold McLendon to his promise at the time of purchase that all programs would remain set when he took over.

At a press conference last week, McLendon told of a phonecall received by one of his execs from a Congressman in Washington "who was trying to apply pressure to dictate our programming." He declined to identify the legislator, but since Reps. Roman Pucinski and Dan Rostenkowski (D., Ill.) have already protested loudly for the record, reporters were left to assume that it was one of them.

Said McLendon, "If we ever have a Big Brother government that can coerce us into programming what we do not feel is appropriate, I want out of the radio business. I have a right to program a station as I have determined the needs of the community to be." He described himself as "never more angry or upset in 20 years in the radio business."

McLendon admitted that he did promise the FCC he would retain the foreign programs but said he changed his mind after conducting a survey of the community over the past year. (The purchase went to the Commission for approval in August 1961.) He said he had found that there are 50 hours a week of Polish programming on seven other stations, 24 hours of Italian programs on four stations, and four stations carrying German language shows. On the other hand, he said, there was not

## WHN Stalemated In WGA Pact Talks

Negotiations between Writers Guild of America and WHN, the Storer radio indie in New York, fell apart late last week as the two sides came to a standoff on a new writers' pact. Talks had been going on since last spring, and now the union negotiators threaten to go to the WGA leadership for the standard strike authorization.

WGA never had a contract with WMGM, the station that again became WHN under the recent Storer acquisition. Seems that WMGM did not write its own news copy. Storer reportedly does.

Talks were called off Thursday (30).

## WNYS-TV Bows Sept. 9

Syracuse, Sept. 4.

WNYS-TV, Syracuse's third television station, will begin operations on channel 9 here Sept. 9. Station will be the Syracuse outlet for ABC-TV and will carry their network schedule. In addition, it will present local "live" shows and a number of syndicated programs. Included will be "Amos 'n' Andy," "Superman," "Divorce Court," Jack LaLanne exercise and health show, and "Romper Room," educational series spotlighting training of youngsters in the two-to-eight-year-old bracket.

## St. L. Engineers Nixed by NLRB In Tape Dispute

Washington, Sept. 4.

National Labor Relations Board has ruled against St. Louis broadcasting engineers in a jurisdictional dispute over work at stations KSD-TV and KSD-AM.

Local 4 of International Brotherhood of Electrical Workers, representing engineers, was accused by owner and operator, Pulitzer Publishing Co. of engaging in unfair labor practice by encouraging strike when engineers weren't allowed to handle magnetic tape equipment and tape disks for transcription library.

Pulitzer Co., which publishes St. Louis Post-Dispatch, was backed in dispute by Local 2, American Federation of Musicians, and Local 47, St. Louis Newspaper Guild. Company had assigned members of latter unions to do work engineers wanted.

NLRB held that taping and indexing for station library wasn't technical work under engineer local's contract, and dismissed argument that two other stations in St. Louis area give similar work to engineers.

The federal board ordered the IBEW local to tell within 10 days whether it will refrain from forcing employer to assign disputed work to its members.

## RKO Pix in Aussie Sale

Following up the recent acquisition of the entire backlog of 20th-Fox pix, Television Corp., Ltd., key outfit operating TCN 9, Sydney, and GTV, Melbourne, bought RKO's "Million Dollar Movie" pix package.

Titles included the RKO package include "Stromboli," "Bengazi," and "Androcles and the Lion." Negotiations for the package were conducted in N.Y. between Harry Gittleman, of RKO Radio Pictures, and Charles Michelson, representing TCN.

## PRICE-CUTTING REARS ITS HEAD

Foreign market, which will establish a record year in grosses for American tv exporters, is being hammered from many sides, not the least being the competition and price cutting from American exporters themselves.

What has happened over the past year is that the pool of American product has grown as company after company entered the foreign field with more product. Some companies in key areas of the world panicked, and, in order to move product, sold at rates far below the norm.

Situation got so bad in one instance that Television Program Export Assn. called in one of the companies and tried to explain the errors of price cutting for the long haul and the general health of the industry. Other than persuasion, there's little that the TPEA or any other industry group can do, as each company pursues its individual goals.

In the midst of these price-cutting woes, there's been a revision upwards of the estimated foreign gross which will be tabulated by American tv exporters. The revised estimate for '62, with three quarters of the year now tabulated, is from \$52,000,000 to \$55,000,000. One source said it may even go higher, closer to \$60,000,000.

Despite the general rise in the foreign gross, particular companies for one reason or another share in the upward sales curve. For some companies, it may be a lack of product, or a more restricted release of features overseas, or a lack of good product for the overseas market. Boosting the overall gross figure, of course, is the growth of the product pool, the more aggressive sales policies of such companies as MCA TV, Metro TV, and 20th-Fox, Desilu, and the more established foreign exporters.

As to the hammering being taken in spite of the general rise, there's this generalization which all exporters must acknowledge. In virtually all areas of the world, the amount of time which foreign programming can occupy is limited by national interests. Overseas market, because of this, is described as a "buyers market," with the buyers almost in a cartel arrangement in key areas, swapping information as to prices and other provisions of deals.

What has happened in Puerto Rico, once considered a good Latino market, is illustrative of some problems confronting today's exporters. Some companies, hard put for cash, traded programming in Puerto Rico for dubbing arrangements with stations. Under the arrangements, the station would secure series in exchange for dubbing. Exporter would use the dubbed series for sale in other Latino markets. This has gone on so long and often that Puerto Rico now is considered a tough market, indeed. Stations refuse to buy product and advertisers are steered away from new product in favor of station product.

In Venezuela and a number of other Latino markets, some brokers have become a thorn on the side of exporters. Native brokers, who operate by buying programming and time on stations, and selling off that time to sponsors, dictate prices and other contract provisions, according to American exporters. It's contended, too, once a broker pays a certain price for a series he's disinclined indeed to offer anything more, no matter what the growing conditions of the market may be. The broker, according to one syndicator, functions as a wall between the seller and the buying station.

## Four Star in Major Syndication Bid With Five Hours & Half Hours Into Market-By-Market Competition

### Pay Radio?

Woman listener sent \$2 to KHJ, Los Angeles, with the request that unsponsored newscaster Joe Dolan be kept on the air.

Harry Trenner, western division director of RKO-General, returned the money along with a letter of appreciation. Commenting on the incident to staff members, Trenner quipped, "This could be the beginning of Pay Radio."

## Africa TV Yields To Life-&Death Imminent Issues

Africa, where the next tv explosion is due to occur, at this point in time is still in swaddling clothes as far as a market is concerned, beset as it is with economic and nationalist difficulties.

A new station is due in Kenya in October. Senegal is due to start telecasting in September, there's talk of a station for Ghana, and a new station is slated for Sierra Leone. Among the new African stations on the air are those in Nigeria and Rhodesia-Nysaland.

Needs of most of the African stations at this time are for educational programs, pubaffairs and news material. A half-hour entertainment show in most of these African markets carries a price tag of from \$25 to \$30. As to the type of entertainment shows bought, Nigeria, for example, recently bought from CBS Films "You Are There," "Lucy," "Perry Mason," "Defenders," Phil Silvers, and "Deputy Dawg."

## Chi WGN-TV's Blurbs On Art Pix, Concerts Rejected by FM Rival

Chicago, Sept. 4.

WGN-TV, to promote its upcoming series of foreign art films and the "Great Music" longhair series, turned to one of the logical media for an advertising splurge but was turned down. WFMT, the fine arts-oriented FMer here, which does accept advertising from the art picture houses, rejected the tv station's blurbs because the shows would compete with its own programming.

As WFMT commercial manager Ray Nordstrand expressed it, "We feel it might be unfair to those advertisers on our station who would be opposite the WGN programs." Asked whether it wasn't just as unfair to blurb a concert or a live show that would similarly compete with WFMT programming, Nordstrand answered, "It's a dilemma. We might have to review our policy." He revealed that a number of other stations, and indie tv producers, had tried to buy time on the FMer in the past and were turned down.

## Jim Moran Story To Get Wolper Treatment

Hollywood, Sept. 4.

New York press agent Jim Moran will be the subject of a documentary "Story of a Publicist," which Wolper Productions will produce as a segment of its "The Story of..." series. Moran will appear as himself in the Telefilm.

Ziv-USA distributed series is produced by Mel Stuart. William Kronick will produce and direct the particular episod in N. Y.

Len Firestone, veepee and general manager of the new Four Star Distribution Corp., is plenty hot about the company's syndication future.

Opening bid for syndication supremacy by Four Star is the marketing of five off-web series with strong first-run records and star appeal. Firestone, who moved over from Ziv-USA, is convinced that the "proven" property is now the hot product in market-by-market distribution. Series produced especially for syndication have little chance on the current scene, he says, because they lack star names and the budgetary pinch has caused short cuts in production that have resulted in a marked lack of quality.

"In the old days," says Firestone, "films produced for syndication had a ready and waiting market as there was not much proven network programming available for subsequent runs and there were no feature motion pictures on the market. In addition, there were new stations opening up all of the time ready to gobble up the inferior films that came out of the Hollywood assembly line."

A look at the standings of syndicators currently, says Firestone, clearly demonstrates the switch in demand, with Warner Bros., which began marketing its off-web series this spring, emerging as the leader.

"The reason for this," says Firestone, "is that Warner Bros. put hour shows on the market and found that stations were ready and willing to buy them. Hour shows will become increasingly important because the whole network trend has gone toward this time length cut to the popularity of spot buys. And, when the network starts a trend, the local stations usually pick it up."

Favoring syndication generally, he says, is the network time returned to locals this year—ABC, 10:30 to 11 Friday; NBC, 10:30-11 Monday night; and ABC's reported return of an hour Saturday night in the western time zones.

One of the reasons his firm can swing into the lead, says Firestone, is because Four Star still has so much major market sales ahead in the new year.

To start, Four Star is marketing "Target: The Corruptors," 35 hours; "Robert Taylor's Detectives," 67 half-hours and 30 hours; "Dick Powell's Zane Grey Theatre," 145 half-hours; "The Law and Mr. Jones," 38 half-hours; and 38 half-hours from "Stage Coach West."

## Disk Jocks Jockey For N.Y. Positions

Reflecting a shift in management, disk jockeys are playing musical chairs in New York area. Pete Myers is moving from WNEW to WINS, which has just been acquired by Westinghouse Broadcasting. At the same time, Dick Clayton, on-the-air personality at WIL, St. Louis, also joins WINS. It's also expected that Art Ford will shortly exit WNBC, N.Y., for a WINS slot. Lonnie Starr has exited the latter station. Meanwhile, Ted Brown has moved from WHN to WNEW.

In another staff move at WINS, Stan Brooks has been named assistant news director, working under Jerry Landay. Mark Olds is general manager of the new WBC affiliate.

## Fabian's Syndie Axe

When 20th-Fox releases "Bus Stop" in syndication, the controversial episode "A Lion Walks Among Us," starring Fabian, will not be included in the series. The series, which played on ABC-TV, will consist of 25 episodes.

## Y&R Snares \$17,000,000 Federal Pavillion for N. Y. World's Fair —On Other Madison Ave. Fronts

Young & Rubicam has reportedly already secured the account of the \$17,000,000 Federal Pavillion that will be built by the U. S. for the New York World's Fair in 1964.

What the account is worth in billing has not been disclosed, but it was apparently sought by several top agencies for the prestige values. Walter Thompson has been repping the Fair at large, but, as a Fair press agent put it, mostly in an advisory capacity.

It's understood that what convinced Washington that Y&R should have the business is a film prepared for the pitch by Sol Bass, the art director who has done a lot of design for feature picture promotions, and he reportedly will be working with Y&R on the account.

The Fair business adds to a hot year for Y&R so far, coming on top of the switch of institutional Chrysler billings from Leo Burnett a couple of weeks ago and the retention of Goodyear, which went looking for a new agency earlier this year, then decided to stay put.

### West of Laramie

Veepee and national broadcast business manager in Foote, Cone & Belding's New York office C. Burt Oliver, has resigned to become board chairman and executive vice president of Nevada's largest advertising agency, The Melvin Co., Las Vegas.

Oliver has bought 50% of the western shop from Jack Melvin, with whom he worked at FC&B from 1943 to 1950. Melvin Co., founded in '55, now bills \$2,000,000.

### ABC's of ABC

British commercial TV company, ABC-TV of Britain, has set up an Overseas Advertisement Sales Division under senior sales executive Lee Long, who has been with the firm since 1959, and published an elaborate guide for advertisers, "Commercial Television: The New Dimension in British Advertising."

The brochure thoroughly details the history, growth and operation of commercial television in Britain with ample illustrations and graphs. There also is a profile of the market and listings of the 20 largest advertisers and their expenditures in various media, top 25 products per ad expenditure in 1961, and top 20 agencies in 1961 and their total billings.

### With the Station Reps

Another breakthrough in the advertising of hard liquor over the air is imminent in Miami and the sponsor has stated his intention of ultimately expanding the show via tape to other Florida markets and the rest of the country.

Old Florida Rum Co. will soon be bankrolling "Florida Galaxy," a seven-night strip from 1 to 6 a.m. on radio station WAME.

Sponsor says it will be the only "information" programming offered through the night in Greater Miami and that segs of the show will be made available to local charities and civic clubs for public service offerings.

Decision to buy the 35 hours a week, says OFR, was based on results of a survey that showed Miami after midnight to be active beyond almost any other U.S. community.

Auditions are under way to pick the show's host. He'll be "The Voice of Old Florida Rum," appearing at sales meetings, luncheons etc.

**Briefs:** Cott Beverage's tv spot campaign reportedly upped sales in New Haven, Conn., 17-fold over the similar period a year ago. WRDW-TV and WBOY-TV, Rust Craft Broadcasting outlets in Augusta, Ga., and Clarksburg, W. Va., respectively, to Adam Young Television. Rust Craft radio stations WSTV, Steubenville, and WBOY, Clarksburg, to Young radio reperry. TVB reports spot billings up 17% in second quarter over second quarter of '61—\$189,433,000 against \$160,599,000. WJIM-TV, new Grand Rapids station, to Peters, Griffin, Woodward. Harold C. Altura, formerly with Avery-Knodel, is now radio research and promotion director for PGW. WTLB, Ulica-Rome, N.Y., to Robert Eastman reperry, effective Oct. 1.

### London Agencies

London, Sept. 4.

The Institute of Practitioners in Advertising is to hold a "Common Market Workshop" in Brussels, Nov. 2. Purpose is to give IPA member agencies the opportunity of seeing and hearing about the CM from the inside. British negotiator and Cabinet Minister Edward Heath is pencilled in as one of the speakers. Leading agency Pritchard, Wood & Partners is shortly to open an office in Paris. This follows the recent acquisition of the Victor Bennett agency in N. Y. PWP also has operations in Germany, Brazil, Mexico and Australia.

## Hirschman's CBS Three-Prong Deal

Hollywood, Sept. 4.

Herbert Hirschman revealed formation of Double-H Productions Inc., through which he has signed a three-prong deal with CBS.

Under this setup, which is non-exclusive but allows him right to go to other studios with projects that CBS does not pick up, Hirschman has agreed to produce new hourlong dramatic pilot "The Gate" for CBS. Producer will carry project through the pilot stage but is not required to continue. However, he will receive a participation of the series. Script, concerning penal institutions, is being done by Howard Rodman and Ken Rosen.

Hirschman will also develop a series of his own for CBS under the deal. He said he has submitted a half-hour comedy series which he will produce.

Third activity is Hirschman's producership (he also has title of executive producer) of the new season of "Twilight Zone." This covers upcoming 13 segments and will continue beyond if show goes further. He is now on fourth of the slate, said he will probably also direct one. Now shooting is "Death Ship," scripted by Richard Matheson, with Jack Klugman, Ross Martin and Fred Beir starring. Completed are "In His Image," Charles Beaumont script starring George Grizzard and Gail Kobe; "No Time Like the Past," Rod Serling teleplay starring Dana Andrews, Joseph Schildkraut and Patricia Breslin, and Serling comedy "The Bard," starring Jack Weston and John Williams and featuring John McGiver, Howard McNear, Doro Merande and Henry Lascoe.

Under Double-H, Hirschman is also prepping District Attorney series "For the People" with Sidney Ellis, who co-owns. CBS has first option.

Double-H is also planning long-range feature film and Broadway activity, Hirschman said.

He went into new CBS deal following work on "Dr. Kildare," for which he was sole producer. He also directed the "Pride of Lions" segment.

### InterTel's London Setup

InterTel, a combine of producing companies in various countries, has opened a new office in London. Hamish Mahaddie is general manager and Michael Styles is sales chief. Company, known as InterTel VTR, is geared to lease video recording equipment housed in mobile vans for maximum flexibility.

Mitchell Leiser, InterTel programming chief headquartered in N.Y., leaves for confabs in Europe next week and then takes off for Buenos Aires to promote a series made by InterTel's Spanish and German subs for South America. Leiser stated that InterTel is still looking for material by U.S. packagers and writers suitable for overseas production and the international market.

### Rollins' 50% Net Hike

Wilmington, Del., Sept. 4. Rollins Broadcasting Inc. reported a record first quarter sales and earnings picture. Fiscal period, ending July 31, showed a take of \$1,928,715 for a 47% increase over the same quarter in '61, and net earnings were \$168,642 or 18 cents per share, which means that the chain's profit went up some 50% over May-June of the previous year.

O. Wayne Rollins, prexy, declared a regular quarterly dividend of 10 cents per common share and a dividend of five cents on class "D" common. Formerly, the company shelled out eight cents a share.

## Indonesian TV Premieres With IV Asian Games

Djakarta, Aug. 28.

At long last, Indonesia has her tv. Called R.R.I.T.V. (Radio Republic Indonesia TV), its first transmissions carried the opening ceremonies of the IV Asian Games now on in this national capital. For the next few days until the closing six days away, focus will be exclusively on all aspects of the Games. TV sets have been placed in strategic points in this city to allow interested public to watch the colorful pageantry and actual competitive events as they occur.

And just as the Games are international in scope, so does the Indonesian TV Service represent an international effort. A U.S. \$1,000,000 contract has been awarded to Matsushita Electric Industrial Co., Ltd., of brand tv receiving sets. Table sets of 14-inch and 19-inch type are now by the thousands carrying the big games to the public. And the Nippon Electric Co., Ltd., also of Japan, has the contract linked by the TV Preparatory Committee of the Indonesian Ministry of Information, to provide a tv transmitter and all necessary studio equipment. The National sets have been installed in recreation centres, public halls, schools, colleges and other public places. At the moment sets are not for sale to the general public.

Meanwhile, it has been announced that after the games, program of information, culture and entertainment will continue to be telecast. Main purpose of the Indonesian TV setup will be educational, said Raden Mas Soetarto, chairman of the TV Committee, man most solely responsible for introducing television into the republic.

R.R.I.T.V. will begin function with a two-channel network. Over the next eight years it is hoped 18 other cities in the nation will be covered by tv as well.

## Peter Wallace, 20, Son Of Mike, Dead in Greece

Report from Athens has it that tv commentator Mike Wallace's son, Peter, was found dead in southern Greece. It is deduced he slipped while on a hiking holiday and fell into a ravine.

Wallace pere had flown to Greece 48 hours before and identified the body. He had been worried about lack of news from Peter who would have been 20 yesterday (3), not having heard from his son for 26 days.

Peter was last seen at the Mega Spilaion monastery near Athens. The monks there said that the young man had expressed a wish to enter the monastic life.

His mother was the former Norma Kaphan, Wallace's first wife. She is now married to CBS news commentator Bill Leonard.

### Franken to CSIG

Hollywood, Sept. 4.

Jerry Franken, who has headed his own public relations firm in Los Angeles for the past two years, will join the p.r. firm of Cleary-Strauss-Irwin & Goodman Monday (10) as a senior account exec.

Franken also will function as account supervisor for certain present CSIG clients.

## TV-Radio Production Centres

### IN NEW YORK CITY . . .

Pierre Olaf ("La Plume de Ma Tante") has been signed by Perry Como to the latter's "repertory company" for next season on NBC-TV. Ed Sullivan is again — his 3d straight year — chairman of the Arthritis & Rheumatism Foundation's November campaign; Hope Lawder Ritchie, once of CBS, will also be back — as liaison radio-tv department for the Foundation. Screen Gems promo-publicity chief Don Garrett is in Flower Fifth to have a piece of shrapnel — there since Europe, 1944 — removed finally from his leg. Richard D. Barnhill to post of manager, production & operation for WNBC-TV, and Len Weinles to exec producer, public affairs, same station; Weinles is a new job (reporting to pubaffairs manager Jack Reynolds and created by station boss Pete Affe). CBS-TV press coordinator Helen Chioles named chairman of the drama & motion picture committee of the Womens' Press Club of N.Y. Jackie Warner of NBC-TV's "Shari Lewis Show" starts moonlighting this week, as Mickey Deems' off-Broadway replacement in "Anything Goes." Scribe J. P. Miller may do a tv comeback this season; talk he and CBS are dickering a 90-minute special drama after he finishes "The Perfect Touch," his first legit comedy. Buddy Schwab spelling Bill Foster (latter is in Hollywood for a tv spec) as choreographer of Shari Lewis' NBC-TV'er. Janet Howe, magazine publicity assistant at NBC, leaving next week for a month on the Continent. Jack Perlis now "consultant on informational media" to Talent Associates-Paramount. Filmaster prexy Bob Stabler has upped Steve Lord to associate producer of "Death Valley Days"; he was story editor. Joe O'Brien of WMCA's gab staff linked by Audubon Films to handle the spiel for its new theatrical release, "I Spit on Your Grave."

CBS-TV prexy James T. Aubrey Jr., appointed to board of advisors of the Musical Theatre Academy. Maestro Alfredo Antonini and Mrs. Antonini off to Italy where he'll be a guest conductor of the RAI Symphony from Milan Conservatory (Antonini's alma mater). Salvatore Iannucci, CBS-TV v.p. of business affairs, back from West-hampton vacation. Jack Cowden, CBS-TV v.p. of information services, back from a month's vacation in Spain. CBS' "Calendar" hostess Mary Fickett back from Cape Cod vacation. George Bristol, operations director of sales promotion and advertising for CBS-TV, convalescing at his Connecticut home after surgery. Katyne Ranieri, Toni Arden and Johnny Pacheco signed for guest stints in ITC's syndication entry "Broadway Goes Latin." WNDT, tv outlet, will have a nightly 30-minute stanza on "Profile: New Jersey." Robert Cochran named account exec in the N.Y. offices of CBS Television Stations national sales. Jerry Lewis and Jayne Mansfield will be the guests on the preem of CBS-TV's "Stump the Stars." WOR-AM-TV will carry debate tonight (Wed.) between Ted Kennedy and Edward McCormack Jr., who are battling for the Democratic senatorial nomination in Massachusetts. It'll be live on radio from 8 to 9 p.m. and videotaped for tv airing from 9 to 10 p.m. Mutual radio web will hold its annual meeting in Jamaica Sept. 13 and 14.

### IN HOLLYWOOD . . .

Harve Bennett, onetime "quiz kid," named producer of KNXT's "Panorama Pacific" to succeed Chet Browner, who liked better the climate of Hawaii. KTLA's Stretch Adler asked the price of the Bolshoi Ballet for L.A. and was told by Matty Fox \$250,000 for the shortest dialog on record. It was taped at KTLA two years ago at a cost of \$1,100,000. A Boston bank gets the first dough when and if it's sold. C. Burt Oliver, for 32 years with Lord & Thomas and its successor Foote, Cone & Belding, joined Jack Melvin in his Las Vegas ad agency. Melvin onetime worked for Oliver as a press agent. Bud Barry, tv leader at Young & Rubicam, and a whole raft of General Foods brass came to town to be at the taping of the upcoming spec with all of GF stars. Famous last words of an agency stripper whose company knocked off a big account: "they came to us, we didn't go to them."

### IN CHICAGO . . .

WNBQ offered an hour of prime time to railroad telegraphers union prexy George E. Leighty, Chicago & Northwestern chairman Ben W. Heineman and Labor Secretary designate W. Willard Wirtz to discuss the issues of the C&NW strike last week. The response was no thanks. Dale Morrison, WBBM radio newsmen, joined the U.S. Information Agency as a foreign officer. "Patterns in Music," the WNBQ network origination, finales on Sept. 16. Freelance director Don Kane moving to the Coast. Conn Organ Co. dealers are picking up the tab in 250 markets for the WGN Radio creation, "Conn Melody Lane," with Franklyn MacCormack and organist Harold Turner. Norm Spaulding switched from WGES (now WYNN) to WAAF. Dick (Two Ton) Baker did a guestshot on WGN "Barn Dance" over the weekend. WBBM Radio chirper Connie Mitchell gave two performances at the annual Kiwanis Calumet City Festival over the weekend. U. of Chicago will resume "From the Midway" on WFMP next week with author Leo Rosten initialing and Harry Golden on tap for the Sept. 30 outing. Rev. John S. Banahan's radio-tv office got a 1 p.m. Sunday slot on WNBQ for "The Past Is Present," using the "You Are There" technique. With Hills Bros. coffee to pick up the tab, WBBM-TV will telecast the 90-minute production of "The Mikado," by students of Evanston Township High School, next Tues. (11) at 8:30 p.m.

### IN LONDON . . .

Granada-TV, which last year co-sponsored the visit to Britain of the Leningrad Symphony Orchestra, has taped 12 shows featuring Soviet musicians. Commercial operator, Border-TV, whopped it up for its first birthday (Sept. 1) both onscreen and off. Onscreen, artists like Ronnie Hilton and Edna Savage featured in a "Gala Night" special. Technicians at Southern-TV's studios have entered in the Edinburgh a film they made in spare time. Called "The Pit," footage is based on Edgar Allan Poe's "Pit and the Pendulum" and lasts 25 minutes. Regional station Anglia-TV moving into the documentary-making field with a news special on the Festival Theatre, Cambridge. Test transmissions of the Independent Television Authority transmitter shortly to serve Wales-TV have been given the gun. Henry Mancini scored Associated Television's new hour-long "Man of the World" skein. Associated-Rediffusion's current affairs stanza, "This Week," is set to be one of the programs on opening night (Sept. 16) of New York's tv station WNDT. BBC-TV compiling a sequel to the America-eye-view of the Common Market, i.e. an explanation of Commonwealth opinion.

### IN WASHINGTON . . .

WGMS radio broadcast the Ted Kennedy-Ed McCormack debate live from Boston. The RKO General station aired the debate by a hookup with RKO's Boston station, WNAC. WMAL-TV has bought the first D.C. mobile video tape truck for "on location" pubaffairs programs. Harry Moses, son of "GE College Bowl" producer John Moses, is now promotion and advertising director at WTIC-TV. He had same position with Filmways Inc. in New York.

(Continued on page 34)



**WHAT DO THE**

# **STARS**

**HAVE IN COMMON?**

**JERRY LEWIS ★ JAYNE MANSFIELD**

**FABIAN ★ LIBERACE ★ KEENAN WYNN**

**MAMIE VAN DOREN ★ GEORGE JESSEL**

**LEE MARVIN ★ CORNEL WILDE**

**DAN DAILEY ★ RORY CALHOUN**

**GENE NELSON ★ ANNE FRANCIS**

**STUART WHITMAN**

**GARDNER MCKAY**

**JEFF HUNTER**

**ROD STEIGER**

**EARTHA KITT**

**ROD CAMERON**

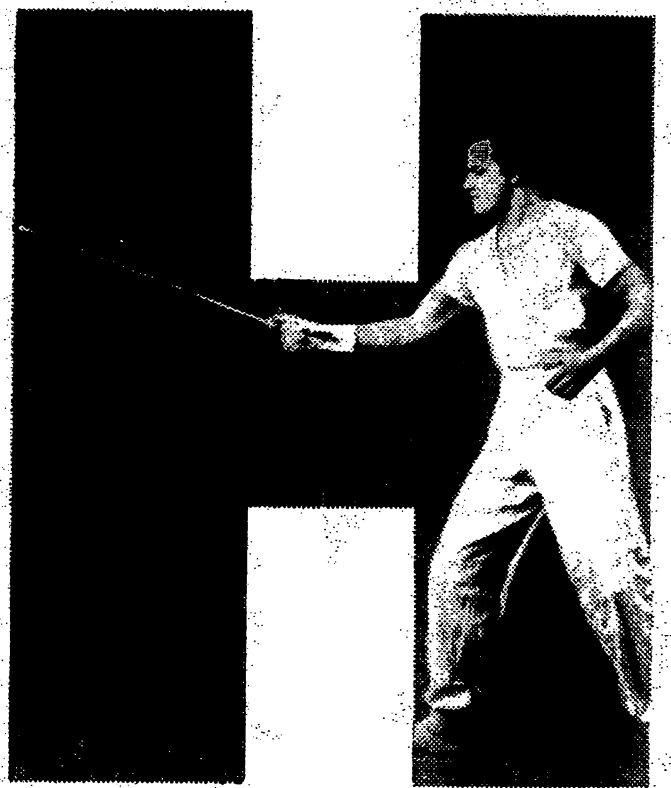
**TINA LOUISE**

**CHUCK DONNORS**



THEY  
ARE  
ALL GUESTS  
ON

“



Produced by  
**RICK SPALLA VIDEO PRODUCTIONS**



# EST

# “

TV'S NEWEST AND  
MOST ORIGINAL SERIES!  
A REVEALING,  
INTIMATE HALF-HOUR  
LOOK AT HOLLYWOOD'S

TV'S NEWEST AND  
MOST ORIGINAL SERIES!  
A REVEALING,  
INTIMATE HALF-HOUR  
LOOK AT HOLLYWOOD'S  
GREATEST  
PERSONALITIES,  
OFF-SCREEN, OFF-STAGE,  
AND OFF-CAMERA.  
HOSTED BY TOP  
HOLLYWOOD SYNDICATED  
COLUMNISTS  
AND REPORTERS.

An Audience-Winning Announcement from  
**TRANS-LUX TELEVISION CORP.**

**"GUEST SHOT" TAKES THE GUESS WORK OUT OF TV PROGRAMMING! SPONSOR IDENTIFICATION WITH STARS FROM THE WORLD OF ENTERTAINMENT IS THE BEST PLUS FACTOR FOR A TV PROGRAM IN A LOCAL MARKET**

**MINIMUM OF TWENTY-SIX HALF-HOUR SHOWS NOW READY FOR NATIONAL SYNDICATION!**

# TRANS

**THE ONLY PROGRAM OF ITS KIND!**

Join all these stars  
and many more on  
**"GUEST SHOT"**

<b>JERRY LEWIS</b>	<i>Hi-Fi Bug</i>
<b>JAYNE MANSFIELD</b>	<i>Body Building</i>
<b>FABIAN</b>	<i>Hunting Mountain Lions</i>
<b>LIBERACE</b>	<i>Interior Decorating &amp; Weight Lifting</i>
<b>KEENAN WYNN</b>	<i>Racing Motorcycles</i>
<b>DAN DAILEY</b>	<i>Master of the Hounds</i>
<b>STUART WHITMAN</b>	<i>Water Skiing</i>
<b>GEORGE JESSEL</b>	<i>International M. C.</i>
<b>CHUCK CONNORS</b>	<i>Playing Baseball</i>
<b>LEE MARVIN</b>	<i>Motorcycle Racing</i>
<b>ANNE FRANCIS</b>	<i>Flying for Fun</i>
<b>ROD STEIGER</b>	<i>Playing Tennis</i>
<b>JEFF HUNTER</b>	<i>Skiing in the Sierra's</i>
<b>TINA LOUISE</b>	<i>Physical Fitness</i>
<b>EARTHA KITT</b>	<i>Bowling</i>
<b>RORY CALHOUN</b>	<i>Wild Boar Hunting</i>
<b>MAMIE VAN DOREN</b>	<i>Motorcycling</i>
<b>CORNEL WILDE</b>	<i>Swordsman</i>
<b>GENE NELSON</b>	<i>Shark Hunting with Bow &amp; Arrow</i>
<b>ROD CAMERON</b>	<i>Sailboat Skipper</i>
<b>GARDNER McKAY</b>	<i>Racing Catamarans</i>

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## Foreign TV Reviews

### IN THEIR OPINION

With John Morgan  
**Producer:** Derek Holroyde  
**Writer:** Norman Mackenzie  
 45-Mins., Mon., 8:30 p.m.  
 BBC-TV, from London

While BBC-TV's top pubaffairs program, "Panorama," takes a vacation, the spot is being partly filled by four separate shows devoted to Britain's chief opinion-forming weeklies. First spotlight fell on the leftwing New Statesmen, which will be followed by the rightwing Spectator, The Economist, and tubthumping Socialist Tribune. Programs intend to reflect the range of comment, and the point of views, of each journal.

This initialer was a qualified success. It made for a change to have provocative opinions being put forward without their being challenged by opponents. And the New Statesman had certain advantages, not shared by at least two of the other publications, in that many of its staff and contributors are frequent tv performers. Editor John Freeman, for example, is anchorman for the "Face to Face" interview skein, and others repeatedly pop up with comment on the news.

Emcee John Morgan, himself a member of the Panorama team but also an occasional Statesman writer, quizzed Freeman on the journal's policies, which were adequately summarized as being concerned with social and political conscience, but not toeing the Labor Party line. Freeman averred that he took no orders from Hugh Gaitskell, and could prove it.

Opening item was a well-argued attack on the Russian-American space race, with Paul Johnson emphasizing the colossal cost of the junket. Science pundit Nigel Calder pleaded for more exchange of information to reduce the bill, and Michael Howard, whose province is defense, gloomily opined that it was all part of the cold war and space rivalry would continue until an overall arms control agreement were signed. This was an able bit of polemic, supported by stock film material, and Johnson cunningly pointed out what could be achieved in the fields of medicine and education if those billions of U.S. dollars were diverted.

More straightforwardly propagandist, but somewhat glib in its approach, was a film contrasting the never-had-it-so-good cry of the Tories with the plight of the old and homeless who don't share in the affluence. Writer Norman Mackenzie made effective use of contrast, pointed out that 1% of the people own 50% of the wealth, and accompanied the film with a soundtrack of a pop-singer delivering "I've Never Had It So Good." This section made a good poster-boarding impact, but wasn't deep enough to influence the knowing. From this point, "In Their Opinion" became bitty. It moved over to the arts side of the journal, introduced briefly cartoonist Vicky and literary editor Karl Miller and then garrulously discussed the growth of "Beyond the Fringe" satire, with Malcolm Muggeridge letting the threads run loose.

A smart payoff had Statesman critic, Woodrow Wyatt, reading a letter to the editor, with a smart footnote from Freeman. It was a worthwhile enterprise, ably assembled by producer Derek Holroyde. Danger seemed to be that opinion would swamp fact, but that didn't seriously arise. *Ott.*

### TONIGHT

With Cliff Micheltore, Derek Hart, Alan Whicker, Fyfe Robertson, Trevor Philpott, MacDonald Hastings, Julian Petter, The Square Pegs

**Producers:** Ned Sherrin, Elizabeth Cowley  
 39 Mins., Mon., 6:50 p.m.  
 BBC-TV, from London

Relieved from possible transformation by top BBC-TV brass, this weekly magazine program returned from its summer siesta. Although the opener still had sleep in its eyes, the format will probably shake down in to its normal successful groove. A few changes were introduced. There was a "live cartoonstrip" involving a wide-eyed questioning doll called Evelyn, who asked naive questions about a topical event and got wouldbe witty replies. Considered as an equivalent for the newsheet cartoon comment, the

device seemed somewhat ponderous.

Instead of the usual folk-singing finale, this segment slotted in a suave, but still folksy group called the Square Pegs, who gave a snatch of old ballad. By placing it in the middle of the program, this item was just a time-wasting interruption to the program's chief purpose, which is to cover the social, political, and human aspects of the news in smart, off-beat reports.

Typically "Tonight" was an interview with a guy who had brought an owl back from vacation. In this instance, the result was coy, as was a chat with a couple of parents who had advertised for grandparents for their children. The latter topic suffered because the right questions weren't asked. Both illustrated the show's besetting fault, which is to be slightly superior at the expense of human foibles.

Author of a new biography of Mao Tse-Tung made a brave showing, suggesting the ominous and growing influence of China and saying that its admission to the U.N. might curb that country's chip-on-the-shoulder policies. Two topical entertainment items took in a ditty from "Gentlemen Prefer Blondes" by its British legit star, Dora Bryan, and a chat with Sarah Miles, who'd captured critical attention for her movie debut opposite Laurence Olivier in "Term of Trial." A clip showed her acting paces, and the gal said little, but said it with charm.

Anchorman Cliff Micheltore was his usual unruffled self. His commonman personality provided much needed ballast. The more processed image of Derek Hart was also smoothly present, and the show's roving reporter, Alan Whicker, came up with a moving item about the hunt for a missing flier in Alaska. He spoke to the fellow's father, whose distress was controlled, but poignant; to some, this item might have been too intrusive.

Editor Antony Jay ensured a crisp continuity. "Tonight's" dilemma may be that, after five tv years, it feels in need of innovation. But its established framework and team were so appropriate that any change would not be welcome. *Ott.*

### DR. FINLAY'S CASEBOOK

With Andrew Cruikshank, Barbara Mullen, Bill Simpson, Jack Lambert, Gareth Tandy, Melanie Rowland, Dorothy Smith, Elisabeth Murray, Fraser Kerr,  
**Director:** Cedric Messina  
**Writer:** John Keir Cross  
 50 Mins., Thurs., 7:55 p.m.  
 BBC-TV, from London

One of A. J. Cronin's medical bestsellers, "The Citadel," has already provided a pleasing tv series for the commercial web. Now BBC-TV is ransacking self-contained tales from this author's "Dr. Finlay's Casebook." Judging by the sample caught, second of the skein, it appears a likely contender for popularity.

Chief characters are Alan Finlay (Bill Simpson), a young, dedicated, and enthusiastic medic, and his senior partner, Rab Hendry (Andrew Cruikshank), who is older, crustier, and more philosophical.

In their Scottish small town, there was an outbreak of smallpox. Finlay was convinced that the infection stemmed from a dairy run by a testy farmer and his young wife. When he said so, he was threatened with action for slander, but he was proved right in the end. The old farmer died of it, and the scheming young wife, who had opposed Finlay because she had feared the ruin of their business, came in to the dairy and the husband's money. They had both drunk from the infected milk, but the gal had had smallpox before and knew she was immune.

This made a warm and appealing segment. Fully flavored characters from Cruikshank and Simpson made a credible partnership, likely to acquire a following. And the Scottish atmosphere was deftly touched in. This segment was also helped by a neatly enigmatic performance from Elisabeth Murray as the wily wife, and by pawky horsensense from Barbara Mullen, as the medic's housekeeper. John Keir Cross dramatized the original with aplomb, and Cedric Messina's direction was fine. *Ott.*

### THE BIG PAYOFF

With Robert Paige, Denise Lor, Mort Lawrence, others  
**Producer:** Walt Frammer  
**Director:** Mike Case  
 30 Mins., Mon.-Fri., 3:30 p.m.  
 WNEW-TV, N.Y. (Tape)

"The Big Payoff" is by now a veteran name among the giveaway shows. It's been around for some years and on several networks. But through all this it's remained unspoiled.

It's still the same low-level entertainment, except to an avaricious sector of the audience interested in getting some of the choice free gifts topped by a daily donation of a mink coat.

The format for its entry into syndication remains the same. It's a sort of "Queen For A Day" for the wealthier set. Instead of the tales of woe, a couple is questioned, generally in regard to their initial meeting or an odd way of making a living, and then asked a question. The couple getting more correct answers gets a chance to snatch the mink. A member of the audience shares the gifts with the contestant, and there is a modus operandi whereby a viewer can get a slice of the loot.

Robert Paige is smooth as the emcee, and Denise Lor is a personable gal who gets a chance to sing, but generally, it's not that entertaining anymore. *Jose.*

## Foreign TV Followup

### Studio 4

Pursuing its theme of adapting established authors, BBC-TV's flighty "Studio 4" series took hold of Rosamond Lehmann's novel, "The Weather in the Streets," and gave it a telling performance in John Hopkin's skillful dramatization.

Tale concerned the breakup of an affair between the married Rollo (Derek Waring) and Olivia (Vivien Merchant), a girl friend of his sister. They arrived at a country hotel for an illicit night, and things seemed strained. It was to be the final meeting for both of them, and the progress of their romance was laid out in flashback while they came to the point of departure. It was thus a conventional idea, but treated with such tact and understanding that the plight of Olivia made a moving, slightly ironic, impact.

Their first meeting, with mutual attraction immediately apparent, led to the inevitable disenchantment. Rollo's wife was an unseen presence, but he was too attached to her to ever leave. His mother (Margaretta Scott) presaged disaster. The couple were seen during an undercover vacation in Austria. Olivia's frustration mounted, and found its climax when she had an abortion. She forced Rollo to admit that his own wife was pregnant, and this was the end of their relationship.

Derek Waring brought out the rather heartless charm of the man, hoping to keep wife and mistress going, but not at his own expense. But it was Vivien Merchant's strongly and subtly conceived Olivia which brought out the delicate pathos of the piece. She cleverly conveyed her loneliness, her desire not to hurt the man conflicting with her desire to have him for herself.

Basically, it was the old story of chickens coming home to roost, and it was maybe too deliberate and artificial in Prudence Fitzgerald's otherwise sympathetic production for close involvement. The literary derivation was always apparent. But it made an evocative segment, especially for rebellious distaffers. *Ott.*

### Robertson's New Slot

Milton Robertson, who recently produced the "PM West" series for Westinghouse Broadcasting, has been named v.p. of Industrials Illustrated, Inc.

Robertson will serve as exec producer in the production and creation of new films for tv. He has already been assigned to scripting a new series for the Victor Borge-Seldon Associates. With Robertson's appointment, Industrials plans a series of educational and pubaffairs programs for both the local tv markets and tv out-of-town.

### ARIAS AND ARABESQUES

With Martha Wright, Ronald Holgate, Laurel Hurley, Charles Anthony, Matt Mattox, Bum Miller, Mary Hinkson, Matt Turney, Bill Carter, Gayle Young, Alfredo Antonini & CBS Symphony, Jan Pearce, host.  
**Producer:** Pamela Hott  
**Director:** Martin Carr  
 60 Mins., Thurs. (30), 10 p.m.  
 CBS-TV, from N.Y.

"Arias and Arabesques" registered as an attempt to make long-hair music and dance palatable to the masses. Unfortunately, it was a somewhat ponderous hour which packed far less punch than the real thing.

First half of the stanza was a performance of an opera, "Gallantry," by Douglas Moore, who intended it as a takeoff on the traditional soap opera, complete with the romantic triangle and the extravagant commercials for the suds. The opera was performed in excellent style by Ronald Holgate, Laurel Hurley and Charles Anthony with Martha Wright doing the hard sell with the high c's. The opera, however, was less of a take-off on the soap operas than on opera itself and the satirical commercials were not nearly as comical as the real thing on television. In short, Moore failed to bite very hard into the subject.

The second half was a dance, "Parallels," choreographed by John Butler to the music of the late Wallingford Riegger. It was expertly executed by a ballet troupe who were required to move through some realistic props.

Jan Pearce hosted in self-conscious manner. The informal shots behind the opening and closing credit lines were the best things in the hour. *Herm.*

### STORY OF THE CENTURY

**Producer:** Bob Pilkington  
**Writer-Narrator:** Jay Crouse  
 30 Mins., Thurs. (23), 10:30 p.m.  
 WHAS-TV, Louisville

A factual report on the reactivation and the year's tour of duty of Kentucky's 100th Division, was the subject of "WHAS Reports" on Thursday (23). Serious aspect of the Berlin crisis called up Kentucky's 100th Division, made up in large part from personnel from Louisville, and the call found the 100th fully trained and ready for duty.

As members of the Army Reserve, the 100th was sent to Fort Chaffee, Arkansas, many of them with families, and meeting problems of housing in a camp which had been idle for some years. "Story of the Century" was devoted mostly to films of the 100th, including clips of Fort Chaffee, where many with families lived in trailers. Some 3,000 soldiers and 3,000 dependents were shown in their new environs, and officers and men were interviewed by Jay Crouse. Interesting shots of training maneuvers, latest military equipment including flame throwers, bazookas, and new type coilless rifles; clips of men marching in review, and a visit by the then Secretary of the Army, Elvis Stahr.

The 100th tour of duty was brought to a happy close with homecoming ceremonies at Louisville's Bowman Field. Local citizens welcomed the returning soldiers and families, many of whom gave up civilian pursuits for a prolonged period of time, and often at great personal sacrifice.

Personnel of the 100th, fully trained and equipped, had the monumental task of training 1,000 men each, and contributed immensely to the nation's defense in a critical period. Happily, they performed their tour of duty, and returned to civilian life, being on call for any future emergency.

Producer Bob Pilkington had cooperation of staffers Jay Crouse, who scripted and narrated the show; films by WHAS cameraman Fred Wiehe and the U.S. Information Service. Films were edited by Vernon Stone; the Elvis Stahr segment was on VTR.

"Story of the Century" covering the reactivation, tour of duty, and return to civilian life, pictured in excellent manner the transplanted Kentuckians response to the call of their country. Training procedures, men marching in review, gave viewers a feeling of pride in their fellow-Kentuckians, with an underlying theme that in time of emergency, our military forces are ready. *Wied.*

### Jews in Germany

With Studs Terkel, narrator; others  
**Producers:** Ronald Born, Sam Ventura  
 30 Mins., Sat. (25), 10 p.m.  
 EVANS FOR CO.  
 WBKB, Chicago (film)

Although neither the last nor the most authoritative word on the subject, the documentary "Jews in Germany" nevertheless was worthy prime time fare and must have served as an interest-whetter for those who have never pondered the curious situation of 35,000 Jews who elected to settle in post-war (West) Germany even after the Nazi pogroms of 1938 and the grand scale murder of 6,000,000 Jews that followed. The film is Part 2 of a documentary trilogy, "The Face of Modern Germany," shot in that country last year by the WBKB production team of Ronny Born and Sam Ventura.

The presentation was objective and restrained, which is a form of eloquence, but there was not the sense here of a thoroughgoing journalistic search leading to inescapable conclusions. Rather, a relative few persons testify in the film and are expected to be speaking for all. It seemed, therefore, a superficial video exploration.

As represented in the film, the Jew in Germany today is half-apologetic for being there, is enjoying the country's new-found prosperity along with everyone else, but has ghettoized himself socially because he still distrusts the Christian German. As one woman stated it, "They are very gracious and nice, but we cannot see into their hearts."

The film opens artfully with a traveling shot of a peaceful contemporary countryside in West Germany, over which is dubbed echoes of "Sieg, Heil," the chorus of yesteryear. After reminiscent footage of the incredible Nazi years, it settles down to a general once-over-lightly glimpse into aspects of Jewish life today, with shots of the services at synagogues, a middle class household, the Jewish social club, the one Jewish newspaper, the new community center, and the Dachau concentration camp left standing as a memorial to the Jews and a reminder of the Nazi infamy.

There was a brief sampling of the German attitudes towards the German Jews today, with a good documentary gambit lightly passed over. One German youth (voice over) regretted the isolation of the Jew from contemporary German life, saying that the two cultures had always been closely tied and that now he felt a vacuum. "It is like walking on one leg now. The vitality is gone," he said. But another German youth made this anti-Semitic appraisal: "Money is the first thing in the life of the Jews."

More could have been done to develop these divergent attitudes and to probe below the surface of what appears a peaceful coexistence. But for a half hour treatment by a local station, the film sufficed as a survey. Studs Terkel delivered a fine narration. *Les.*

### DOCTORS TODAY

With Ormond J. Drake, others  
**Producer-Director:** Robert Goodman  
 30 Mins., Sat., 1:30 p.m.  
 WGBS-TV, N.Y. (tape)

"Doctors Today" will run on WGBS-TV, N.Y., for at least 13 consecutive Saturday afternoons, and each week two doctors from one of the several metropolitan medical societies will be pumped by articulate Ormond Drake, Dean of N.Y.U. The first time it was used last Saturday (1), the pump worked energetically, but it didn't bring up anything exciting unless natural gas is exciting.

Two doctors, from Long Island and Brooklyn, haltingly tried to explain the medical importance of "stress." What resulted was confusion and slowness that probably chased away all but the hardest.

Show tried to make "stress" sound like an entirely new medical discovery, but it didn't come off. Seems the trio of talkers were merely avoiding the word psychosomatic. It's undoubtedly a confusing word, made almost meaningless because it's tossed around so much, but it's at least as serviceable as "stress," and it's valuable in establishing the differences or similarities between this cliché and the mystique the doctors were promulgating. *Art.*

## Big Market—Senior Citizens

Continued from page 1

any money, supplementary income, planning for retirement to get the most for the least, hobbies and how to adjust to retirement.

### Booming Retirement Housing

Retirement housing began on a relatively modest scale less than a decade ago. In the beginning, these residences offered shelter, lifelong security, and companionship in hotels, apartments or converted mansions operated, usually on a non-profit basis, by church organizations, philanthropists and other groups. (VARIETY covered this type of operation March 27, 1957.)

Today, retirement housing is a burgeoning industry, with the pitch made to "Over-Fifties." Philanthropy, like the rocking chair, is outmoded. Some \$200,000,000 has been invested by the over-50 group in retirement cities alone, during less than two years. Add to this, the apartments, co-operative apartments and hotels which are rented on a straight lease with no membership fees, no dues, or sold on FHA or condominium terms at fancy prices with age the sole restriction for rental or purchase.

A recent survey revealed that the average income of "retirement city" residents ranged from \$4,000-\$5,700 annually. This indicates that when Mr. & Mrs. Senior Citizen pull up stakes and resettle, they have investments, in addition to cost of new housing and moving, of \$100,000 on the average at 5%.

The cost of buying an apartment or house in one of these "cities" varies but, generally speaking, runs from \$9,000-\$21,000. There are, also, a few communities where a \$7,500 membership fee permits you to build a bungalow costing not less than \$45,000.

### West Coast Lures

Rents begin at \$125 per month in the "garden apartment" or "tower apartment" class. The co-operative apartments, which are mushrooming on the west coast, have accounted for a \$300,000,000 investment on the part of buyers this year.

Each has its own special assortment of lures for the leisure-minded, but the majority are located in the hinterlands or on the outskirts of cities, where taxes are low. In retirement communities, there's no school tax (school age children are not accepted), no pay for public officials such as Mayor, City Council, etc., and maintenance of all public buildings and recreation areas is covered by a minimum fee, i.e. \$20 per year. On the other side of the coin, their location precludes any possibility, usually, of supplementary income through part-time work.

This radical new trend of providing distinctive housing for the affluent over-50s in place of "lifelong security" on a non-profit basis for the over-65s zoomed with the opening of Del Webb's Sun City, Arizona, less than two years ago.

An incredible total of 100,000 persons visited this out-of-the-way spot near Phoenix, in three days and 3,000 of these moved there within a year. Webb's next opening, at Kern City, near Bakersfield, Cal., attracted 53,000 visitors during the opening two days.

Palm City, near Palm Springs, Cal., opened March '61. Within a year, 800 residents bought apartments and houses at a cost of \$30,000,000.

Rossmore Leisure World, near Long Beach, Cal., with an anticipated 6,700 co-operative apartments when completed in 1963, sold 2,440 units, representing an investment of \$29,000,000 in 26 weeks.

### \$11,000-\$21,000

Hacienda Carmel, near Monterey, reported 50,000 visitors the first week of opening, July '62, and 300 units, ranging in price from \$11,000-\$21,000, were sold in two weeks.

Panorama Village, near Riverside, Cal., which will have 500 houses when completed, held a weekend preview Aug. 5. Buyers deposited more than \$250,000 for future homes that weekend. These range from \$13,000-\$15,000.

One builder of a chain of "parks" located near small cities reported a sellout of the first two

parks near Hemet, Cal., before completion.

In response to a national ad, asking suggestions for future "cities," more than 20,000 persons in Southern California alone wrote suggesting an over-50 community in their areas. Some 14,000 acres, half-way between Los Angeles and San Diego in Riverside County, was selected for Sun City, Cal., the biggest retirement housing project ever conceived, with an anticipated 150,000 population within 20 years.

Within a period of four weeks, \$8,000,000 worth of future dwellings was sold, at a cost of \$10,000-\$18,000 per unit (July '62).

Claremont and Van Nuys are among localities offering garden apartments, with recreational facilities near at hand. Long Beach, Santa Monica, Palo Alto and Santa Barbara offer plush tower apartments to be completed within the next six months—for senior citizens, over-50, only. One, Ocean House, is for Jewish clientele exclusively. The motivating factors of this mass migration are of no concern here.

But, the residents have leisure time to read, and according to a recent survey fully 50% of them belong to one or more book clubs. On the surface, it would appear that they have a few bucks to spend on "extras." Never underestimate the purchasing power of an oldtimer.

## 'No Mischief Season'

Continued from page 1

somehow now seems to belong to an earlier era.

It's very possible that out of the news & public affairs areas may come the little extra dimension to give the new season some distinction, even as last season's "Tour of the White House" provided a much-needed shot in the arm. Or perhaps one or two entertainment specials (and there won't be many of these to choose from) will provide the necessary spark.

Otherwise, about the best that can be said for the new season is that the networks have rid themselves of their real bad shows. With approximately 40 new nighttime series premiering over the course of the next six weeks, it's an interesting commentary that there's hardly one grooved to the conventional cops 'n' robbers formula. For every "Checkmate," "Surfside Six," "Detectives" and "Bus Stop" that's finally had it, such replacements as "11th Hour," "Wide Country" or "Saints and Sinners" at least make a pretense of guarding the corporate tv image and keeping the medium out of a jam.

What kind of a season will it be? It'll be a season in which, for better or for worse, the situation comedy, for years tv's No. 1 basic staple, will become stapler than ever, with 13 hours of such programming in the prime nighttime hours, including a 60-minute version, "Fair Exchange." And, as in previous years, CBS will have the edge on the situation comedy as a major form of tv entertainment.

It'll be a season in which the hour variety show, which reached a low point of five entries last season, will reestablish itself on the network spectrum with nine weekly items—Ed Sullivan, Garry Moore, Red Skelton, Jackie Gleason, Andy Williams, Perry Como, Mitch Miller, Roy Rogers and Lawrence Welk.

It'll be a season in which the westerns will hit an all-time low since they first made it big in '56—and will be down to eight and a half hours, including NBC-TV's new 90-minute entry, "The Virginian."

It'll be a season in which a practically new form—the contemporary drama & semi-anthology series, will hit a major stride, with nine hours of such fare, including "The Defenders," "The Nurses" (new), "Dr. Kildare," "Ben Casey," "Dick Powell Show," "Sam Benedict" (new), "Saints and Sinners" (new), "Stoney Burke" (new), "Astaire-Alcoa Hour," and "Going My Way" (new).

It'll be a season when ABC-TV exclusively will shoot out in the direction of World War II shows—

with three such entries, "Combat," "Gallant Men" and "McHale's Men," the first two in hour form and the third as a half-hour.

And it'll be a season when original drama will be just about where it was last season—at low ebb, with NBC making the major effort through its Sunday night DuPont showcase (with possibly a dozen scheduled) and CBS settling for about five, including two by Fred Coe.

## McLendon

Continued from page 23

one fulltime station in Chicago, that was programming 24 hours a day for the Negro community which has a population of over 1,000,000 in the metropolitan area.

McLendon said he found that the Negro programs and foreign language programs on WGES were incompatible. He cited a Pulse survey, which allegedly showed that the foreign language programs had no measurable audience while the Negro fare came up with a small rating. WGES had been profitable, he said, billing around \$800,000 a year, with the foreign language shows representing about 20% of that total. He said he was sacrificing those billings to turn WYNN (he likes to pronounce it "winner") from an 80% to a 100% Negro-oriented station.

### Axe German & Polish

Among the foreign language programs axed were the "German Hour," produced by William L. Klein for the past 36 years, and the "Polish Early Birds," conducted by Z. George Jaworowski for the past 33. Both had complained that they did not get written notice of their termination as required by their contracts. They beefed, too, that while they might be able to buy time on other radio stations, they would not be able to get prime time with as much wattage as WYNN (nee WGES) afforded. The "Italian-American Hour" has relocated at WSBC, a less powerful station.

McLendon said that the complaints of Klein and Jaworowski to their congressmen and the FCC "had only to do with the fact that they're going to lose some money at not being allowed to do business at our station." He said that by and large the foreign language programs were brokerage deals, which are in violation of the FCC rules. "Apart from any other consideration, I could have cancelled them for that reason alone."

In defending his change of attitude about the foreign language programs, from the time he applied for purchase approval, McLendon said, "Any station that doesn't change its programming rather constantly is not meeting its obligation to search out public tastes and needs." He said his programming would probably undergo further change within the coming year.

Asked why "Negro programming" should be any different from programming for the general community, the Dallas operator said, "The Negro community has a point of view and a cultural need of its own, but it's not our intention to condescend, and we're not going to intensify any barriers between the races." McLendon said that the music WYNN would play will be the same as anywhere else in the U.S. and will be for the entire community. The Negro slant would be in the newscasts, about two hours worth per broadcast day, and in the editorials, about three or four a week as the news warrants.

He and general manager Jay Schatz have put together an integrated staff for WYNN, bringing in six deejays from other cities, one of them white. Program director will be James Randolph, who comes from KGFJ, Los Angeles; and managing editor of the new five-man news staff will be Mike McClellan, a Negro from KSAV, San Francisco, who'll write and deliver the editorials.

McLendon and his father, B. R. McLendon, bought the 5,000 watt here for \$2,000,000. It became WYNN officially last Saturday (1), as the first Negro-oriented station in the McLendon group.

Harrisonburg, Va.—Charles Word Pinkston has joined WSAV here as a staff announcer. He'll take over the 10 to 12 (noon) and 3 to 5 p.m. deejay chores for Emmett Capper, who has been called for Army service.

## Inside Stuff—Radio-TV

Newsplay slanted according to the political bias of a publication, the contributions of cartoonists and columnists, the shaping of news by some officials in the Kennedy Administration, and yellow practices of tabloids are among the journalistic efforts that will be scrutinized by CBS News correspondent Ned Calmer on "WCBS-TV Views the Press" in coming months. Calmer outlined his functions as press critic in an address before the Assn. for Education in Journalism at the U. of North Carolina.

Two tv workshops—one in writing, one in production—will be going at once this fall in the New School for Social Research in N.Y. Writing workshop will be headed by Flora Rheta Schreiber, assisted by Milton Kramer. David J. Ebin, CBS News writer, will teach the production workshop.

A "tryout" theatre will be attached to the workshops. It'll offer live performances of student scripts, and George Kondolf, exec producer of "U.S. Steel Hour," will supervise.

VARIETY's roundup last week on tv stations carrying hourlong news strips inadvertently omitted KOGO-TV, San Diego, and W. E. Goetze of the Coast Time-Life Broadcasting outlet wires that it is "the station that started it all."

KOGO-TV's hour news format was instituted Labor Day 1960 and, says Goetze, station execs from all over the country have visited to o.o. the operation.

NBC News says it's giving the Library of Congress films of the first television programs done via Telstar.

Celluloid encompasses about 90 minutes of programming done over NBC-TV on July 10 and 11—first shots sent out from Andover, Me., statements by Frederick H. Kappel, AT&T board chairman, and Newton Minow, FCC chairman. NBC's "package" to the Congressional vaults include own specials on the subject, partly including the French feed to the U.S.)

## JFK-RFK & The FCC

Continued from page 20

members of Congress reported their involvement was minor.

An aide of Sen. Estes Kefauver (D-Tenn.) reported he wrote President Kennedy a letter recommending Henry. (That's not much.) On the other hand, Sen. Albert Gore (D-Tenn.) told a Memphis newspaperman he had nothing at all to do with the appointment. Gore even said he is "temporarily with holding an endorsement of it (the appointment) until I determine what his views are on broadcasting matters."

Staff members in the office of the Congressman from the Memphis district, Rep. Clifford Davis, said Henry wasn't known there, although the law firm with which he is associated in Memphis, Chandler, Mainre & Chandler, is well and favorably known.

That's the Henry story. The Cross story has more political fluff at play.

Because the decision on Cross had dragged and dragged over many months at the White House, it ballooned into vaster political proportions with Arkansas Congressmen than might otherwise have been the case.

By the time Henry was selected, important Arkansians in Congress had made the John Cross issue one of personal prestige with President Kennedy. They had clearly left the unspoken message that if Cross were kicked out of FCC, they would be less receptive henceforth to requests for special favors from the White House. They would in other words, get even.

### Harris Hurt to Quick

Chairman Minow is going to have to live with the fact that Arkansas members of Congress believe he worked against Cross.

This could have telling effects with Rep. Oren Harris (D-Ark.), chairman of the House Commerce Committee which must pass on all FCC legislation. Harris, by some, is considered the House's toughest and most successful chairman of an investigating group. His previous probes of FCC are well known, and he once took the political scalp of a FCC chairman, John C. Doerfer.

Harris was visibly outraged over the Cross heave-ho. He had, as he said, done everything he knew how to win reappointment for Cross.

Of more extensive political significance to the White House was the anger of three other committee chairmen, all Arkansians. They are Rep. Wilbur Mills, head of the House Ways and Means Committee which must pass on the most vital segments of the Kennedy legislative package; Sen. J. William Fulbright, chairman of the Senate Foreign Relations Committee, the importance of which is obvious; and Sen. John L. McClellan, Congress' foremost investigation, also with potent committee connections.

Mills described himself as "extremely disappointed"; Fulbright, as "profoundly disappointed"; and

McClellan said, "I deeply regret it—and I mean it."

Rumors spread that Cross will be offered a high job in the communications satellite picture. But there was considerable doubt that he would accept it.

There seemed no indication that the Arkansas members of Congress would stir up a Senate fight against confirming Henry. They had no gripe against him personally, on the basis of what they knew about him. Their fury was over Cross not being named.

It could have a capitol Hill impact on FCC legislation and Kennedy bills in general for a long time to come. Only time will tell.

## Brit. Summer TV

Continued from page 20

the winter. There's no doubt, in future, the summer months will be used for experiments as opposed to repeats.

Bearing in mind the fact that, so far, the British summer has been a wet, "indoor" period which has obviously helped the less frivolous program, BBC-TV, too, has had its share of success with non-fiction and the heavier dramatic material. Corp. has kept up its standard one-third "serious" shows in primetime throughout its summer format. At one point a whole night's prime time was dominated by nearly two and a half hours of "heavy" drama and documentary stanzas.

Strong pubaffairs and current affairs shows like "Tonight" and "Panorama" have been given only short rests because of their sizeable summer following. And, in addition, BBC has whipped up considerably its use of news specials.

Acceptance of these and the commercial web's fact-packages by summer audiences, must inevitably cue in new thinking at the networks' respective h.q.s. The summer, it seems, must be taken more "seriously."

## ABC-TV Ups Three

Allen R. Morris has been promoted to assistant director of program business affairs for ABC-TV, working in the legal department.

Joseph L. Merkle has been administration manager for the ABC-TV station relations department and Charles Leasure has been promoted to station relations manager over the south central area.

In the web's radio o.o.o. division, Ronald L. Sack has been named manager of publicity and promotion.

Winston-Salem—Station WAAA will move from its present home to a new \$75,000 building in the Piney Grove community. There will be a limited open house at the new location.



# VARIETY ARB FEATURE FILM CHART

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots compete with nighttime picture periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and total area homes is furnished. Top competition and competitive ratings also are highlighted.

Los Angeles • STA.: KNXT, KRCA, KTLA, KABC, KHJ, KTTV, KCOP.

SURVEY DATES: MAY 18 - JUNE 14.

**KNXT** Total Area Homes: 121,100  
Metro Rating: 5  
**MONDAYS 5:00-6:30**  
Program: **EARLY SHOW**

May 21 "TEXAS"  
Wm. Holden, Glenn Ford, Claire Trevor  
1941, Columbia, Screen Gems, Repeat

May 28 "HOLD THAT BLONDE"  
Eddie Bracken, Albert Dekker  
1945, Paramount, MCA, Repeat

June 4 "STANDING ROOM ONLY"  
Fred MacMurray, Paulette Goddard,  
Edward Arnold  
1944, Paramount, MCA, Repeat

June 11 "GREEN HELL"  
Doug Fairbanks, Jr., Joan Bennett  
1940, Columbia, Screen Gems, Repeat

## COMPETITION

PROGRAM	STATION & AVG. RATING
Frandsen Features	KRCA 92,600
5:00-5:45	
News, Latham Wea.	KRCA 196,200
5:45-6:15	
Huntley, Brinkley	KRCA 352,900
6:15-6:30	
Popeye	KTLA 81,600
5:00-6:00	
Bozo	KTLA 92,200
6:00-6:30	
Love That Bob	KABC 55,100
5:00-5:30	
Soupy Sales	KABC 97,300
5:30-6:00	
News, ABC News	KABC 28,200
6:00-6:20	
First Show	KHJ 88,400
5:00-6:00	
Newsreel	KHJ 5,100
6:00-6:30	
Thaxtons Hop	KCOP 51,000
5:00-6:00	
News, Wea. Sports	KCOP 22,600
6:00-6:30	
Superman	KTTV 97,300
5:00-5:30	
Rescue 8	KTTV 98,500
5:30-6:00	
Highway Patrol	KTTV 166,900
6:00-6:30	

**KNXT** Total Area Homes: 102,500  
Metro Rating: 4  
**TUESDAYS 5:00-6:30**  
Program: **EARLY SHOW**

May 22 "ARABIAN NIGHTS"  
Sabu, Marie Montez, Jon Hall  
1942, Columbia, Screen Gems, 1st Run

May 29 "BADLANDS OF DAKOTA"  
Robert Stack, Broderick Crawford  
1941, Columbia, Screen Gems, Repeat

June 5 "FRENCHMAN'S CREEK"  
Joan Fontaine, Arturo deCordova  
1944, Paramount, MCA, Repeat

June 12 "THE MARRYING KIND"  
Judy Holliday, Aldo Ray  
1952, Columbia, Screen Gems, Repeat

## COMPETITION

PROGRAM	STATION & AVG. RATING
Frandsen Features	KRCA 131,300
5:00-5:45	
News, Latham, Wea.	KRCA 163,000
5:45-6:15	
Huntley, Brinkley	KRCA 282,700
6:15-6:30	
Popeye	KTLA 49,600
5:00-6:00	
Bozo	KTLA 49,400
6:00-6:30	
Love That Bob	KABC 32,900
5:00-5:30	
Soupy Sales	KABC 61,200
5:30-6:00	
News, ABC News	KABC 87,800
6:00-6:30	
First Show, MLBB	KHJ 113,900
5:00-6:00	
Newsreel, MLBB	KHJ 115,300
6:00-6:30	
Superman	KTTV 89,800
5:00-5:30	
Rescue 8	KTTV 66,700
5:30-6:00	
Highway Patrol	KTTV 134,200
6:00-6:30	
Thaxtons Hop	KCOP 73,000
5:00-6:00	
News, Wea. Sports	KCOP 27,800
6:00-6:30	

**KHJ** Total Area Homes: 154,900  
Metro Rating: 6  
**WEDNESDAYS 7:30-9:00**  
Program: **SNEAK PREVIEW**

May 23 "LET'S BE HAPPY"  
Tony Martin, Vera Ellen  
1957, Allied Artists, M&A Alex., 1st Run

May 30 "SHE COULDN'T SAY NO"  
Jean Simmons, Wallace Ford,  
Arthur Hunnicutt  
1954, RKO, UAA, 1st Run

June 6 "NEVER LOVE A STRANGER"  
John Drew Barrymore, Lita Milan,  
Steve McQueen  
1958, Allied Artists, M&A Alex., 1st Run

June 13 "GIRL IN THE WOODS"  
Forrest Tucker, Barton MacLane  
1957, Republic, M&A Alex., 1st Run

## COMPETITION

PROGRAM	STATION & AVG. RATING
Alvin Show	KNXT 200,800
7:30-8:00	
Window on Main St.	KNXT 262,400
8:00-8:30	
Checkmate	KNXT 427,400
8:30-9:00	
Wagon Train	KRCA 682,100
7:30-8:00	
Joey Bishop	KRCA 498,700
8:30-9:00	
Peter Gunn	KTLA 118,900
7:30-8:00	
Line of Sight	KTLA 68,400
8:00-8:30	
Wrestling	KTLA 130,200
8:30-9:00	
Howard K. Smith	KABC 54,900
7:30-8:00	
Straightaway	KABC 172,800
8:00-8:30	
Top Cat	KABC 210,800
8:30-9:00	
Best Of Groucho	KTTV 142,000
7:30-8:00	
Gale Storm	KTTV 99,500
8:00-8:30	
Wanted Dead or Alive	KTTV 72,400
8:30-9:00	
Global Zobal	KCOP 52,200
7:30-8:00	
Your Weekend	KCOP 14,600
8:00-8:30	
7 League, Racket	KCOP 51,600
Squad	
8:30-9:00	

## Jose Quintero's TV Stint: 'It Isn't Anton Chekov But It's Interesting'

By MURRAY HOROWITZ

### MGM TV Bigtime Hoopla Gets 'Kildare', '11th Hour', 'Benedict' Off & Running

MGM TV is launching an unprecedented advertising, publicity and promotion campaign with a \$45,000 total tab to support its three network series for this season: "Sam Benedict," "The Eleventh Hour" and "Dr. Kildare," all in NBC-TV.

In the area of promotion, a complete station kit, including six trailers for each of the series, has gone to 130 NBC affiliates. The trailers, comprising three 60-second and three 20-second films on individual episodes, are designed for local use and will dovetail with the NBC network trailers, which promote the series themselves rather than specific episodes.

In publicity, a complete press kit on the three series, containing stills, program information, biographies, personality features and program features has gone to 550 tv editors throughout the country. Company has mailed special features and color art to newspapers in preparation for the premieres.

In addition, in cooperation with NBC, the company is bringing at least three of its stars to New York during September and early October for on-the-air appearances and newspaper and magazine interviews. The stars are Richard Chamberlain of "Dr. Kildare," who additionally will visit Baltimore, Pittsburgh and Cleveland; Wendell Corey, star of "The Eleventh Hour," and Raymond Massey of "Dr. Kildare."

Promotion and advertising plans were formulated and executed by Keith A. Culverhouse, MGM Television director of promotion and advertising. Publicity plans were formulated and executed under the direction of Howard Strickling, Metro-Goldwyn vice-president in charge of advertising, publicity and promotion.

### 'Candid Camera's' Change of Pace; Saroyan Playlet

An experiment contrasting art and reality will be a highlight of Allen Funt's "Candid Camera" series next season on CBS-TV.

William Saroyan has been signed to write an original playlet on a certain situation. While Saroyan is writing his play, Funt will take his cameras out into the field to film actual people reacting to an identical situation in real life. The original drama will be performed on the show by professional actors. The playwright will never see Funt's film until both the playlet and candid sequences are shown in juxtaposition on the air.

Funt hopes the Saroyan work will be the first of a series to be shown on "Candid Camera," which starts its third season on Sept. 30. He plans to commission original playlets from other American playwrights.

Funt explained "We will take a situation such as one in which a woman comes to pay an installment on her bill, and is told that the complete amount has already been paid for her. How will she react? Saroyan's creative imagination will supply one answer and I have a hunch it will be very different than the reactions we'll get in real life with our 'Candid Camera'."

Miami — Miami radio station WAME has added three new personalities to its solid news block now stripped from 5:30 to 7:15 p.m. New to the show, which now has a total of 12 on-air reporters, are Larry Berger, business editor of the Miami Daily News, originating from the news room; Herb Kelly, the News' entertainment editor; and Tom Harmon, former Michigan U. football star, via a feed from ABC Radio.

Director Jose Quintero has a Latin's flair for involvement. He established himself as an off-Broadway director at the Circle in the Square Theatre. Then he took a Broadway legit assignment, then a directorial stint in motion pictures, sandwiching two tv specials in between. He has just completed directing three episodes of "The Nurses," the new Herb Brodtkin series, slated for telecasting next season on CBS-TV.

"How was it?"

"Fantastic," Quintero responded.

He explained he had six days to shoot an hour film. His eyes caught some of the hurry of the encounter, as he reminisced about shooting in New York's old Pathe and Filmway studios. "You have to move and move fast."

"Were they good stories?"

"Interesting," Quintero smiled diplomatically. "Not Anton Chekov, but interesting." He told about the stories, one involving a psychiatric approach to illness as opposed to a more conventional medical approach, the title of this episode being "Two Black Candles."

"There's too much talk, talk, talk in television. It's a film medium and the camera should be used to tell the story. I like film the best of all mediums. I am in complete command. I can tell the story exactly the way I want to. I have 10 minutes in the episode where the camera tells the entire story." The 10 minutes he referred to concerns a voodoo performance, the story being about a guilt-ridden man, induced into a coma by voodoo, a religion which he has embraced.

The talk wandered to the Circle in the Square Theatre, which recently was shuttered by a fire and was robbed of a typewriter. A bit player there was accused of the robbery.

Quintero said he was called by the police at 2:30 a.m. in the morning to come right down to the station house. He did so and when he walked into the station, Quintero said, he was promptly asked: "What's the serial number of your typewriter?"

"Imagine if I would have said '234G2'." He recalled a Tennessee Williams character asking for the telephone number of God. He expressed his sorrow for the bit player, found by the police to be wandering the streets of Greenwich Village after midnight with a typewriter under his arm.

"The taxes," Quintero moaned. "All my records in my office were burned. The receipts," referring to the boxoffice taxes required of the government.

"Marvelous!" "You won't have to pay taxes."

Quintero gently ignored this reporter's wild idea. He said he'd been advised to save all the burned remains of the records so that he could show them to the tax people.

Another story in "The Nurses" which he directed, Quintero related, concerns an Indian doctor who projects the prejudice he feels onto his innocent white associates in the hospital. Story sounded like the other side of the coin on the theme of prejudice and is titled "A Far and Distant Place." The third episode which he directed, titled "The Thunder of Ernie Bass," was described as a more conventional story about a nurse who is sick and tired of nursing only to fall in love with a man with a wooden leg.

Asked if he would do other filmed series, Quintero nodded. He has no firm commitments though: "Word has to get around I can do them in six days," he mused.

Quintero's other tv credits include "Medea," the Judith Anderson starrer which opened "The Play of the Week" on the now defunct WNTA-TV, Newark-N.Y.; and the Art Carney special "Our Town," Circle in the Square Theatre has done plays by Eugene O'Neill, Williams, Thornton Wilder, among others.

(Continued on page 34)

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## ...So He Took the 50 Grand

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One of the pretty, young receptionists on our premises was recently heard to ask if the Firestone Country Club is where the golfers play all those rubber matches.

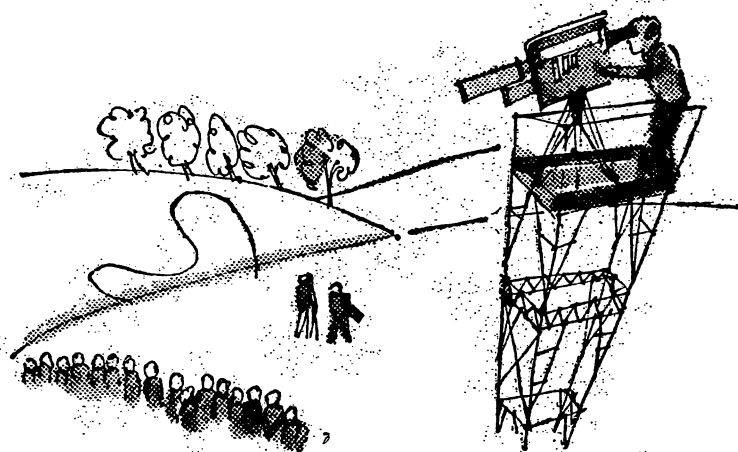
We'd like to think—for her sake—that she was spoofing.

But there'll be nothing remotely frivolous about the goings-on at that same Firestone course (in Akron, O.) this week-end, September 8 and 9.

**FOR THAT'S WHEN** Arnold Palmer, Jack Nicklaus and Gary Player—three of the most fearsome champions ever to assault a dimpled ball—will be competing in the World Series of Golf for a first prize of \$50,000. The sum is the

most lavish award the sport has ever offered.

Very much in keeping with the importance of the medal-play itself will be this network's television coverage—a two-day operation which



NBC Sports Director Tom S. Gallery calls "the most ambitious, live coverage of a golf event in color ever attempted."



The broadcasts next Saturday and Sunday—co-sponsored by Zenith Radio Corporation and Amana Refrigeration, Inc.—will cover the tee-to-green action on the final six holes of each round in the 36-hole competition (4:30 to 6 p.m. NYT).

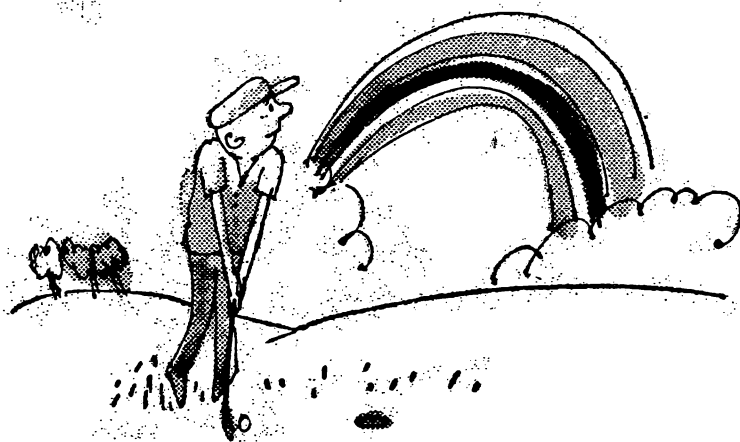
**TO MAKE SURE** the viewer doesn't miss so much as a grimace on the part of any of the three contestants, eight steel towers have been erected along the route as vantage points for our telescopically-equipped cameras.

As ready as the three athletes themselves are NBC's two color mobile units, nine color cameras, four commentators and 45 production personnel (including cameramen, engineers and technicians).

We mention those details now—on a tranquil Wednesday—because we're sure the match's week-end televiewers will be much too engrossed in the contest proper to give much thought to behind-the-scenes matters.

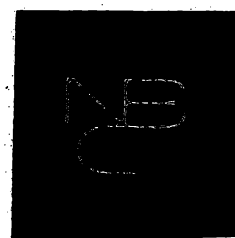
And that's as it should be. Oh, somewhere in this broad land there may be a viewer who'll be thinking (as a climactic putt rolls toward the cup), "How nice of NBC to have put up all those towers!" But we'd really prefer that he keep his mind on the match.

It's a cinch that Messrs. Palmer, Nicklaus and Player will be doing just that. This well-tempered trio is about as distraction-proof as any



three athletes can be. That's one of the qualities responsible for their presence—Olympian presence, if you will—on the Firestone course this week-end.

Actually, the match had originally been planned as a foursome: the winners of the U.S. and British Opens, the PGA and the Masters. Well, Nicklaus took the U.S. Open, and Player captured the PGA crown, but Palmer upset the envisioned symmetry by winning both of the other two championships. Despite the double-barreled qualification, Mr. Palmer will be competing as one man, not two—an arrangement that's brought no audible outcry from either of his opponents. Playing against a *pair* of Arnold Palmers would be even less fun than Russian roulette.



## From The Production Centres

Continued from page 24

host on WRC-TV "Mickey Mouse Club". . . WWDC radio is following up editorial campaign against drug addiction with 10 news specials dubbed "Our Addicted Community". . . James Grismond moves into newly-created post of local sales manager for WTOP radio after nine years as an account exec for same. . . FCC Commissioner Frederick Ford, former Assistant FCC General Counsel Harry Plotkin and NAB General Counsel Douglas Annello will be on WMAL-TV panel "Should Governmental Affairs Be Televised?". . . Keith Robbins signs on as account exec with WTOP-TV after tenure with Stallion Television Productions and Bert Claster Television Productions, both of Baltimore. . . WMAL-TV and National Rifle Assn. will run eight half-hour programs on hunting safety. . . "Play School 9" back WTOP-TV under supervision of program director Jim Stilman.

### IN BOSTON

WEEI airs opening of Boston Patriots 1962 season against Dallas Texans in Cotton Bowl, Dallas, Saturday (8) at 9:25 p.m., sponsored by Lincoln Mercury Dealers of N.E. and Zayres, and carried on Patriots radio net, WHAY, Hartford; WMAS, Springfield; WBRK, Pittsfield; WNER, Worcester; WEAN, Providence; WGIR, Manchester; WPOR, Portland; WABI, Bangor; WLAM, Lewiston; and WDEV, Waterbury, Vt. . . WBZ-TV's "Community Auditions," only tv talent show in Hub for all ages, celebrating its 12th anni with same host, Gene Jones, and same sponsor, Community Opticians; more than 3,600 have auditioned on the program. . . WBZ taped interviews with town fathers and state officials for documentary, "Suburbia's Business," in Norwood. . . Gulf Oil Corp. inked for spot campaign on WNAC-TV for Gulf Spray. . . WBZ-TV originated pool-feed of much publicized debate between Ted Kennedy and Ed McCormack. . . BBC requested dub of videotape interview between WBZ-TV's Betty Adams and lady mayor of Chatham England, here for 300th anni of Chatham, Mass.

### IN MINNEAPOLIS

Time-Life's WTCN-TV and Radio saluted organized labor during past Labor Day weekend with series of spot announcements. Participating in the blurbs were Sen. Hubert Humphrey, Minneapolis Mayor Arthur Naftalin, Minneapolis Chamber of Commerce prexy Wayne Huffman and Central Labor Union head Robert Gomsrud. . . Ed Sullivan left the Mayo Clinic at nearby Rochester after successful gall bladder surgery. . . Former WLOL deejay Marv Henry, a vet actor on many web tv shows, has moved to KSTP, NBC affiliate. . . Jack McKenna, with WDSM, Duluth, for past six years, has joined WTCN-TV where he will host "Dick Tracy with Sergeant Scotty" series. . . Head Mouseketeer Jimmie Dodd of "Mickey Mouse Club" here last week to help WTCN-TV preem reruns of small fry series. . . While KSTP-TV is only local station currently offering color tv, WCCO-TV originated colorcasts here in 1954 with its "Axel and His Dog" show and still has necessary equipment, asserts WCCO promotion director Tom Cousins. Objecting to items stating KSTP is alone in the color field hereabouts, Cousins notes: "When viewer and sponsor interest in color tv arrives, WCCO-TV will again turn on this equipment."

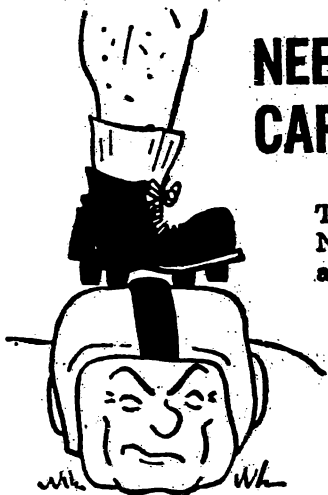
### IN PITTSBURGH

WIIC is on a strong promotion program to get the area's antennas in shape to pick up all the district signals. Being Channel 11 on the VHF band puts the station in a bad position in the remote areas where the antennas were originally put up to get Channels 2 and 4. . . Ed King did a program over the weekend recalling Labor Day in 1938. King narrated and wrote the show for KDKA and told of the swing era. Chinese checkers, Tom Dewey's presidential aspirations, \$600 automobiles and played such records as "Beer Barrel Polka," "My Prayer" and "Three Little Fishes." His other three shows that are being sponsored by First Federal Savings dealt with the 1936 flood here, the Hindenberg explosion and the attack on Pearl Harbor. . . Alice Weston's return to "Luncheon at the Ones" on WIIC was sparked by a celebration upon her return at the airport with Mayor Joe Barr heading the group of celebrants. . . Randy Hall, KDKA all night disk jockey and the late night tv sportscaster, is in Mercy Hospital for a minor operation and expected to be back to work on Sept. 10.

#### FOR SALE

Farmhouse overlooking Hudson River. 9 large rooms, plus 3 room attic. Oil heat. Large fireplace, picture window. Opposite Roosevelt Estate on 9W side Highland, 1 acre, swimming pool, barn, caretaker house, secluded. \$25,000. Contact: E. DAVIS 1126 East 9th St. B'klyn 30, N.Y. CL 8-8228

Los Angeles — KHJ has added Dick Peabody and Bert Frank to the staff of newscasters. Peabody was with KGMC, Denver, where he also headed his own radio-tv commercial production shop. Frank continues as tape and newsroom editor.



## NEED SOMEONE TO CARRY THE BALL?

To sell your product in the big Northwest market, KSTP-TV is a triple-threat performer.

The Northwest's first TV station, KSTP-TV combines maximum coverage, top entertainment and superior service to dominate this market of 810,800 TV families and over \$5 Billion in spendable income.



100,000 WATTS NBC MINNEAPOLIS • ST. PAUL

## VARIETY ARB FEATURE FILM CHART

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots complete with nighttime piz periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and average share of audience is furnished. Top competition and competitive ratings also are highlighted.

(Continued from page 31)

### KNXT Total Area Homes: 164,900 Metro Rating: 6

THURSDAYS 5:00-6:30  
Program: EARLY SHOW

May 24 "SAFARI"

Doug Fairbanks Jr., Madeleine Carroll  
1940, Columbia, Screen Gems, Repeat

May 31 "TARZAN ESCAPES"

Johnny Weissmuller, Maureen O'Sullivan  
1936, MGM, Banner, Repeat

June 7 "THE MAGNIFICENT FRAUD"

Akim Tamiroff, Lloyd Nolan  
1939, Paramount, MCA, 1st Run

June 14 "FATHER IS A BACHELOR"

William Holden, Coleen Gray  
1950, Columbia, Screen Gems, Repeat

#### COMPETITION

PROGRAM	STATION & AVG. RATING
Frandsen Features	KRCA 92,000
News, Latham, Wea, Sports	KRCA 142,100
5:45-6:15	
Huntley, Brinkley	KRCA 287,100
6:15-6:30	
Popeye	KTLA 119,900
5:00-6:00	
Bozo	KTLA 98,100
6:00-6:30	
Love That Bob	KABC 46,800
5:00-5:30	
Soupy Sales	KABC 88,100
5:30-6:00	
News, ABC News	KABC 79,400
6:00-6:30	
First Show	KHJ 27,200
5:00-6:00	
Newsreel	KHJ 5,200
6:00-6:30	
Superman	KTTV 82,800
5:00-5:30	
Rescue 8	KTTV 49,700
5:30-6:00	
Highway Patrol	KTTV 108,900
6:00-6:30	
Thaxtons Hop	KCO 33,100
5:00-6:00	
News, Wea, Sports	KCOP 22,000
6:00-6:30	

### KNXT Total Area Homes: 95,600 Metro Rating: 3

FRIDAYS 5:00-6:30  
Program: EARLY SHOW

May 18 "THE MAJOR AND THE MINOR"

Ginger Rogers, Ray Milland  
1942, Paramount, MCA, Repeat

May 25 "DOUBLE OR NOTHING"

Bing Crosby, Martha Raye, Andy Devine  
1937, Paramount, MCA, 1st Run

June 1 "PITTSBURGH"

John Wayne, Randolph Scott, Marlene Dietrich  
1942, Columbia, Screen Gems, Repeat

June 8 "MISS SUSIE SLAGLE'S"

Veronica Lake, Sonny Tufts, Joan Caulfield  
1945, Paramount, MCA, Repeat

#### COMPETITION

PROGRAM	STATION & AVG. RATING
Frandsen Features	KRCA 51,400
5:00-5:45	
News, Latham, Wea, Sports	KRCA 163,800
5:45-6:15	
Huntley, Brinkley	KRCA 329,200
6:15-6:30	
Popeye	KTLA 98,300
5:00-6:00	
Bozo	KTLA 93,400
6:00-6:30	
Love That Bob	KABC 30,000
5:00-5:30	
Soupy Sales	KABC 81,400
5:30-6:00	
News, ABC News	KABC 85,200
6:00-6:30	
First Show	KHJ 22,600
5:00-6:00	
Newsreel	KHJ 22,000
6:00-6:30	
Superman	KTTV 125,200
5:00-5:30	
Rescue 8	KTTV 137,500
5:30-6:00	
Highway Patrol	KTTV 97,000
6:00-6:30	
Thaxtons Hop	KCOP 45,000
5:00-6:00	
News, Wea, Sports	KCOP 22,000
6:00-6:30	

(Continued on page 36)

## NEW BRITISH INDIE PUBAFFAIRS UNIT

London, Sept. 4.

A new independent video production company, which has a strong emphasis on the documentary and pubaffairs field, has been formed here under the title of Television Reporters International. Outfit comprises such vet tv reporters as Lord Francis Williams, Malcolm Muggeridge, Robert Lee, James Mossman and Ludovic Kennedy, the latter three being from BBC-TV's successful "Panorama" skein.

Object of the company, headed by Michael Astor, son of Viscount Astor, is to bring together men of money and men of talent so that one will be complementary to the other in the task of producing the best possible tv programs of the type aforementioned.

TRI, in an endeavor to reach an audience outside the U. K. so it can promote the British image, has packed with Associated Television, which is the only commercial tv operator here to have an American distribution outlet, namely, Inde-

pendent Television Corp.

Under the agreement with ATV, starting in March, 1963, TRI is to produce 19 half-hour films and four one-hour programs in the "actuality" bracket with both companies cooperating in the choice of subjects and the treatment of same.

### POODLES — TINY TOYS

FINE PEDIGREE—AMERICAN KENNEL CLUB REG. — MALES—FEMALES — BLACK AND SILVER — PAPER TRAINING — HOME BRED — HICKORY 4-3845.

#### HAMLETS

Gleagud  
Was real good  
But Evans?  
Reverent

#### THIS TOO SOLID

FLESH.  
Gaining and losing, I  
must have lost  
A thousand pounds to  
date  
Mine's not a steady  
avoidupole.  
It's sort of a fluctu-  
weight.

#### TO A TV TYRO

Take off your hat to  
Mark Goodson  
And bow low to Bill  
Todman, you should,  
son.  
They own, practically  
CBS and NBC  
These boys are up babes  
In the wood, son.

#### To A Harassed Executive

Let a bright, creative man  
Alleviate your woes.  
Relax, he'll find that pungent  
phrase, in

Rhyme or sparkling prose.  
You need a producer who can  
write, a

Showman who can sell  
Through copy, jingles, songs,  
campaigns,  
Expertly and well?

Who'll take the burden off your  
back

And give you time to plan?

Require talent, words, ideas?

Then this could be your man.  
(Whatever else you'd like to know,  
Please write to the address below.)

#### HANDICAPPED

##### CROONER

He can't compete  
With other singers  
He never learned  
To snap his fingers

#### HOW TO MAKE A

##### MILLION IN THE

##### MARKET

It really isn't hard to  
do  
If you heed my counsel  
well  
Just sell the stocks you  
see me buy  
And buy the ones I sell

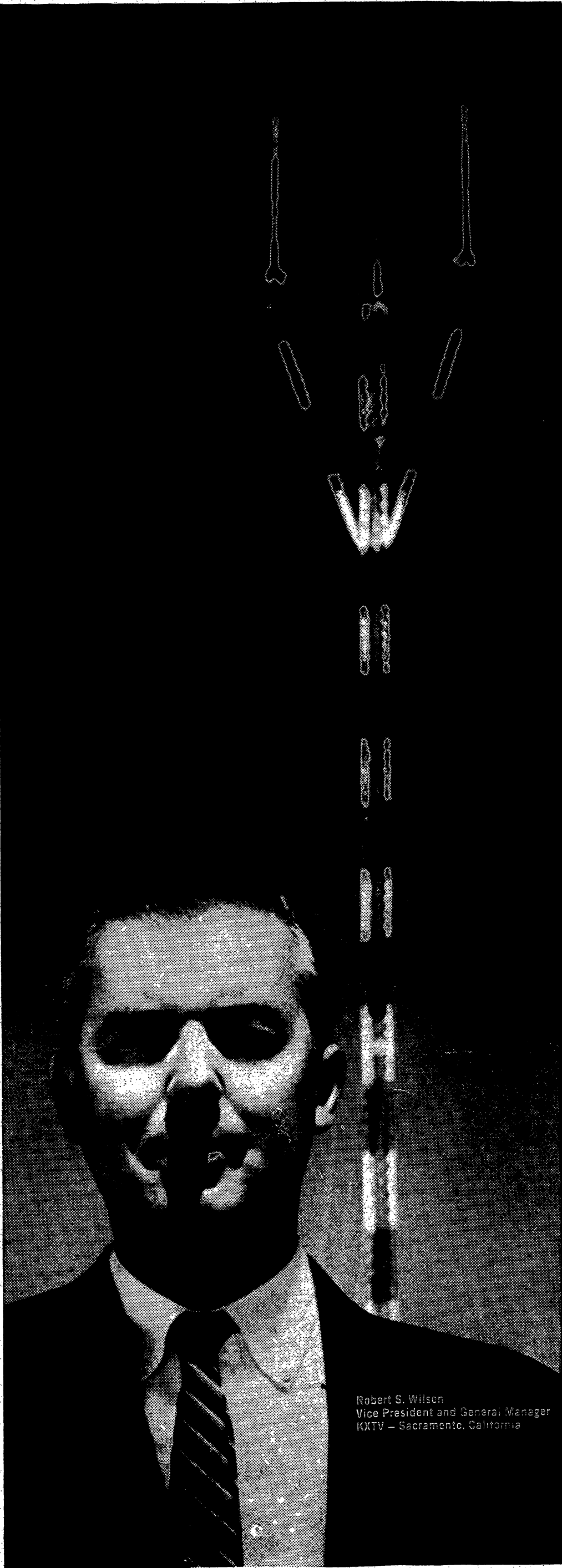
#### ULCER-RATIONS

Don't worry produce  
Dave Merrick  
His fate is to deal with  
hysteria—  
At actors. And though  
He's colling in, dough  
His problems are gastro-  
enteric

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Vice President and General Manager  
KXTV — Sacramento, California

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# Seven Ages of the American Movie

## Radio Review

**TOM HARMON SPORTS SHOW**  
With Bob Grant  
Producer-Director: Sterling Traor  
Writers: Bob Sizer, Bob Speck  
10 Mins., Mon.-Fri. (6:40 p.m.); also  
five-minute segs over the weekend.  
**GENERAL MOTORS**  
ABC Radio, from H'wood  
(Campbell-Ewald)

With this new Tom Harmon sports strip, it's still the same format of scores, quick news takes and a sometime feature. Most agreeable element is the former Ann Arbor flash himself, with a welcome delivery that lets the copy speak for itself.

Skein kicked off Saturday (1), with initial five-minute seg. intended strictly as a series intro and utilized by Harmon for a remembrance of the late Ted Husing as his inspiration, including a taped excerpt from Husing's last aircast. Second seg, an hour later, was in the main a scoreboard of the day's baseball, golf and tennis action.

The weekday 10-minute format is the logical bin for most of the feature stuff, while the weekend five-minute strips are obviously geared to feed the motorized listener with the top of the hard news. As such, it's a logical showcase for sponsor General Motors (Delco batteries, etc.), with Harmon and announcer Bob Grant sharing the blurb delivery. ABC intends the show to be mobile, with Harmon slated to make major sports events on roughly a once-a-month basis. Pit.

## Buying &amp; Selling

Continued from page 21  
For example, exposed "Eleventh Hour" pilot episode on NBC-TV's "Dr. Kildare." Metro TV hit with the psychiatric-themed episode but missed with another "Dr. Kildare" pilot, an episode themed on public health detection. These episodes used for pilots usually carry extra budgets, requiring network approval and financing.

Issues of network financing, partial ownership of series, overseas and merchandising rights, etc., still pose a hot debate, and not an idle one at that. Those issues have and are being examined by the Federal Communications Commission and the Justice Department.

Whatever the merits of the sides, the practices have changed, markedly since the days of coming in solo with a pilot, without network financial participation.



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## VARIETY ARB FEATURE FILM CHART

(Continued from page 34)

**KTTV** Total Area Homes: 328,500  
Metro Rating: 13

SATURDAYS 8:30-10:00  
Program: CHILLER

- May 19 "THE BAT"  
Vincent Price, Carol Ohmart  
1959, Allied Artists, Allied Artists TV, 1st Run
- May 26 "ATTACK OF THE SOFT WOMAN"  
Allison Hayes, William Herdson  
1958, Allied Artists, Allied Artists TV, 1st Run
- June 2 "THE COSMIC MAN"  
John Carradine, Bruce Bennett  
1959, Allied Artists, Allied Artists TV, 1st Run
- June 9 "TARGET EARTH"  
Richard Denning, Kathleen Crowley,  
Virginia Gray, Richard Reeves  
1955, Allied Artists, Allied Artists TV, 1st Run

**KABC** Total Area Homes: 471,600  
Metro Rating: 19

SUNDAYS 8:30-10:30  
Program: HOLLYWOOD SPECIAL

- May 20 "MOBY DICK"  
Gregory Peck, Orson Wells  
1956, Warner Bros., UAA, 1st Run
- May 27 "THE KENTUCKIAN"  
Burt Lancaster, Diana Lynn, Walter Matthau  
1955, UA, UAA, 1st Run
- June 3 "MEN IN WAR"  
Robert Ryan, Aldo Ray, Vic Morrow  
1957, 1st Run
- June 10 "THE WONDERFUL COUNTRY"  
Robert Mitchum  
1959, 1st Run

## COMPETITION

PROGRAM	STATION & AVG. RATING
Defenders	KNXT 717,300
Gun Will Travel	KNXT 404,200
Tall Man	KRCA 135,800
Sat. at the Movies	KRCA 228,900
Evening Movie	KTLL 30,600
Leave it to Beaver	KABC 261,400
Calvin & Colonel	KABC 100,300
Manhunt, Diamonds	KABC 99,000
Million \$ Movie	KHJ 22,700
Foreign Film Fest.	KHJ 45,700
Country Music Time	KCOP 19,300

## COMPETITION

PROGRAM	STATION & AVG. RATING
Ed Sullivan	KNXT 471,500
GE Theatre	KNXT 507,100
Jack Benny	KNXT 511,000
Candid Camera	KNXT 690,500
Car 54	KRCA 461,200
Bonanza	KRCA 531,100
DuPont Show	KRCA 211,300
Cannonball	KTLL 53,300
Crosscurrent	KTLL 1,700
Gov. Brown	KTLL 22,000
Teen World	KTLL 28,400
Five Star Thea.	KTLL 28,400
Theatre 9	KHJ 246,000
Kingdom, Perspective	KHJ 162,000
3 Lives, Perspective	KHJ 49,900
26 Men	KTTV 500
Dial 999	KTTV 2,900
Congl. Investigator	KTTV 1,100
News, Sports	KTTV 18,100
Sidney Linden	KCOP 27,300
Press & Clergy	KCOP 8,800
Shangri-La Today	KCOP 1
Newsroom	KCOP 1

## TV Debates

Continued from page 21  
more mileage in constantly hitting the voter with jabs rather than using an occasional uppercut.

Radio is also being used more, especially the daylighters with impact, so will tv debates.

With "image" already an important political factor, political bosses will judge prospective candidates on their debate style.

A candidate needs composure, a quick mind and a vigorous man-

## Stanton on Debates

CBS proxy Frank Stanton, in accepting the Citation of Merit award from the American Society of Journalism School Administrators, criticized a study of the Kennedy-Nixon debates recently published by The Center for the Study of Democratic Institutions, the main activity of The Fund for the Republic.

Stanton was critical of the study for stating that one-third of the audience turned off and that the debates drained off attention from the other elections. Said Stanton: "More important than these errors of fact... are some general and sweeping misreadings of our political history. Chief among these is the myth that the debates brought about a political revolution in concentrating attention on the candidates as personalities instead of on issues, and in tending to eliminate distinctions between the two parties. Running below the surface of each of these changes... is the persuasion that the electorate is a great mob that 'does not know enough about modern American government to listen intelligently to a debate about it.'"

ner to respond in the rapid give and take of debate. His knowledge of the issues will be in full view as will his presentation of the issues.

What baby kissing meant to the old politician, the makeup man means to the new breed of office seekers.

From Lincoln-Douglas to Kennedy-Nixon, politics has made the full circle in a century. Only now, television is riding high on the wave of the future.

## MOBILUX

One of  
"THE LIVELY ONES"

NBC  
9:30 P.M.  
THURS.

Thanks for the Spots, Barry  
JOHN HOPPE  
1307 Madison AT 9-7544

## YARBOROUGH'S DEATH - RULED A HOMICIDE

Hollywood, Sept. 4.  
After a coroner's autopsy on the body of James YARBOROUGH, 44, tv director, it determined that his death Friday (31) was caused by strangulation on his own blood. Robert Richards, 34, tv writer-actor and former roommate of YARBOROUGH, was booked Saturday (1) on suspicion of murder.

Hollywood detective-sergeant Robert E. Stevens said the badly beaten face of the victim spurred the homicide investigation. Richards told the police YARBOROUGH had collapsed and that he had attempted to revive him by slapping him several times. When it failed, he called a doctor.

## Brit. Curbs on Filming Fisticuffs for Television, But Webs Unconcerned

London, Sept. 4.  
Jack Solomons, one of Britain's top fight promoters, is to ban tv from filming any more of his scraps. First fight to be affected will be the meeting of Brian Curvis and the American welterweight Ralph Dupas which is skedded for Sept. 11.

Solomons' veto, which he anticipates other promoters will follow, is based on two facts. He claims he loses coin on the deal since people tend to stay away from the event and wait to see the fight next evening on tv. Out of a \$1,680 fee I get only about \$490

after tax and other expenses," says Solomons. But his stand has also been made because he objects to the way the fight films are edited, so that the screening often gives a false picture by making a fight seem hopelessly one-sided.

Both BBC and commercial tv seem unperturbed about Solomon's sharp kayo. Said one spokesman: "A fight has to be very good to be worth showing the night after the actual event."

## Father-Son Promotion Setup for B&amp;B Arthur

Burt and Budd Arthur, father-son scribbler team, have gone into promotion via a new outfit called Communications Plus. They've written novels (last was Signet's "Big Red") have done "specializing in creative troubleshooting"—i.e., publicity, sales promotion, contact and writing services for "everything from brochure to a book, a speech to a screenplay." Son Budd was once with Gimbel's publicity and has worked out of RKO Radio Pictures and William Morris.

Ottawa—Mac Lipson, veteran news gabber with indie AMer CKOY in Ottawa leaves soon for a six-months tour of the far and middle east. Taped material will be aired by CKOY from Lipson who will also send items to Canadian Broadcasting Corp.'s radio webs. In his absence, CKOY program director John Murphy will head the station's news department.

# SHANNON

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Me.  
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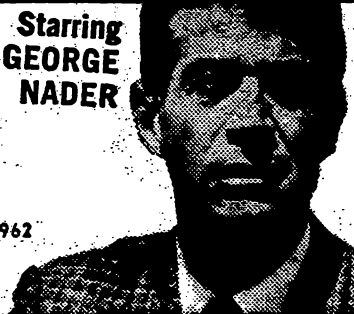
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Aud.  
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## funny material

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## An Ex-TV Star On The Beach

Continued from page 2

these comparatively undiscovered isles of enchantment and inexpensive booze.

Has he chucked it all? It doesn't seem likely, but that is a major question that must still be resolved.

For a casual acquaintance from New York, he is full of questions about what's been going on in his absence. The news of the shakeup at 20th hadn't reached him, but it was evident that word of the Skouras-to-Zanuck play (which left Pete Levathes' position unclear) seemed to bode no good as far as his suspended position was concerned. There is no bitterness about the loss of his "Paradise," but there is about the efforts to put him into the ill-fated Marilyn Monroe-Dean Martin "Something's Got to Give"—in a minor role that would feature little more than his physique. It was shortly after that episode that he took off for the West Indies.

In that hassle he says he got little or no support from the erstwhile agents, and then, as if to emphasize just how far removed he has been from the mainstream of sublime events, he added: "I think maybe I'll go with MCA."

In his present odyssey through the islands, which he worked on a schooner as a kid, McKay seems to be alternating between two itineraries. One leads to the peaceful anonymity that can be only found on such an island as nearby Anguilla—35 miles of arid, sun-baked plateau, devoid of all so-called modern conveniences (including electricity) and perhaps one of the poorest lands anywhere in the world. There he recently settled down for several weeks, one of the handful of whites on the island, sailing with the natives by day, learning their lives and problems, living out of a small, well-travelled suitcase that contained two Durer prints, a dozen eggs and an electric toothbrush.

A measure of the guy, and the intensity with which he pursues these experiences, is that when last seen, McKay could have been elected governor of Anguilla had the post been open. He's a big man even in television-bereft areas.

### Need to Be Recognized

On the other hand, however, there seems to be a certain need—if not to be "recognized"—at least to get back to the relatively hip and cosmopolitan life led by the continentals who have bought and built on St. Maarten, and who, at the moment, have the best of two possible worlds. Though this is no conventional resort, St. Maarten has a lively social life—plenty of cocktail parties, informal beach parties and, because a good steel band costs only \$5 an hour, nobody entertains without "live" music. In this atmosphere, McKay is a "name" and a star and it's just slightly embarrassing when a drunk host introduces him as "Gorden MacRae."

One night, at a "bull fight" (term for the local hill dances), not much attention was being paid and the star, impatient for something undefined, stood back on a bench against a brick wall, assumed a famous religious pose which was not without its striking effect, and started singing "Rock of Ages" in counterpoint to a meringue version of "Never on Sunday." It was a bit bizarre, but as one summer resident commented, if the "Paradise" producers had let him show that much animation just once in the series, it might still be on.

McKay, something of an iconoclast in Hollywood, is aware of this, and of his ironic and precarious position of being a star without a solidly oiled craft. Still young (about 30), he's in danger of being a has-been before he ever really arrived. Though he's disagreed violently with the studio, he doesn't look forward to escaping the legal chains that bind him to the 20th lot. It's the old showbiz dilemma enunciated by Jimmy Durante: "Did you ever have the feeling that you wanted to go? Wanted to stay? Wanted to go?"

With the stakes—both financial and emotional—so important, it's understandably difficult to maintain a coherent, unswerving point of view. To this end, McKay employs a perceptive sense of humor and an intense curiosity in the world around him. In addition to

his suitcase, a load of books and several cameras have been moving about with him. He reads almost constantly and during the course of the current "runaway" has been taking yards of film which may one day be edited into something of documentary interest on the back islands which are generally unknown. He is, actually, a professional photographer as well as sailor, so he does have those crafts to fall back on should he, in fact, decide to chuck it all. If all else fails, the Caribbean Tourist Assn. might well put him to work. This territory can always use a good character man.

San Antonio—Bob Collins has joined the staff of KITE as music director and disk jockey on the 12 to 4 p.m. shift. Collins was formerly with KAPE here.

## Singapore Golf To Be Filmed for U.S. TV

Singapore, Sept. 4.

The Singapore golf tourney, the 18-holes Medal Play to be held at the Royal Singapore Golf Club will be filmed for American tv. Nancy Jupp, managing editor of the Golf Illustrated, London weekly magazine, got here recently for the job, one of a series of 11 she will do in various parts of the world.

Actual filming of the match sponsored by Shell Oil (U.S.) Co., will take place Sept. 12-12 when Gene Sarazen, vet American golfer, and George Rogers, Yankee tv commentator, will arrive to handle the running commentaries both days.

Scotswoman Jupp, golf writer for several American tv companies, has been here since mid-August, doing research on local golfing facilities to gather a fat amount of sports facts substantial enough for her script.

## For a Wasteland, U.S. Gets Big Play From TV Dignitaries Abroad

Washington, Sept. 4.

Wasteland or not, American broadcasting practices will slowly be picked up over the world.

For the third year, a group of 21 television and radio folk from Europe, Africa, Latin America the Middle East, and Far East, are on a four-month, State Dept.-sponsored, learning-and-looking visit.

The bulk of their program is a four-week stint at Syracuse University which backs the exchange.

Under the direction of Prof. Eugene Foster, chairman of the radio-tv Dept. at Syracuse and Richard A. Cobb, U. S. coordinator of International broadcast training, the group learns industry practices.

After the academic lesson, the group divides and spends time at either commercial or educational

station. Each has the opportunity to live in an American home.

In October, the groups will spend two weeks in New York, visiting news agencies and other points of interest. This is followed by a New England bus tour.

The group ends its stay at Syracuse with a debriefing session and summary of activities.

This week the broadcasters have toured the Federal Communications Commission, U. S. International Agency, Voice of America and an educational tv station in Hagerstown, Md.

Louisville—William P. Perry has become general manager of WKLO here, a radio outlet belonging to the Air Trails Network group. He was salesmanager.

# taste

It is the successful broadcaster who is able to anticipate the public's shift in taste. It is the even more successful broadcaster who is able to key his programming to these tastes with keen judgment and responsibility. And it is the most successful broadcaster of all who can create a responsive audience in order to evaluate these tastes. People watch. People listen. People know.

## POST-NEWSWEEK STATIONS

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WJXT, CHANNEL 4, JACKSONVILLE, FLORIDA ②

WTOP RADIO, WASHINGTON, D.C.

## Limeliter's 'Folk,' Darren's 'Young,' Porter's 'Anything Goes' Top New LPs

**THE LIMELITERS:** "FOLK MATINEE" (RCA Victor). Among the many folk groups that have emerged on disks in the past few years, The Limeliter's stand out as slick purveyors of the genre with an appeal that's consistent and that pays off on "live" dates as well as in record sales. This latest entry follows the pattern of the previous folk outings that have done so well and will continue their upward sales spiral. Their style is sure, as it is slick, and they manage to give their offerings a brightness and briskness that keeps the package gay and entertaining all the way through. There are quite a number of pullout sides but leading the lot are "Sing Hallelujah" and "Folk."

**JAMES DARREN:** "LOVE AMONG THE YOUNG" (Colpix). James Darren, who has cut a rocking pace in the singles field, segues into a more pleasant ballad mood in this album for effective results. As a romantic balladeer, Darren has obviously studied Frank Sinatra's stylings but he's no road company version of his master. He's got a smooth and relaxed approach of his own that's excellently suited to this dedicated-to-the-young songbag. Included are such nifties as "Young At Heart," "Too Young," "Hello Young Lovers," "You Make Me Feel So Young" and "Young and Warm and Wonderful."

**"ANYTHING GOES"** (Epic). Forget this package's off-Broadway origination. It's one of the snappiest original cast album sets to come along in some time and song-for-song it's way ahead of many of the Broadway tuners that have been put into the groove in recent seasons. The Cole Porter musical was a happy affair when it opened on Broadway in 1955 and the buoyant spirit remains in its 1962 off-Broadway recreation. Most of the credit goes to Eileen Rodgers, a vivid song belter, and Julian Stein, who did the orch and choral arrangements in a way that retains the innocent lilt of the '30s. Hal Linden, Micky Deems and Barbara Lang also contribute handsomely to the total vocal pow. Some purists may object to the six songs from other Porter shows that have been interpolated into the "Anything Goes" score, but when some of the songs are "It's Delovely," "Friendship," "Let's Misbehave" and "Take Me Back To Manhattan," the beefs really are unwarranted.

**RAY CHARLES SINGERS:** "ROME REVISITED" (Command). This is another example of the sound values of 35m magnetic film. It's an audio delight blending the rich voice groupings of the Ray Charles Singers with an instrumental support that heightens listening pleasure. The Mediterranean mood of light and romantic quality is given an excellent appreciation by all hands. "Volare," "Arrivederci Roma" and "Non Dimenticar" are among the popular melodies that never had it so good.

**ANDRE KOSTELANETZ:** "THE WONDERFUL SOUND OF BROADWAY'S GREATEST HITS" (Columbia). Broadway benefits from this Kostelanetz caper. His joyous arrangements have a spark that gives the showtunes a melodic lift that will delight programmers as well as home spinners. The repertoire is culled from legit shows of comparatively recent vintage but many of the tunes already have become part of the standard repertoire. Lerner & Loewe's "My Fair Lady" and "Camelot," Rodgers & Hammerstein's "Sound of Music" and "South Pacific," Stephen Sondheim & Leonard Bernstein's "West Side Story" and Meredith Willson's "The Music Man" are some of the shows that provided the material for this Kosty kick.

**ETHEL MERMAN:** "MERMAN HER GREATEST" (Reprise). Ethel Merman has been associated with some of the top showtunes of our time so there naturally will be a strong pickup on this package by the Broadway buffs. Even though some of the tunes come from musicals presented in the 1930s, Billy May has arranged them for current rhythm tastes and Miss Merman has retained her song-selling punch to give 'em socko qualities. The repertoire range is

wide and includes such Merman memorables as "I Got Rhythm," "Blow Gabriel Blow," "I Get A Kick Out of You" and "Anything Goes."

**BOBBY DARIN:** "THINGS & OTHER THINGS" (Atco). Fact that this package is title-pegged on Bobby Darin's current clicko single, "Things," should carry it across the retail disk counters for an okay sales rackup. On the whole, though, the set appears to be a quickly put together job in an effort to cash in on the title song pitch because the other tracks are modest entries lacking the overall punch that Darin usually puts into an album. It's a mixture of calypso ("Lost Love"), folk ("Jailer Bring Me Water"), Ballad ("You're Mine") and a cha cha version of "Nature Boy," among other styles.

**"MARILYN"** (20th-Fox). This is a set of singing performances by Marilyn Monroe, culled from three 20th Century Fox pictures by Ted Cain, the film company's musical director. It's packaged with several tasteful shots of the late star and includes a black-and-white headshot photo of her. Few may realize what an effective singer Miss Monroe actually was but this set, which features performances from "There's No Business Like Show Business," "River of No Return" and "Gentlemen Prefer Blondes," is solid proof of an interesting vocal technique. Backed by the still-consistent flow of posthumous publicity and other MM folklore and fact, the LP could have a fine time at the cash registers. Many of the tunes also have solid air play values. Included are "Heat Wave," "Lazy," "After You Get What You Want You Don't Want It," "River of No Return," "Bye Bye Blackbird" and "Diamonds Are a Girl's Best Friend." Some of the material on the disk is used by courtesy of RCA Victor and MGM Records.

**CHARLIE BYRD:** "LATIN IMPRESSIONS" (Riverside). Guitarist Charlie Byrd is a versatile musician who can swing a fine jazz improvisation or handle a tricky flamenco passage with equal ease and style. Although there's really no flamenco in this package, Byrd runs a wide range of Latin rhythms and styles here, including the Bossa Nova (a jazz samba style), an Argentine folksong, some Mexican material and other Latin items. Some of the material is performed unaccompanied and all unamplified. In addition to the guitar, Byrd also plays the Tiple, a string instrument with a much sharper sound than a guitar. It's



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a fine session with a wide musical appeal which is worthy of attention.

**CHARLES DEFOREST:** "ARBITER OF ELEGANCE" (Purist). A longtime favorite of New York's intimate cafe circuit, Charles DeForest should have a tailor-made audience for this package, the first in the new line recently set up by Elliot Wexler. The diskery boss is familiar with all the elements that have kept DeForest ahead in the special ballad song game and has wisely packed it into this grooving. Retained is a warm and cozy mood that's perfect for a quiet and/or romantic atmosphere. DeForest vocalizes and self-accomps on the keyboard on a Bart Howard repertoire on one side and some of his own stuff on the other. The Howard side comes off best with such numbers as "In Other Words," "My Love Is a Wanderer" and "First Warm Day In May" leading the way.

**BUMBLE BEE SLIM:** "BACK IN TOWN" (Pacific Jazz). Every now and again an authentic Negro blues singer appears from the south and unveils a repertoire and style that has the real feel of what the blues is all about. Such is Bumble Bee Slim whose blues vocalizing is showcased here along with some of his own songs. He sings with strength and feeling which achieves a fine wailing sound that puts the material across with drive and spirit. Most of the tunes are his own and these originals are the ones he handles best. He's backed by a fine group of tooters, including Les McCann, Richard Holmes, Curtis Amy, Ron Jefferson, Leroy Vinnegar and Joe (Continued on page 44)

## Longplay Shorts

The final two albums in RCA Victor's "Adventure in Music" series will be released this month. The packages cover "Grade 5-Vol 2" and "Grade 6-Vol 2." The series was organized in 1960 by Gladys Tipton, professor of music education at Teachers College, Columbia U. Jerry Raker, general manager of Colpix Records, has scheduled a series of distributor meets Sept. 5-6-7 to be held in New York, Chicago and L.A., respectively, to cover the sales program of the company's 15 fall LP releases. John Kurland, Columbia Records' publicity chief, upped Enid Selzer to administrator of Information Service's library, and Myra Freeman to administrator of reviewers' services. Mahalia Jackson, whose first pop album, "Great Songs of Love and Faith" is out on Columbia, is due for a concert at New York's new Lincoln Center this fall.

Capitol Records is leveling its promotional fire at the college crowd with a campaign on 11 LPs which the diskery is tagging "Campus Crowd Pleaser." Columbia had added 12 albums to its new "Electronically Re-Channeled for Stereo" series including Johnny Mathis' "Johnny's Greatest Hits" and the first Masterwork LP in this process, Paganini/Saint Saens' "Violin Concerti" by Zino Francescatti & Eugene Ormandy conducting the Philadelphia Symph. RCA Victor has its two-disk album, "Instruments of the Orchestra" ready for release this month. Package features the first chair artists of the National Symphony Orchestra conducted by Howard Mitchell. Capitol has 15 pop LPs on its September release schedule including packages by The Four Freshmen, George Shearing, The Lettermen, Fred Waring and The Journeymen.

Shirley Booth reading Dorothy Parker short stories and Ezra Pound's readings of his own poetry hits the market this week via the Caedmon label. Maurice Evans reading A. A. Milne's "Winnie the Pooh" has been scheduled by the Pathways of Sound label. Larry Finley, president of Precision Radiation Instruments, has set John Melchior as general manager of the firm's eastern division at Belleville, N.J.; Helen Solomon will head the newly formed sales staff for custom records at firm's L.A. base; Basil Ziegler has been appointed sales manager of the newly formed Hudson Division; and Mel Fuhrman takes over as sales supervisor for the Hudson and Tops Record divisions. Pickwick International has opened offices in Hollywood. Lou Werth is firm's Coast manager. A five-disk boxed set of Bach's "St. Matthew Passion" heads Ar-

## Top Singles Of The Week

(The 'Best Bets' of This Week's 100-Plus Releases)

**PAT BOONE** . . . **TEN LONELY GUYS**  
(Dot) . . . **Lover's Lane**  
Pat Boone's "Ten Lonely Guys" (Roosevelt) swings down a ballad groove with a cute lyric that'll grab plenty of juke spins. "Lover's Lane" (Spoone) is another okay teen-angled ballad idea which this singer handles neatly.

**CLYDE McPHATTER** . . . **MAYBE**  
(Mercury) . . . **I Do Believe**  
Clyde McPhatter's "Maybe" (Tree) hits hard as a slow-moving ballad delivered with some impressive vocal flourishes by this fine singer. "I Do Believe" (MRC) changes pace with a fast-moving rhythm number with a gospel quality.

**FLOYD CRAMER** . . . **SWING LOW**  
(RCA Victor) . . . **Losers Weepers**  
Floyd Cramer's "Swing Low" (Cramart) shapes up as an excellent version of the old spiritual with the pianist's uptempo melodic attack supported by a subdued vocal chorus. "Losers Weepers" (Cramart) is a highly listenable slow tempoed instrumental.

**JOHNNY WESTERN** . . . **GUNFIGHTER**  
(Columbia) . . . **Cowpoke**  
Johnny Western's "Gunfighter" (Black Knight) is an arresting saga of the west delivered in virile style by this singer. "Cowpoke" (Frank) is a first-rate outtone production marked by some ear-catching yodeling sounds.

**BIRDIE GREEN** . . . **TREMBLIN'**  
(End) . . . **How Come**  
Birdie Green's "Tremblin'" (Gil) is a solid rocking entry, showcasing a good stylist in this idiom on a number with good chances. "How Come" (Trinity) is a nifty ballad also rocked very effectively by a singer who fits right into the current market pattern.

**PAUL DINO** . . . **THAT'S HOW I MISS YOU**  
(United Artists) . . . **Tonight's The Night**  
Paul Dino's "That's How I Miss You" (Trio) shapes up as a likely rocking ballad with a somewhat schmaltzy romantic touch that could pass as a new sound with the coke set. "Tonight's The Night" (Trio) is an okay rhythm ballad.

**LONNIE DONEGAN** . . . **PICK A BALE O' COTTON**  
(APT) . . . **Ramblin' Round**  
Lonnie Donegan's "Pick A Bale O' Cotton" (Folkways) again showcases this British skiffle singer in a stirring folksong which he and his combo belt for maximum impact. Could bring Donegan back high on the bestseller lists. "Ramblin' Round" (Ludlow) is an interesting ballad based on the "Goodnight Irene" melody.

**TYRONE A'SAURUS** . . . **THE MONSTER TWIST**  
(Warner Bros.) . . . **Love Theme From Monster Twist**  
Tyrone A'Saurus' "The Monster Twist" (Yo-Yo) could be the click kiss-off to the twist cycle, riding on a clever lyric and a driving beat. "Love Theme From The Monster Twist" (Yo-Yo) is more of the same in a strictly instrumental groove.

**JONI JAMES** . . . **LEND ME YOUR HANDKERCHIEF**  
(MGM) . . . **You Are My Sunshine**  
Joni James' "Lend Me Your Handkerchief" (Milene) registers as an appealing teen-angled ballad with a saccharine lyric which this songstress handles ably. "You Are My Sunshine" (Peert) is an interesting arrangement of the oldie which should rack up spins via this slice.

**JIMMY JUSTICE** . . . **WHEN MY LITTLE GIRL IS SMILING**  
(Kapp) . . . **If I Lost Your Love**  
Jimmy Justice's "When My Little Girl Is Smiling" (Aldon) swings out with an infectious rocking ballad delivered in expert style by this singer. "If I Lost Your Love" (Cedarwood) is an okay ballad slice.

**BILLIE POOLE** . . . **I'LL DROWN IN MY OWN TEARS**  
(Riverside) . . . **Lazy Afternoon**  
Billie Poole's "I'll Drown In My Own Tears" (Jay & Ceet) gives this excellent song stylist a chance at the pop market with a number rating across-the-board attention. "Lazy Afternoon" (Chappell) is a polished workover of a fine piece of standard material.

**THE CRICKETS** . . . **LITTLE HOLLYWOOD GIRL**  
(Liberty) . . . **Parisian Girl**  
The Crickets' "Little Hollywood Girl" (Aldon) impresses as a neat rocking ballad with a lyric and an arrangement which the teenagers will go for. "Parisian Girl" (Crickett) is a pleasant slice.

**SHARON STRAUSS** . . . **DON'T KEEP OUR FRIENDS AWAY FROM ME**  
(ABC-Paramount) . . . **Don't Let Him Know**  
Sharon Strauss' "Don't Keep Our Friends Away From Me" (Pogo) has a happy lilt with strong lyric values for a big teenager pickup and a spinning payoff. "Don't Let Him Know (The Truth)" (Pogo) delivers a teen-pegged letter within a familiar rocking pattern.

**KITTY WELLS** . . . **WE MISSED YOU**  
(Decca) . . . **Wicked World**  
Kitty Wells' "We Missed You" (Tree-Champion) registers as a potent country-flavored ballad with chances in the pop market via this fine rendition and arrangement. "Wicked World" (Cedarwood) is a more conventional backwoods entry.

**JOE & EDDIE** . . . **WATER BOY**  
(GNP Crescendo) . . . **I Got Shoes**  
Joe & Eddie's "Water Boy" is a stirring rendition of this traditional work song which rates spins on all levels. "I Got Shoes" is another fine rendition in the same groove.

\*ASCAP. †BMI.



# MUSIC'S BIG BRASS-MA-TAZZ B.O.

## Kingston Trio's Mgr. Blueprints Int'l Perf. Arts Centre for Tahoe Sector

San Francisco, Sept. 4. An ambitious plan to turn Squaw Valley and the Olympic Village into an international center of the performing arts each summer is cooking on the burner of Frank Werber, manager of the Kingston Trio.

Werber has already leased facilities at Squaw Valley (adjacent to the north shore of Lake Tahoe) for the last week in July, 1963.

Werber says "we're thinking in terms of a \$150,000 budget and we want to bring in the very top artists in all fields. We would like to be able to present a program that would offer Leonard Bernstein and the New York Philharmonic, one night, Edith Piaf another and Count Basie another.

"We think the audience for each of these attractions would be interested in the others as well. Ballet, drama, in fact almost anything that ties in with the idea of a summer festival of the arts is a possibility."

For next year Werber is planning only for one four-day weekend. However, if it is successful, he hopes over the following years to expand it to as much as a month.

Ties with the various big Tahoe gambling clubs is one of the methods by which Werber says he will be able to swing the deal. He expects his advertising budget to be picked up by the clubs and by other Tahoe interests which would benefit from the festival.

"We hope to present a full package as a vacation lure with round-trip airplane accommodations and a hotel or motel accommodation at Squaw Valley or Tahoe," he declares. "We intend to advertise nationally with special emphasis on working through travel agencies and the airlines."

"Of course one of our principal areas will be California but we hope to draw from the entire U.S. We would like to make Squaw Valley a national vacation spot for the American family. We intend to get the most attractive names in show business and we hope also to bring over from Europe outstanding performers who have never appeared in the U.S. before."

Werber hopes to be able to provide seating capacity for almost 9,000 per show at the Squaw Valley setup.

Meanwhile, announcement of his plans kicked off something of an underground storm locally as Tom Sternberg of Dana Attractions, which books the Huron acts locally, claimed to have first refusal on most of the performers Werber named, and other promoters made noises as if they had prior rights to the Squaw Valley territory. Werber pooh-poohs any problems of this sort and says "we're going to give it a good try."

## UA's Ascot Subsid Inks Lotsa New Talent in R&B Spiritual Field Invasion

Ascot Records, the recently formed subsidiary of United Artists Records, has set its target on the rhythm & blues and spiritual fields. Joe Medlin, who has been serving a dual role as promotion and artists & repertoire man in these areas, will now concentrate on the Ascot line.

The initial release under the setup will be a single cut by Paul Williams and his orchestra with Ethel Drew, "I Don't Want To Set The World On Fire" and "I Can't Stand It." According to Art Talmadge, United Artists Records president, Ascot will maintain a regular release schedule of both singles and album product and will function primarily through the distributors handling the UA product.

Medlin has signed, in addition to Williams and Miss Drew, the following artists to the Ascot label: Alice McClarity, spiritual singer; The Birmingham Blind Boys; The Universals; and The Velvetones. Additional artists will be added to the roster immediately, Medlin stated.

## C&Wers Meet in Chi

The board of directors and officers of the Country Music Assn. will hold a two-day meeting at the Ascot House, Chicago, tomorrow (Thurs.) and Friday.

Among the matters to be taken up at the sessions will be the completing of plans for Country Music Week, which has been slated for Nov. 4-10, and the Country Music Festival to be held in Nashville this fall. Also on the agenda will be the nomination of new board members and consideration of a country music show to be staged in New York as a followup to the clicko' showing of a "Grand Ole Opry" group at Carnegie Hall last November.

## U.S. Instrument Biz Braces For Common Market

The musical instrument industry is on an all-out campaign to meet the threat of Europe's new Common Market competition. Several of the major instrument manufacturers have already launched programs to introduce new designs, metals, materials and assembly line methods into instrument production throughout the country.

According to Paul Richards, president of Richards Musical Instruments, of Elkhart, Ind., who was in New York last week on a quickie visit, America's musical instrument industry does not have to fear Europe's Common Market and the increasing import of foreign instruments if we continue to modernize our manufacturing and merchandising methods.

He pointed out that such companies as the Chicago Musical Instrument Co., H&A Selmer, G. LeBlanc Corp., as well as his own firm have pioneered a number of dollar-saving, sales-stimulating improvements ranging from use of new materials to construction of modern manufacturing facilities.

Richards also stated that we have also begun to reverse the Europe-to-America business balance by selling horns to the Dutch, drums to the Germans and sousaphones to the Swiss. At the Richards company such additions to the line have been made as fiberglass in tubas and sousaphones, colors in parade instruments and the hard, light durable space age metal, beryllium, in a new type clarinet.

Richards also mentioned that the musical instrument business is now riding an upward sales spiral with sales for the first quarter of 1962 showing an 8% increase over a year ago. Gross sales for this year are expected to pass the \$600,000,000 mark.

## BENNY GOODMAN'S RUSS CONCERTS IN 2 RCA LPS

Benny Goodman's recent junket through Russia has been documented on disks by RCA Victor with a two-LP package. The set, which is tagged "Benny Goodman In Moscow," contains the actual recordings made by the first American jazz band to be invited to Russia under the recently formulated Cultural Exchange Agreement.

Victor acquired rights to the album in a deal with Park Recording Co., for whom Goodman records. In addition to the two disks, the package will feature photographs of the Goodman odyssey as well as notes by George Avakian, Victor's pop artists & repertoire chief who accompanied the orch on most of its tour.

The package is set for mid-September release.

## CONCERTS, DISKS PERK UP SOUND

By MIKE GROSS

The brass band is blasting its way back into the musical forefront. It's being heard in schools (elementary through college) where more and more brass bands are being formed, on "live" dates where there's been a noticeable upbeat in the oldtime "concert in the park" activity, and on records where a flock of companies have been dishing out varied treatments of the big brass band sound.

Brass band buffs like Paul Taubman optimistically look to this resurgence as a pickup of the tradition set by such eminent bandmasters as Sousa, Creatore, Pryor and Herbert. "The brass band," says Taubman, who conducts one himself in addition to many other duties including music directing for radio and tv shows, "is part of America's grassroots and it gets culture to the people without nitting them over the head." In addition to the familiar martial music, Taubman points out, the bandmasters often include works by Brahms, Tchaikovsky, Haydn and Rossini in their repertoire making it palatable to musically untutored tastes.

"By putting the classicists in tandem with such contemporaries as George M. Cohan, Irving Berlin, Richard Rodgers, George Gershwin, Leroy Anderson and Henry Mancini," Taubman says, "the brass band is paving the way to a better appreciation of music." It has even become part of the State Department's cultural program with such groups as the Michigan College Band and the Eastman Band hitting the overseas trail under governmental auspices.

On the disk end, a wide musical repertoire, including showtunes, have been getting the brass band workover. In recent months Taubman has come out on Epic, Paul Lavalle on MGM, Morton Gould on RCA Victor, Phil Lang on Decca, Andre Kostelanetz on Columbia, Enoch Light on Command, and several British orch leaders on London Records' "Phase 4" series with disks playing up the brass.

(Continued on page 44)

## RCA Revamps Pub-Ad Dept.; Parkhill Upped To Promotion Manager

RCA Victor's advertising and promotion organization went through a streamlining operation last week. In the overhaul, William I. Alexander, director of advertising, promotion and press information, upped George Parkhill to the post of ad-promotion manager.

Parkhill will now be responsible for both pop and Red Seal advertising and promotion. Heretofore, he handled only the pop product. Now in his 13th year with Victor, Parkhill will continue to report to Alexander.

In another move, Paul Rubinstein, formerly a copywriter in the ad-promotion department, has been upped to the post of manager of Red Seal advertising and point-of-sale. Together with Hank Greer, manager of pop advertising point-of-sale, and Mort Barnett, who just joined Victor as manager of pop and Red Seal promotion, Rubinstein reports to Parkhill.

Don Burkholder remains as manager of advertising and promotion for RCA Camden and RCA Victor Tapes & Services, and Marie Kuhn manager of cataloging and proofreading, reporting to Burkholder.

In the recently created public affairs department, Herb Hellman has been upped to manager of the department reporting to Alexander. Hellman retains supervision of the press and information department as acting manager. Reporting to Hellman as administrators of press and information are Elliot Horne and Stan Walker. Copywriter Faith Crumpacker rounds out the press and information department.

## 20th-Fox Record Label Awaits 'Go' From Zanuck on Slated Expansion

### RCA Inks Jazz Trio

Lambert, Hendricks & Bavan have been set to record under the RCA Victor banner. A crew of Victor engineers are going into New York's Basin Street East this week to record the jazz vocal group in an on-the-spot session for an album release.

Yolande Bevan, femmie singer from Ceylon, joined Dave Lambert and Jon Hendricks only a few months ago when Annie Ross, who was part of the group for several years, quit to stay in England. Lambert, Hendricks & Ross had been recording for the Columbia label.

## Joe Csida Exits Cap; Name Meggs Eastern Topper

Joe Csida wound up a two-and-a-half year spin as Capitol Records' veepee in charge of eastern operations over the weekend.

His initial three-year deal with the disk company had until March, 1963, to run, but an amicable settlement was reached for the Sept. 1 departure. The financial arrangement on the splitup will give Csida an annual lump sum payment for the next two years. However, he's already eyeing the field, music and legit, for a new alignment.

During his stay with Cap, Csida headed the public relations department, the diskery's music publishing firms (Ardmore and Beechwood), the Broadway show area as well as the administration and supervision of the company's operations in the east. In August, 1960, he took on the special assignment of supervising Cap's singles operation. On the Broadway end, Csida was instrumental in wrapping up deals for "The Unsinkable Molly Brown," "A Funny Thing Happened on the Way to the Forum" and "No Strings."

Brown Meggs, who has been Csida's aide since last March will take over the administrative responsibilities of the eastern division. Alan Livingston, Cap's veepee in charge of the record activities based on the Coast, has not yet decided on how to fill the other holes left by Csida's departure but it's expected that he will be taking the L.A.-to-N.Y. route more often now to oversee the many eastern activities, especially those in the Broadway show area.

## IRVING MILLS ABROAD TO PUSH JAZZ CATALOG

Music publisher Irving Mills, exec veepee of Mills Music, who hasn't been abroad for some years, left over the weekend for London where he will bear down on the firm's jazz catalog. He goes from there to France and Germany on similar recording and "material" expeditions and also to visit his branches.

The recent renaissance of trad jazz in England, and also on the Continent, particularly applies to Mills' old affiliated Variety and Master Records catalog of jazz. They were dominantly singles but he plans to correlate them into albums and produce in book-record form for school and kindred mail-order purposes. At that time EMI now, of course, the parent of Capitol worked with Mills on many of these jazz disk projects.

He will be abroad some five or six weeks.

"20th-Fox is out to become a major record label," according to Basil Bova, the chief of the diskery. Although he hasn't gotten to it yet, Darryl F. Zanuck, 20th prexy, is expected to make some announcement about the disk operation soon. He returned to the States from Paris yesterday (Tues.) evening and its expected there will be a statement from the parent as to exec titles and official plans for the 20th-Fox label. Zanuck is reportedly pleased with the progress the diskery has made in recent weeks and Spyros P. Skouras, 20th board chairman, has stated his satisfaction.

"The film company is co-operating fully in all departments," Bova says. The label has first call on all 20th picture material that's suitable for waxing and "will record anyone with disk possibilities from our tv shows," he continues. "We've missed a lot of opportunities in the past," Bova feels, "but it won't happen any more."

Bova himself was national promotion manager for the old Fox disk operation until he quit about a year ago. He was called back by Ted Cain, who had been conducting the label's rejuvenation program as head of music affairs. As yet Bova has no official title but is recognized head of the label. The parent announcement should clarify this point.

As to various recent reports of possible merger or sale of the label, Bova states that "no mergers or anything of that kind are planned. This company definitely stands alone." As far as production is concerned, the exec says that "for now we're working with independent producers" but that eventually the label will probably have a resident artist and repertoire staff.

Cain is also working on the Coast culling material from 20th film archives for use on disks. A result of this is "Marilyn," an LP of singing performances by Marilyn Monroe from some of her 20th musicals. Cain is also buying masters and scouting talent on the Coast.

"We plan to carry every type of record—jazz, pop, classical and whatever. And we're also looking to get our share of the singles business too," Bova declares. "Anything that 20th-Fox has is (Continued on page 40)

## Morris Gets 'Hot Spot' Score in Tit for Tat Deal With Chappell

The score for the upcoming Broadway tuner, "Hot Spot," has wound up in the E. H. Morris hopper in an arrangement with Chappell. The score has dual publishing firm ties in that Mary Rodgers (music) is signed to Williamson, a Chappell affiliate, and Martin Charnin (lyrics) is signed to Morris.

Miss Rodgers and Charnin collaborated last season on the NBC-TV special, "Feathertop," and Chappell got the rights to publish that score. With "Hot Spot" now set, it becomes Morris' turn to publish the team's works.

"Hot Spot," which will star Judy Holliday, is set for a Feb. 28 preem on Broadway, and it's understood that several record companies are negotiating with producers Robert Fryer-Lawrence Carr & John Herman to finance the show in return for original cast album rights. There's also been some talk of a pre-production deal for film rights from Warner Bros. and Metro.

Miss Rodgers, who's the daughter of Richard Rodgers, and the music for the successful "A Broadway Tune," "Once Upon A Mattress," The Williamson firm to which she's signed, the publishing arm within Chappell set up by her father and the late Oscar Hammerstein 2d, Charnin's credits so far, are mainly in the special material field.

# VARIETY

## ALBUM BESTSELLERS

(A National Survey of Key Outlets)

This Last No. Wks.

Wk. Wk. On Chart

1	1	45	WEST SIDE STORY (Columbia) Soundtrack (OL 5670)
2	2	19	RAY CHARLES (ABC-Par) Modern Sounds in Country & Western (ABC 410)
3	3	12	DAVID ROSE (MGM) Stripper (E 4062)
4	4	18	PETER, PAUL & MARY (WB) Peter, Paul & Mary (W 1449)
5	5	10	ELVIS PRESLEY (Victor) Pot Luck (LPM 2523)
6	8	12	ROME ADVENTURE (Warner Bros.) Soundtrack (W 1458)
7	15	2	MUSIC MAN (Warner Bros.) Soundtrack (W 1459)
8	7	20	ANDY WILLIAMS (Columbia) Moon River (CL 1809)
9	12	5	BOBBY VINTON (Epic) Roses Are Red (E 4020)
10	10	18	ACKER BILK (Atco) Stranger on the Shore (129)
11	6	10	MUSIC MAN (Capitol) Original Cast (W 990)
12	9	15	KINGSTON TRIO (Capitol) Best of Kingston Trio (T 1705)
13	19	7	JOHNNY TILLOTSON (Cadence) It Keeps Right On A-Hurtin' (CLP 3058)
14	16	7	HENRY MANCINI (Victor) Hawaii (LPM 2559)
15	22	4	RAY CHARLES (ABC-Par) Ray Charles Greatest Hits (ABC 415)
16	23	83	CAMELOT (Columbia) Original Cast (KOL 5620)
17	17	11	VINCENT EDWARDS (Decca) Vincent Edward Sings (DL 4311)
18	25	6	TONY BENNETT (Columbia) I Left My Heart in San Francisco (CL 1869)
19	13	16	GEORGE MAHARIS (Epic) George Maharis Sings (LN 24001)
20	11	43	HENRY MANCINI (Victor) Breakfast at Tiffany's (LPM 2362)
21	35	2	KINGSTON TRIO (Capitol) Something Special (T 1747)
22	21	20	NO STRINGS (Capitol) Original Cast (O 1695)
23	26	43	WEST SIDE STORY (Columbia) Original Cast (OL 5230)
24	14	15	JIMMY SMITH (Verve) Bashin' (V 8474)
25	28	10	JOAN BAEZ (Vanguard) Joan Baez, Vol I (VRS 9078)
26	39	3	FRANK SINATRA (Capitol) Sinatra Sings of Love and Things (W 1729)
27	36	4	DION (Laurie) Lovers Who Wander (LL 2012)
28	27	37	JOAN BAEZ (Vanguard) Joan Baez, Vol II (VRS 9094)
29	—	1	GEORGE MAHARIS (Epic) Portrait in Music (LN 24021)
30	20	19	HARRY BELAFONTE (Victor) Midnight Special (LPM 2449)
31	31	3	RAY CHARLES (Atlantic) The Ray Charles Story (Atlantic 2-900)
32	33	17	LAWRENCE WELK (Dot) Young World (DLP 3428)
33	30	4	HERBIE MANN (Atlantic) Herbie Mann At The Village Gate (1380)
34	46	54	DAVE BRUBECK (Columbia) Time Out (CL 1397)
35	18	7	PETER NERO (Victor) For the Nero Minded (LPM 2536)
36	29	46	ELVIS PRESLEY (Victor) Blue Hawaii (LPM 2426)
37	44	10	LIMELITERS (Victor) Limeliter's Eyes (LPM 2512)
38	49	8	RAY ANTHONY (Capitol) Worried Mind (T 1752)
39	—	37	FERRANTE & TEICHER (UA) West Side Story (UAL 3166)
40	41	2	ROBERT GOULET (Columbia) The Two of Us (CL 1826)
41	37	26	ROGER WILLIAMS (Kapp) Maria (KL 1266)
42	24	23	FRANK SINATRA (Capitol) Point of No Return (W 1676)
43	45	19	STATE FAIR (Dot) Soundtrack (DLP 9011)
44	—	118	SOUND OF MUSIC (Columbia) Original Cast (KOL 5450)
45	32	10	LETTERMEN (Capitol) Once Upon a Time (T 1711)
46	47	2	EVERLY BROS. (Warner Bros.) Golden Hits of the Everly Bros. (WW 1471)
47	42	57	JUDY GARLAND (Capitol) Judy Garland at Carnegie Hall (WBO 1569)
48	—	1	EL CID (MGM) Soundtrack (E 3977)
49	48	19	BILLY VAUGHAN (Dot) Chapel by the Sea (DLP 3424)
50	34	15	MANTOVANI (London) American Waltzes (LL 3260)



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### AGAC Royalty Agency

#### Collected \$1.2 Mil. for '62

The American Guild of Composers, Authors & Publishers collected \$1,200,000 for the year ending June 30, 1962. According to Miriam Stern, AGAC's exec. director, the collection is double that of the previous year's.

Also on the AGAC front is a new member to the counsel: He's Dick Adler, replacing Milton Drake, who resigned.

#### ASCAP'S HAWAIIAN REP

Bruce Westfall has been named Hawaiian representative to the American Society of Composers, Authors and Publishers (ASCAP). In this capacity he'll be responsible for the handling of ASCAP's licensing in the general entertainment field including hotels, restaurants and nightclubs.

Before coming to ASCAP Westfall was affiliated with tv station KGMB, operated by the Hawaiian Broadcasting Co., as director-announcer.

### 20th Fox

Continued from page 38

ours. This has already been decided," says the exec, and this goes for talent too. The label also plans to sign talent outside of the film and tv scene but the basic plan is an integrated film-tv-record arrangement.

"The film company is planning to go all out in publicizing the record division," Bova says, Bill Stutman has been assigned out of the 20th publicity office to work on the label.

Financially, Bova says that the diskery is making money and that future product potential seems strong. The financial backbone of the reorganization program has been a line called "Million Seller Hits." It's a \$1.98 series of LPs by Shirley Temple, Glenn Miller, Tommy Dorsey, George Gershwin and a picture themes and sing along set. The "Marilyn" disk is on its way and upcoming are the soundtracks from "Cleopatra" and "Longest Day." Latter film bows Oct. 4 at the Warner Theatre, N.Y., and the track waxing will be out a few weeks before.

Cain is digging into film archives for other sets like the Marilyn Monroe platter and there will be a "Gems" series of such product. Also planned as a possibility is a documentary series using Fox Movietone News as the source. Some material on the "Longest Day" waxing is taken from Movietone archives.

Bova has been running the operation single-handed, in liaison with Cain for the past 13 weeks. He's been overseeing all departments but staffers will be added eventually to head various divisions like sales etc. Some distribution re-vamping has taken place domestically and the label has a deal with the World Record Club of the U.K. The company is also dealing through military post exchanges abroad.

The disk operation will continue to headquarter in New York in its present offices which are separate from the parent's home. Disk offices may, however, eventually be moved into the home office for the final touch in the total integration program.

# VARIETY

## SINGLE RECORD T.I.P.S.

(Tune Index of Performance &amp; Sales)

This Last No. Wks.

Wk. Wk. On Chart

Label

1	1	9	LOCO-MOTION Little Eva	Dimension
2	2	7	SHEILA Tommy Roe	ABC-Par
3	3	6	SHE'S NOT YOU Elvis Presley	Victor
4	5	5	RAMBLIN' ROSE Nat King Cole	Capitol
5	4	10	BREAKING UP IS HARD TO DO Neil Sedaka	RCA Victor
6	7	6	YOU DON'T KNOW ME Ray Charles	ABC-Par
7	12	12	TWIST AND SHOUT Isley Bros.	Wand
8	6	14	ROSES ARE RED Bobby Vinton	Epic
9	9	7	PARTY LIGHTS Claudine Clark	Chancellor
10	27	2	SHERRY Four Seasons	Vee Jay
11	8	8	THINGS Bobby Darin	Atco
12	19	3	PATCHES Dickie Lee	Smash
13	21	8	SHAME ON ME Bobby Bare	Victor
14	16	4	SEND ME THE PILLOW YOU DREAM ON Johnny Tillotson	Cadence
15	11	9	YOU'LL LOSE A GOOD THING Barbara Lynn	Jamie
16	15	6	RINKY DINK Dave Cortez	Chess
17	18	2	SURFIN' SAFARI Beach Boys	Capitol
18	10	6	VACATION Connie Francis	MGM
19	13	15	WOLVERTON MOUNTAIN Claude King	Columbia
20	30	3	LET'S DANCE Christ Montez	Monogram
21	23	11	SEALED WITH A KISS Brian Hyland	ABC-Par
22	14	6	DEVIL WOMAN Marty Robbins	Columbia
23	17	10	AHAB THE ARAB Roy Stevens	Mercury
24	32	3	VENUS IN BLUE JEANS Jimmy Clanton	Ace
25	24	4	ALLEY CAT Bert Fabric	Atco
26	34	11	WAW WATUJI Orions	Cameo
27	28	5	YOU BELONG TO ME Dupress	Coed
28	37	3	SILVER THREADS AND GOLDEN NEEDLES Springfields	Phillips
29	45	3	YOU BEAT ME TO THE PUNCH Mary Wells	Motown
30	20	6	SWINGIN' SAFARI Billy Vaughn	Dot
31	—	1	RAIN, RAIN GO AWAY Bobby Vinton	Epic
32	25	4	TEEN-AGE IDOL Rick Nelson	Imperial
33	42	5	WHAT'S A MATTER BABY Timi Yuro	Liberty
34	36	9	I NEED YOUR LOVING D. Gardner & D. Ford	Fire
35	26	7	MR. IN-BETWEEN Burl Ives	Decca
36	—	1	GREEN ONIONS Booker T. & MG's	Stax
37	31	3	WONDERFUL DREAM Majors	Imperial
38	22	4	YOUR NOSE IS GOING TO GROW Johnny Crawford	Delf
39	38	11	SPEEDY GONZALES Pat Boone	Dot
40	—	1	BEACHWOOD 4-5789 Marvelettes	Tamla
41	29	7	LITTLE DIANE Dion	Laurie
42	—	2	COME ON LITTLE ANGEL Belmonts	Sabrina
43	33	5	TILL DEATH DO US PART Bob Braun	Decca
44	39	3	STOP THE WEDDING Etta James	Argo
45	—	1	BOYS NIGHT OUT Patti Page	Mercury
46	43	8	BRING IT ON HOME TO ME Sam Cooke	Victor
47	—	1	LIE TO ME Brook Benton	Mercury
48	41	2	POINT OF NO RETURN Gene McDaniels	Liberty
49	44	3	I'M THE GIRL FROM WOLVERTON MT. Joanne Campbell	Cameo
50	35	8	HEART IN HAND Brenda Lee	Decca



## Antibes' Jazz Fest Sets Booking Pattern of European Promoters

The International Festival of Jazz in Antibes, which is only two years old, has become the bellwether for the booking pattern across the Continent.

According to Henri Goldgran, who has been setting up the French jazz fest and who heads the New York-based International Performers Corp., the Antibes affair serves as a showcase for the American performers and gives the European promoters a chance to gauge the American artist's impact on a European audience.

The 1961 fest, for example, headlined Ray Charles and his drawing power in Europe was immediately established by the reception in Antibes. Goldgran set up a Charles tour that played to packed houses for two months. Goldgran is now working on a return trek for Charles, who's asking price for his troupe is about \$40,000 a week.

Another example of the potency of the Antibes "audition" is Fats Domino. He played the fest this past July and Goldgran found it a virtual cinch to line up a solidly booked European tour which will begin in October.

The cost of the seven-day Antibes fest, which is held in July, comes to between \$60,000 and \$70,000, and it just about breaks even. The payoff for the artists and for Goldgran's IPC, however, comes when those fall bookings start rolling in.

Through IPC, which is only six months old, Goldgran is now planning to establish a Europe-to-U.S. routing as well. First on his list is Charles Aznavour, French composer-singer. Goldgran has him booked for a date at New York's Carnegie Hall on March 30. Aznavour records under the Barclay banner in France and Mercury will begin releasing his disks in the U.S. this month.

## David Ewen's 'Book Of European Light Opera' A Fine, Nostalgic Tome

By ABEL GREEN

Musicologist David Ewen has turned out a fitting companion to his "Complete Book of the American Musical Theatre" in "The Book of European Light Opera" (Holt, \$7.50). It is a welcome addition to all concerned with music. As the frontispiece states, this book gives the "plots, composers, production histories, musical highlights, and critical evaluations of 167 European light operas."

Presented in alphabetized sequence for ready reference, the chronology from "The Beggar's Opera" (1728) to the concluding 1929-1949 span is an excellent cross-reference. That final double-decade, for example, reads as follows: Noel Coward's "Bitter Sweet" and Franz Lehár's "The Land of Smiles," both '29; "Meine Schwester und Ich" (Ralph Benatzky); "The Rise and Fall of the City of Mahagonny" (Kurt Weill); "Victoria und ihr Hussar" (Paul Abraham) and "The White Horse Inn" (Benatzky again) in 1930; "Schoen ist die Welt" (Lehar), 1931; "Sissy" (Fritz Kreisler), 1932; "Zwei Herzen im Dreivierteltakt" (Robert Stolz), 1933; "Conversation Piece" (Coward), 1934; "Drei Walzer" (Oscar Straus), 1935; and Ivor Novello's three operettas wind it up—"The Dancing Years," 1939; "Perchance to Dream," 1945; and "King's Rhapsody," 1949.

These and other titles, notably the wealth from the 1880s through the 20th century, have been worldwide favorites in their native and translated versions. Works by Johann Strauss, Lehar, Ravel, Wolf-Ferrari, Leon Jessel, Stravinsky, Offenbach, Lanner, Leo Fall, Lincke, Heuberger, Ziehrer, Reinhardt, Ivan Caryll, Talbot, Monckton, plus again beaucoup Emmerich Kalman, et al.

The book itself is replete with credits—librettists, cast, number of performances, foreign and American premieres, inside stuff on managerial vagaries, hit songs in each length of run, not to mention plot and other detail. And of course illustrations—plus a discography.

Even for nonutilitarian purposes, this is a book which musicomedy and operetta buffs will like to read for its warm, nostalgic recall.

## Ray Charles Grosses Integrated 12G in Tenn.

Memphis, Sept. 4.

Ray Charles turned in a whopping \$12,099 gross for a one night gig staged here at Memphis' big city owned Auditorium.

Charles and his crew played to a near SRO of 4,508. House seats 4,560 and was scaled \$3 top. The one nighter was fully integrated with both races flocking in here from Mississippi and tri-state area and standing in line for better than two hours prior to curtain time.

This was the second time in two years that Charles played here before a mixed audience. He grossed \$9,856 on his last stint. Show was staged with nary a mishap with Charles begging off at the final.

He went from here to Little Rock, New Orleans and Shreveport.

## Paul Ackerman Joins ARMADA

Chicago, Sept. 4.

In one of its first moves to set itself up as a distributor organization, ARMADA (American Record Merchandisers & Distributors) appointed Paul Ackerman, veteran music biz figure, as exec secretary.

Among Ackerman's other functions will be the handling of the org's public relations, as well as relations within the trade. He will headquarter in New York.

The meeting of org's officers and exec board, held here last week, was led by ARMADA president Amos Hellicher who stressed the necessity of a united front by distributors during the present era of changing market patterns. A membership drive was blueprinted to implement this.

ARMADA intends to work closely with other segments of the disk business—and their trade groups—as well as with governmental agencies such as the Federal Trade Commission, in order to achieve equitable trade practices.

Present at the Chicago meeting, in addition to Hellicher, were John S. Kaplan, veepee; Harry Schwartz, treasurer; Irwin Fink, secretary; Harry Apostoleris, veepee of the eastern division; Bob Chatten, veepee of the western division; James Martin, veepee of the midwestern division, and board members, Jake Friedman of Atlanta, Carl Glaser of Buffalo, and Al Sherman of L.A.

## MANTOVANI IN HOSP, TO SKIP FALL U.S. TOUR

London, Sept. 4.

Mantovani, top light orchestra leader in UK, will lose something like \$250,000 through having to toss away his annual U.S. tour. He was skedded to plane to the States soon to play 60 cities in nine weeks.

But he is now in London Clinic awaiting major surgery and there will have to be several weeks' convalescence. It has also thumbed down a competition that was to have been run by the American sprig of Decca concerning Mantovani's next LP disk. Next visit to the States is now skedded for October, 1963. London Records is British Decca's outlet in the U.S.

## Columbia Ups Liz Lauer To Associate Producer

Elizabeth Lauer has been upped to the slot of associate producer for Columbia Records. She'll be responsible to Schuyler G. Chapin, director of Masterworks artists & repertoire, and will assist in the waxing of Col's original cast show LPs as well as other Masterworks projects.

Mrs. Lauer joined the label in 1957 as exec secretary to Goddard Lieberson, Col prexy, becoming his special assistant last January with duties that included the waxing of original cast platters. She was coproducer with Charles Burr of the LP re-creation of Harold Rome's "Pins and Needles."

## Mulls Spokane Jazzery

Spokane, Sept. 4.

Jazz pianist Joe Klose has returned to Spokane after several months at Seattle's Penthouse and the Bandbox, Denver's only jazz club, backing singer Ernestine Anderson. He is seeking property to develop into a jazz tavern, having disposed of his interest in the Playboy sudsery prior to leaving the city.

Klose is still accompanied by Joe Sharper, drums, and Ben Tessensohn, bass, who helped him make the Playboy a mecca for local jazz buffs.

## Stan Green's 'World Of Musical Comedy' an OK Tome in Its '62 Revise

Stanley Green's "The World of Musical Comedy" (Grosset & Dunlap, \$4.95) remains one of the best standard works for anthologists et al. under its revised and updated 1962 imprint since first published at \$10 two years ago. Green has added the musicals subsequent to 1960 when Ziff-Davis first brought it out.

Author, who also does special writing for ASCAP as part of the Lynn Farnol p.r. organization, has been getting windfall mileage out of his book through inclusion of many of his authoritative excerpts as liners on the sundry musicomedy albums. It's a good byproduct, built-in and readymade for the diskery and the author.

Incidentally, merely as footnote to G&D's publication imprint on Green's book, the same firm is bringing out "America's Greatest Hit Songs," compiled and edited by Lyle Kenyon Engel. Among the 75 toppers he has selected are "El Rancho Grande," "The Breeze and I," "Lady of Spain," "Almost Like Being in Love," "You Turned the Tables on Me," "Nola," "B'cuss 'Em All" and "You Do the Darndest Things, Baby." These are heralded as alltime Hit Paraders and they will be reproduced in entirety.

Abel.

## ELECTROLA'S TOP LP'S ON ADENAUER, ALBERS

Berlin, Sept. 4.

The lineup of German documentary platters would be incomplete without the Adenauer double-LP album which Electrola has released via Odeon, one of its affiliates. Its entitled "Aus meinem Leben" (From My Life). The West German Chancellor, Konrad Adenauer, now 86, recounts his colorful career and proves he's a top raconteur too. He is turning over proceeds of the album to the Red Cross.

Electrola is continuing its series of successful "Extra Produktion" (old songs for the nostalgia-conscious) with an LP entitled "Hoppla, Jetzt Komm Ich!" (Hoopla! Now Comes I!), dedicated to Hans Albers, one of Germany's top film actors. He died two years ago at 67. The platter features 22 Albers songs (original recordings, 1930-1947).

Hamburg-born Albers, who often played Hamburg sailors in the movies, has been paid well-deserved tribute via this Odeon.

Hans.

## Robert Stolz Prepares Israeli Concert Tour

Passau, Sept. 4.

Robert Stolz, here to o.o his current (of a series of annual) ice-show, "Festival On Ice," is slated to return to his native Vienna next week and prepare for a series of Israeli concert engagements. He will baton the Israel Philharmonic in Tel-Aviv in January '63.

He came here from Brengenz Aquisiria, where his new legit musical, "Trauminsel" (Dream Island) premiered last month.

## Merc Adds Fontana

Chicago, Sept. 4.

Mercury has added the European Fontana label to its special products division headed by veepee Charlie Fach and will kick it off this month with five albums.

The Fontana line was started in 1958 by Merc's parent company, Philips Phonographic Industries of Holland, as a special label. In the U.S. it'll be handled by the distributors of Merc's Smash line.

## Britain's 1st Int'l Disk Festival Would Spin Out 'Eddy' Awards Next May

London, Sept. 4.

Britain is to launch the world's first International Disk Festival May 19-25 at Brighton, a fave seaside resort on the south coast, some 52 miles from London.

Under the aegis of the Royal Borough of Brighton in association with impresario Harold Davison, agent John Hayman and Barry Langford, the shindig is to take over the town for a week. Record execs, artists and other personnel from the world over are to be feted "in the tradition of the Cannes Film Festival," according to the organizers.

With the blessing of local administrators, Brighton is to be turned into Disk City for the week. Five hotels will accommodate visitors and festival events, while the historic Corn Exchange and the 3,500-seat Dome Theatre have been set as showcases for visiting artists. An exhibition of the phonographic industry's wares is also being set up.

### 50G Launching Nut

The festival, which is costing its organizers more than \$50,000 to get it off the ground—the Corn Exchange and Dome were donated—and has been in the works for the last 18 months, got the final okay from the Brighton Council late last week when the opening date was set.

Main feature will be a record competition for 22 awards—likely to be called Eddys, after Thomas Edison, who pioneered the phonograph—which is to run from Monday to Saturday. Some 40 judging panels (six members on each), which in no way are connected with the competing disk companies, will sift entries into heats and subsequently finals.

Presentation of the Eddy awards will be televised nationally and, it is expected, over the Eurovision link to the rest of Europe.

### Preps Press Facilities

Langford, who has master-minded the fest, is arranging for a centrally placed, circus-size marquee tent containing "all the facilities" required for newsmen. Press coverage is expected to be as heavy as a Cannes or Venice fete. Negotiations are underway with British Overseas Airways Corp. to provide charter planes to ferry in execs and artists from the U.S. and the rest of the globe.

On the social side, the fest will get off the ground with a grand welcoming ball at the Royal Pavilion, and the usual round of cocktail parties and receptions is planned.

Organizer Langford said: "We expect between 3,000 and 6,000 disk entries (which should be entered from the beginning of (Continued on page 44))

## LEROY HOLMES TO UA AS MUSICAL DIRECTOR

Leroy Holmes has been named musical director for United Artists Records and will also perform as an artist on the label. He will headquarter at the New York offices of the diskery and is presently cutting his first LP for the label, which will feature the Leroy Holmes Singers.

Holmes' only previous label affiliation as an artist was with MGM Records for which he waxed for over 10 years, clicking with orchestral platters like "High and the Mighty" and "Tara's Theme." As an indie producer, Holmes worked with Gloria Lynn on Everest and produced some clicko sessions with Tommy Edwards. He has also scored as a composer and conductor.

## Alan Freed to Rock As WQAM, Miami, D.J.

Former New York deejay Alan Freed, who is credited with being one of the prime movers in the development of rock 'n' roll, joined Miami radio station WQAM last Saturday (1). He'll do a nightly disk show from seven to 10 p.m., according to the station's general manager Jack Sandler.

Freed's most recent job has been with Los Angeles station KDAY. His N.Y. career ended in 1959 when he was fired by WABC when he refused to sign an affidavit swearing that he hadn't taken payola. The w.k. deejay worked for N.Y.'s WINS before going to WABC. He was bounced by that station after an r'n'r show he was fronting in Boston turned into a riot in which several persons were injured.

## TV Show About Songsharks Used Pubbery's Real Name Claim It's Worth \$3.5 Mil

Los Angeles, Sept. 4.

Danny Thomas is named defendant in a Federal Court suit here asking \$3,500,000 damages for assertedly having damaged a Nashville, Tenn., music publishing company on his tv show. Action filed Aug. 28 by Sure-Fire Music Corp., contended that in a show telecast Dec. 19, 1960, over CBS and again on Sept. 1, 1961 over NBC, its reputation and credit standing had been impaired through the story line depicting two nuns being cheated out of \$75 by a nefarious "Sure-Fire Music Co."

Plaintiffs, listed as four family members of firm and one other, general manager, declared that the real Sure-Fire Music Co. is a reputable company engaged in publishing popular music. They demanded \$2,000,000 compensatory and \$1,500,000 punitive damages, on grounds that the Thomas show wrongfully characterized their company by name as "unreliable, illegitimate, criminal and unscrupulous."

Named with Thomas as defendants were three show staffers, including Sheldon Leonard, Jack Elinson and Charles Stewart, and Marterto Enterprises Inc.

Plaintiffs additionally stated that they had complained after original telecast, but show was re-run later regardless of their protest.

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## Colpix & Parent Film Co. Hiking Cross-Promo Sked on Track LPs

Jerry Raker, general manager of Colpix Records, is stepping up the cross-promotional activities between the diskery and its parent company, Columbia Pictures.

In line with the push that the record company will be placing on several soon-to-be released soundtrack albums, both the disk and film companies will be involved in many co-publicity efforts. Promotional and merchandise materials have been designed to complement the film and disk product. Additional promotion men have been hired to handle the increased activity.

"Damn The Defiant," which stars Alec Guinness, Dirk Bogarde, and Anthony Quayle, is due for release in early fall. In addition to the soundtrack, which will be released by Colpix, the record company has released "The Ballad Of The Defiant" as a single by Ernie Royal & The Mutineers shortly in advance of the film's opening. During the pic's run, the side will be played during intermissions in the theatres around the country.

Similar tie-ins are involved with the film, "The Interns," which is already on release in several cities. An album, "The Wildest Music From The Wildest Party Ever Filmed," has been issued. Two singles, "The Wild Party" by Stu Phillips Orch. and "The Greatest Love" by Walt Maddox are already on the market.

For "The War Lover," which features Steve McQueen, Robert Wagner and Shirley Anne Field, Richard Addinsell, who composed "The Warsaw Concerto," was commissioned to compose a special theme. The film is due for release in late September. An album, "The War Lover," with the Addinsell theme and other themes, inspired by the film, is due for release. "The Theme From The War Lover," etched as a single by Bernie Leighton, will also be issued.

"The War Lover" will open this fall in Paris, and merchandise and display materials are being shipped there along with copies of the Leighton recordings.

A heavy promotional drive has also been set on the soundtrack of "Barabas," pic which stars Anthony Quinn. The LP is on Colpix's September release schedule. The film opens in December.

Promotional liaison efforts are also being more closely knit between the diskery and Screen Gems, the tv subsid. of Columbia Pictures.

## ELECTROLA SET SALUTE TO EMMERICH KALMAN

Berlin, Sept. 4. The late operetta composer Emmerich Kalman, who would have observed his 80th birthday in October, has been honored via an LP entitled "The Emmerich Kalman Story" by Electrola. Vera Kalman, the Russian-born widow of the composer, tells his career on this platter. (Incidentally, the diskery has also released one on which Mrs. Kalman speaks in English.)

The LP features Kalman's most famous melodies, mostly from "The Csardas Princess" and Countess Mariza. Also heard is Humphrey Lyttelton's "Blues for an Unknown Gypsy" adapted from composer's "Komm, Zigan." Lineup of singers includes Sari Barabas, Marta Eggerth, Rudolf Schock, Gitta Alpar, Marcel Wittrisch and the late Peter Anders and Richard Tauber. There are several special items on this LP: The voice of the late composer is heard; one number is delivered in rumba and rock version; the modern technique is exploited for an interesting relay song: Rudolf Schock, Tauber, Wittrisch and Kurt Welohschitz sing "Komm, Zigan" and "Csardas Mariza" from "Countess Mariza." In all, a topnotch bargain for all who love Kalman's wonderful music.

### Philips Tags Brewer

Philips Records has inked pop chirp Theresa Brewer. The thrush, who formerly recorded for Coral where she scored several big-selling platters, will cut her first disks for the imprint in the near future.

## Carlyle, Glasser Get 24 Weeks at Roseland

Chicago, Sept. 4. Bill Black, prexy of Orchestras Inc., Chi-based band agency, has booked the Russ Carlyle and Don Glasser orchs into Roseland Dance City, New York, for a total of 24 weeks. Deal was closed last week with Lou Brecker and Joe Belford, owner and general manager respectfully of the Gotham ballroom. Glasser goes in for a six week engagement next Nov. 27 and is followed by Carlyle on Jan. 8, 1963 for four weeks. Glasser repeats for four frames on April 30 next year, and Carlyle comes in again Oct. 1 for a like period. Then it's Glasser again on Nov. 26 for a six week stint, going into 1964.

## RCA Maps New Coast Studios

RCA Victor will have new recording facilities on the Coast in the new \$2,000,000 RCA building that will go up on Sunset Boulevard in Hollywood. The building, scheduled to be completed in late 1963, is cat-a-corner from the Daily Variety.

The Victor studios will include the latest in acoustical engineering and will utilize the most modern techniques in use or in development at other RCA studios. They will consist of two two-story high recording studios, one smaller studio, three control rooms, a listening room, two re-recording rooms, two editing rooms and a master test room.

The company's western hq. is presently located in the NBC Building.

## TOOTERS MUST PAY MCA ON PRE-JULY 23 DATES

Hollywood, Sept. 4. All members of American Federation of Musicians must pay the now-defunct MCA booking office for any dates the percenter set prior to its July 23 dissolution, under a union ruling. Payment must be made even though such engagements may not start for months or even years from now.

Dictate was handed down by Herman D. Kenin, AFM prexy, who notified John Tranchitella, prexy of L.A. Local 47 (after latter asked him for official ruling on matter), that "regarding the obligations of our members to pay commissions to MCA for engagements booked by MCA before the consent decree."

## Wakely & Whiting to Pair Again on LP; Eye Distrib

Hollywood, Sept. 4. Jimmy Wakely and Margaret Whiting will team again on an album tentatively titled "Slippin' Around Again." It will be produced independently by Wakely with releasing arrangements to await outcome of discussions now underway between Miss Whiting's manager, Bill Loeb, and several major companies. Recording date is set for October with national release in November.

Pair previously teamed a decade ago for some record-selling, their initial release, "Slippin' Around" b/w "Wedding Bells," in 1949 selling 2,000,000 copies. They also were together for "Silver Bells," "Let's Go to Church Next Sunday Morning," "Bushel and a Peck," "Broken Down Merry-Go-Round" and others.

### Elektra's Pye Deal

Jac Holzman, president of Elektra Records, has signed a three-year distribution deal with Pye Records of Great Britain. Pye will issue the Elektra albums under its "Golden Guinea" series, a low-price (\$3) line in England where discounting is prohibited.

Pye is a wholly owned subsidiary of Associated Television in Great Britain.

## Irish Band to Moscow

Dublin, Sept. 4. One of the pop bands of the terper circuit here, The Rebel Showband, has been invited to Moscow to play at the Moscow Concert Hall in October. Seven-man band, headed by Dubliner "Doc" Stewart will spend about three weeks in Russia.

Invitation came from the Soviet's Department of Culture and band is now arranging a program of Irish music to be played in the Dixieland style for the Moscow debut.

## Troubadour Prod. Skeds Extensive Lineup Of Music Shows in East

Peter Rachtmann's Troubadour Productions has lined up a roster of musical shows for presentation in various east coast cities this season.

So far, 31 gigs have been set, with negotiations underway for several others. Of the 11 dates set, six are with jazz pianist Dave Brubeck. Troubadour will open Brubeck appearances Oct. 19 at the Donnelly Memorial Theatre, Boston. Other gigs include presentation of Stan Kenton on Oct. 23 at Town Hall, N. Y.; Tony Bennett, Dec. 1 at Bushnell Memorial Hall, Hartford, Conn.; Peter, Paul & Mary, Feb. 23 at Town Hall, N. Y.; the touring production of "Sound of Music," March 1 and 2 at the Municipal Aud. Tampa; and Theodore Bikel, March 20 at the Dade County Aud., Miami.

In addition, Troubadour is negotiating four additional cities for Brubeck in the northeast, with probably one more date in the fall and three in the spring. Also in negotiation are three fall bookings with Miles Davis and two or three more concerts the Hartford area with no artist commitments as yet set. Florida dates are likewise in discussion for Tony Bennett and Peter, Paul & Mary.

The outfit is also branching into the personal management field. Troubadour has begun work with pop singer Kim Irwin, who was on the card with the Troubadour-sponsored Bill Dana appearance at the Starlite Motel, Cocoa Beach, Fla., recently. Last Sunday (2) Irwin concluded a five-week stint at the Berkeley-Carter Hotel, Asbury Park, N. J.

## SEVILLE, PRESIDENT COS. ON ARTIST BUILDUP

Seville Records and President Records went on a pacting binge last week. Leading the artist buildup program was Charlie Gracie, who joined the President label after a stint under the Cameo banner. His first release for President is "Night And Day U.S.A." and "Pretty Baby."

Also added to the President roster was Ricky Shaw, a singer-writer-guitarist. Joining the Seville fold were teenage thrust, Marcie Blane, whose first coupling is "Bobby's Girl" and "Time To Dream," and Bill Roxy, arranger-conductor-guitarist.

Seville and President are distributed world-wide by the London Group. Both labels are wholly owned subsidiaries of American Metropolitan Enterprises Ltd., a Canadian public company traded over the counter in Toronto. Edward Kassner is president. Murry Sporn is treasurer and chairman of the board, and Mary Holtzman directs the artists & repertoire division.

### British Disk Bestsellers

London, Sept. 4.

I Remember You (Columbia)	Ifield
Speedy Gonzales (London)	Boone
Things (London)	Darin
Guitar Tango (Columbia)	Shadows
Roses Are Red (Philips)	Carroll
I Can't Stop Loving You (HMV)	Charles
Once Upon A Dream (Decca)	Fury
Sealed With A Kiss (HMV)	Hyland
Breaking Up Is Hard To Do (RCA)	Sedaka
Don't Ever Change (Liberty)	Crickets

## Creative Thinking & Style of Its Own Paying Off for British Disk Industry

### UA Getting Release In Britain Under Own Tag

London, Sept. 4. Latest Yank label to release here under its own imprint is United Artists. UA's British distribution link, Electric and Musical Industries, has agreed to handle UA product under its own banner as of September.

UA joins such U.S. labels as Mercury, Liberty, MGM, RCA Victor, Brunswick, Warner Bros., Reprise and CBS which sold here under their own names.

## Col Label Goes South-of-Border

Columbia Records is enlarging the global spread of its CBS label into Argentina, Brazil and Mexico.

The CBS label debuted earlier this year in the United Kingdom and Eire. It now moves in on the Latin American market, where locally produced Latino repertoire as well as repertoire produced by Columbia and Epic Records in the U.S. will be handled by Columbia Argentina, Columbia do Brasil and Discos de Mexico, wholly owned subsidiaries of Columbia Records—USA.

Peter de Rougemont, veepee of Latin American Operations for Columbia, also revealed that the first recordings in three-track stereo have been completed in the newly constructed Buenos Aires studio—the third major stereo recording center to be created in Latin America by Columbia Records—USA. Stereo studios are already operating in Mexico City and Rio de Janeiro.

## RAY CHARLES' GOLDEN SOUNDS FOR ABC-PAR

ABC-Paramount Records has scored its first gold disk award for an album and its seventh million-seller single with certification by the Record Industry Association of America of Ray Charles LP "Modern Sounds in Country and Western Music" and the singer's single from the set of "I Can't Stop Loving You."

The label gave Charles gold platter awards last Friday (31) at Convention Hall, Asbury Park, N.J., where the singer was appearing in concert. Deejays Scott Muni of WABC and George Tucker of WINS officiated at the presentation. The disks were in lieu of the official RIAA standardized gold record award, currently in production. One of the first of these official awards will be given to Charles later this month.

Charles is slated to wax his second volume of c&w music this month, with sessions in both New York and California.

## Polio Fells Conductor On State Dept. Far East Tour

Philadelphia, Sept. 4. Percussionist-conductor James Anderson DePriest, 25, on an extended State Department tour of the Far East, has been stricken with polio in Bangkok, Thailand.

The State Dept. informed his mother, Mrs. Ethel DePriest, of his illness, which occurred just two days after the musician conducted the 35-piece touring orchestra in a command performance before King Bhumibol Adulyadej, who is a music enthusiast and has hosted many American musicians and once sat in himself with Benny Goodman.

The emphasis of the U. S. Government has been on classics; but the DePriest troupe had found a wide response to Broadway musical scores, in particular "West Side Story."

According to a letter received by his mother, he is paralyzed from the waist down. He is the nephew of contralto Marian Anderson and conductor of the Contemporary Music Guild here. He is also a composer and his work "Vision of America" was produced with members of the Philadelphia Orch. at the Academy of Music.

Forward thinking within the British disk industry and development of a style of its own have started to pay big dividends. For local platter firms have not only shaken the domination of American product in this field and established the Made-in-Britain imprint as the No. 1 factor in this country, but they have strengthened their stand as major competitors to the Yanks in the \$500,000,000 market outside the U. S.

After some years of total absorption of the field by American disk hits, the Norrie Paramors, the Norman Newells, the Alan Freemans, the Dick Rowses and the Johnny Franzos of the U.K. wax world have come through with their own method of recording which, although inspired by American sounds and trends, is completely divorced from it.

Their style of recording, more subtle than most Yank disks, is making appreciable inroads into such hit lists as those of Belgium, France, Germany, Australia, New Zealand, Denmark and Sweden.

A current case in point is the Cliff Richard diskings. His "Young Ones" is in the top five in Holland, his "Do You Want To Dance" is tops in Holland and fifth in Belgium. And his "Lesson In Love" is currently at No. eight in Denmark while "Looking Out The Window" is making the top 10 in Norway. "Young Ones" and "Dance" are also chart toppers in Australia and New Zealand.

But Richard is by no means unique. The same sort of success goes for British singers like Petula Clark, Helen Shapiro, Eden Kane, Billy Fury, Adam Faith and Karl Denver.

At least one American disk exer, independent ad man Frank Slay, is concerned by the mounting competition in the European market. Here for an o.o., he is worried by the strides the U.K. is making in the disk field.

"America just can't fight Britain any more in Europe," Slay asserts. "Four or five years ago you could take the top five from the American hit charts and find them in the British best-sellers. But now the sound that sells in America has become different from that which goes in the U.K."

According to Slay, a Yank producer can no longer rely on a hit in Britain, all he can really do is hope for a lucky break from time to time.

This move to spread into the European field is by no means restricted to the major diskeries here. Pye Records, one of the leading independents, has, for instance, blueprinted plans to grab the continental market.

Encouraged by continued success of Petula Clark's French-lingo diskings across the English Channel, the label will record its top artists in foreign languages. Already lined up for non-British ditties are Lonnie Donegan, Jimmy Justice, The Brook Bros. and Kenny Ball.

Other, small outfits, such as Oriole Records, are employing different tactics. John Schroeder, Oriole's new chief, has been touring the Continent trying to arrange reciprocal deals whereby he will release European disks in the U.K. and vice versa. Schroeder already has picked up the Spotniks, Sweden's top instrumental group, who also have been set for a British tour.

## BOBBY VINTON RIDING DISCLICK TO EUROPE

Bobby Vinton, whose Epic Records waxing of "Roses Are Red" gave both he and his label their first gold disk awards, will be off to Europe this month for disk sessions and personal appearances.

On Sept. 12 the singer will arrive in Cologne, Germany, with his manager Floyd Ackerman. While there he'll cut four songs in German for the Electrola label, an affiliate of EMI, the Epic licensee for the U.K. and western Europe.

From Cologne he'll go to England for radio and tv guest shots. Concurrent with Vinton's British personal appearances, EMI will release his current Yank single "Rain, Rain Go Away."

## On the Upbeat

### New York

Patsy Cline is under exclusive contract to Decca Records and not newly tied to the Everest label as erroneously mentioned in recent *Variety* disk review column. The Everest release was culled from old masters the label has in its vaults. . . . Jan Garber's orch. moves into the Roosevelt Grill Sept. 17 for a run through Dec. 22. . . . Tom White, administrative head at MGM Records, engaged to marry Sonja Rose, secretary to Jimmy Vinneau, artists & repertoire staffer at the diskery. They've set the date for Nov. 3.

Milt Kellm, vet music man, now associated with Herzfeld & Stern, members of N. Y. Stock Exchange. . . . Songstress Kitty Kallen will be official hostess at the Comedians' Golf Tournament at the Edgewood Country Club, River Vale, N. J., on Sept. 13. . . . Edna Pinkard, widow of composer Maceo Pinkard, is making plans for an annual Maceo Pinkard Memorial Week. Among his compositions are "Sweet Georgia Brown," "Them There Eyes" and "Sugar." . . . Singer Jody Berry at the Down Stage Room of the Happy Medium in Chicago for the next three weeks.

Teresa Brewer is an investor in the new Finger Lakes Racetrack in upstate New York.

Morey Carr, formerly of The Playmates, is now doing a single. He signed with Bill Foster for personal management and his first release is slated for Sept. 12 on the Roulette label. . . . Personal manager Lee Magid back in town after an overseas trek through England, Italy and Portugal. Magid just signed former Capitol Records' thrush Janice Harper and is

currently negotiating for a new label affiliation.

Sam Fletcher, RCA Victor diskery currently at the Living Room, will tape his tv shot for the "Dinah Shore Show" on the Coast Sept. 28. . . . Pianist Earl Wild will make his first appearance with the Philadelphia Orchestra at the season's opening pop concert at Philly's Academy of Music on Sept. 14. . . . Duke Niles' Paris Music firm has acquired the American rights to "Recada," a samba click in Brazil. Zoot Sims has already recorded it for release by Colpix. . . . Pickwick International picked up three new distributors: Ohio Appliances, Cincinnati; Todd Distributing, Miami; and Conrad, Ltd., St. Croix in the Virgin Islands.

### London

Pye Records has tentatively slotted an October release for Frank Sinatra's "Great Songs From Great Britain" disk which he cut here on his charity tour. . . . Frankie Vaughan's Talk Of The Town nitery act is being taped for Philips disk. . . . Brian Hyland set for a U.K. visit in the spring, via agent Donn Arden. . . . Chubby Checker to record a Twist show for Associated TeleVision. . . . Johnny Beveridge, partly responsible for the penning of Joe Brown's hit, "A Picture Of You," has been signed by Pye Records.

British singer Lonnie Donegan may cut an album in the U.S. in October when he appears at New York's Village Gate Club.

### Philadelphia

Sunnybrook Ballroom in Pottstown, shuttered during the summer, relights with the Billy May Orch Sept. 8, followed by Maynard Ferguson, Sept. 15; Les Elgart, Sept. 22, and Ray McKinley, Sept. 29. . . . Joey Dee & the Starlighters work the Erie Social Club Sept. 7-9. . . . Ben E. King at Spider Kelly's. . . . The Atlantic City Auditorium's advisory committee nixed a request of local promoters who wanted to put on a Ray Charles jazz concert Sept. 12. . . . Pat Boone's manager Jack Spina taking over the reins for Fabian. . . . Jackie Lee into the Latin Casino Turf Lounge to tee off fall season Sept. 6. . . . Ray Fox, local impresario, signed Baltimore thrush Ethel Ennis to a longterm management contract.

Pep's Musical Bar reopened Labor Day, with Count Basie and his orch. for matinee and evening performances. . . . Charley Mingus followed for remainder of week. . . . Chubby Checker flew overseas Sept. 1 to play major cities of Great Britain for three weeks. . . . South Philly's Frank Moore Four hit jackpot at the Cal-Neva Lodge, Lake Tahoe and has signed a personal management deal with Hank Sanicola and Nick Sevano, plus a Reprise label contract. . . . Don Wells now handling promotion of the Roulette label in Philly, Baltimore and Washington. . . . Art Blakey current at the Showboat, followed by Ernestine Anderson, Sept. 10-15; Miles Davis, Sept. 17-22; Les McCann, Sept. 24-29. . . . Lillian Briggs works Uncle Mitty's, Sept. 7-9. . . . Harry Finfer, longtime record distributor-promoter, launched his own outfit—Arten and Lanar Records.

## Britain's Half-Year Disk Sales Rise to \$21,000,000

London, Sept. 4. Although production and manufacturers' sales of disks in this country last June were substantially below the May level, the first half of the year as a whole saw both output and sales well up on the comparable period in 1961.

Sales during June, at \$2,520,000, compared with \$3,360,000 in May and \$2,375,000 in June last year. For the first six months of 1962, sales topped \$21,000,000 against more than \$19,320,000 in the comparable '61 period.

As previously reported, production of albums has been expanding strongly. Despite a sharp fall in June production, LP output in the first half of this year was 26% higher than for the like period last year. Production of four-track extended-play platters declined somewhat.

## Album Reviews

Continued from page 38

Pass. It's a fine blues outing, deserving of attention.

**"THE TEMPERANCE SEVEN"** (Kapp). Britain's trad jazz boom produced many groups but this is probably the most unique. It covers all the authentic elements of the 1920's dance band from spoons to tuba and plays in such a straight-faced style that this is often a very comic session. There are also some vocals included which are also treated in the same straight yet enjoyable nostalgic fashion. The effect is a slickly designed and well-executed array of material which could build into a substantial novelty click. Among the songs performed by the Seven are "Hard Hearted Hannah," "Dinah," "Black Bottom," "Vo-Do-Do-De-O-Blues," "Falling In Love Again," "The Charleston" and "Tiger Rag."

**RICHARD MALTBY ORCH. "BALLADS AND BLUES"** (Roulette). Richard Maltby is one of the die-hards in the orch game. He's dedicated to revitalizing interest in the big band sound and if the programmers give him a chance, he could make it. After hitting the disk market with two packages accenting the swinging beat, he has not slowed up the pace to demonstrate what a 15-piece band can do with a ballad and blues tempo. The sound is solid on both sides and the 15-piece orch delivers with a full-blown excitement that's not often heard on disks these days.

**JONI JAMES: "I FEEL A SONG COMING ON"** (MGM). Chirp Joni James displays a bright, crisp style on this array of pop faves which scores to nice effect. Backed by strong swinging jazz arrangements by Jimmy Haskell, she handles the numbers with vocal savvy in fine swinging style on the uptempo tunes and smooth yet bright approach to a ballad. It all adds up to a solid outing for this durable singer and one which could cause some store and airplay activity. Among her tunes are "You Came a Long Way From St. Louis," "Lullaby of Birdland," "You Do," "In Other Words," "By the Way," "Melancholy Baby" and others.

**MATT MONRO: (Liberty).** Matt Monro, a songster from Great Britain, has proved that it's possible to make a dent in the U.S. disk market with "good" songs. His "My Kind Of Girl" slice, for example, had little trouble working its way to the top of the spinning brackets last year. This package sticks to the "good" song catalog and along with a reprise of "My Kind Of Girl" there are well-fashioned newies like "Softly As I Leave You" and "Portrait Of My Love" and such standard entries as "Cheek To Cheek" and "Let's Face The Music And Dance" to keep it going at a pleasing pace.

**BRIAN HYLAND: "SEALED WITH A KISS"** (ABC-Paramount). The teeners will go for this one. It's pegged on Brian Hyland's hot singles appeal and the kids will appreciate the LP longevity of such discos like the title song, "Summer Job" and "Ginny Come Lately." There's a color photo of Hyland on the cover surrounded by lipstick imprints which should excite some of the blue-jeaned femmes.

## Inside Stuff—Music

CBS deejay Bill Randle, who is also a musicologist and, as such, seemingly a student and researcher at the N.Y. Public Library, mentioned over the air that one of David Ewen's books on musical comedy, at the library, has a voluntarily supplemented sheaf of notes, inside the jacket, pointing out a number of errata in names, dates, etc. Randle mentions that Stanley Green, another musicologist and himself author of "The World of Musical Comedy," just reissued by Grosset & Dunlap, updated from the 1960 edition brought out by Ziff-Davis, made this unsolicited roster of corrections. Not clear from Randle's CBS chitchat whether Green's name is appended to the supplementary notes in Ewen's book, or whether he (the deejay) just happens to know this.

Louis Botto, Look Magazine's "For Women Only" editor, is moonlighting as a special song material lyric writer. He's got two tunes in the "Seven Come Eleven" nitery revue at New York's Downstairs at the Upstairs. One number is pegged on Billy Sol Estes called "How to Succeed in Business by Really Trying" and the other on Elizabeth Taylor entitled "After Burton, Who?" Botto is now writing new songs for the fall revue at the Upstairs at the Downstairs and has a musical version of "The Canterbury Tales," now called "April in Canterbury," making the rounds of the production offices. He collabed on the tuner with Claire and Ralph Baldwin.

The drive for a national jazz conference, instituted by a group of New York traders, is picking up steam. Arnold Shaw, professional manager of E. B. Marks Music, and Sid Bernstein, of General Artists Corp., are heading a steering committee to develop a slate of proposals to be presented at a dinner meeting to be held at N.Y.'s Absinthe House on Sept. 13. Invitations to the "dutch" dinner are going out to artists & repertoire men, music publishers and disk jockeys.

Grace Bumbry's recently recorded albums for Deutsche Grammophon in Germany will reach the U.S. market under the DG banner, via its distribution tie with MGM Records, and not the Mercury label as erroneously reported in recent *Variety* in a dispatch from Berlin. Leo Kepler, who heads the DG line here, is planning an October release for two of Miss Bumbry's song recital LPs. The releases will be tied up with the American Negro singer's first important U.S. tour scheduled for this fall.

A completely revised 441-page Capitol Sales Catalog is being shipped this week to dealers around the country. The catalog will be updated constantly by Capitol's merchandising staff and new editions will be published every two months. The illustrated paper-bound book, which replaces Cap's traditional loose-leaf catalog, enumerates all current Cap and Angel recordings under eight major headings.

RCA Victor has commissioned Darius Milhaud to compose an original work for full orchestra depicting the sounds and sights of Manhattan as a Frenchman on his first visit might experience them. The work will be given a world premiere in the U.S. prior to its recording. Milhaud celebrated 70th birthday yesterday (Tues.).

## Brass-Ma-Tazz

Continued from page 39

band. The record industry's development of audio values through stereo and other engineering processes have also helped stir up brass band interest by being able to bring out the full flavor of the sound.

The success of Meredith Willson's "The Music Man" (on stage and film) has also been an important factor in steering people toward brass band appreciation. "And in another way," adds Taubman, "so has Mitch Miller. He has taken a page out of the 'Sunday in the park' days where the brass bands reigned with his audience participation technique and helped remind the people of music's good old days."

Taubman, too, is an activist in the brass band buildup. This past summer, in conjunction with the New York's Park Department and with Rheingold picking up the tab of about \$1,300 a concert, Taubman has played at Coney Island, Central Park, Greenwich Village's Washington Square, the Bronx's Poe Park and New Jersey's Palisades Park. During the school season, he tours the Junior High Schools to help raise funds to teach the students to play musical instruments. Later this month he's bringing his brass band to the steps of N. Y.'s Public Library on Fifth Ave. for a concert heralding the city's "Salute To Fall."

Despite all this activity in the city, Taubman feels that New York isn't keeping in step with the brass band vogue. "New York has only one municipal band," he points out, "and that belongs to the Department of Sanitation."

## Disk Festival

Continued from page 41

April and not later than one week before the start of the fest. So far, all the companies we have sounded out have shown interest in it.

All the money made by the organizers will go to charity. Probably to the Variety Club of Great Britain, although that is not firmly fixed yet.

Among categories for which disks will receive an Eddy award are: Best male-female pop vocal, solo instrumental, vocal group, big band and novelty.

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GINO PADLI WARNER BROS. #5205  
FAUSTO PAFETTI LONDON #10502  
EMILIO PERICOLI WARNER BROS. #5259  
JOE RENE EPIC #9510  
LUCIANO TAJOLI BRAVO #4510  
JERRY VALE COLUMBIA #42027  
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# GAC'S 'ALL OR NOTHING AT ALL'

## Seattle Bars 'Watered Down' Fair In '63 or '64—Plans Site as Tourist Lure

By DON REED

Seattle, Sept. 4. There will be no watered down version of the Seattle World's Fair in 1963 or 1964. The Fair ends Oct. 21 and post-Fair use of the 74-acre site is now being considered. There will be, however, continued use of the site as a civic center (as proposed from the start) and a formula is being evolved for summer festivals or expositions to continue the tremendous tourist attraction created by the World's Fair.

The Civic Centre Advisory Commission, set up by the city some years ago, has devised a formula for operation of the site, with a report to the City Council due early this month.

It is understood that the Advisory Commission's report will urge a combination of public and private efforts for the future of the Civic Centre. One suggestion is that the centre will eventually need additional theatres. A theatre in the round and a 1,200 seat repertory theatre were cited as possibilities.

Local showmen who have attended meetings about post-Fair plans say that show business will be the financial key to the success of post-Fair operations of the Civic Centre. Walter A. Van Camp, managing director of Greater Seattle Inc., said he felt most of the cultural events in the centre would have to be subsidized or at least helped by profitable mass entertainment.

**Urges Realistic Rentals**  
He said the four-acre Coliseum will become the most valuable building in the centre because it has the capacity for many events that cannot be brought to Seattle now. He also said that rentals of centre theatres be kept "realistic" to keep the facilities active.

Jack Engerman, of Northwest Releasing Corp., cautioned against "overbooking" the community with high priced performing arts.

(Continued on page 52)

## FLAME ROOM, MPLS., BEEFING UP ITS ACTS

Minneapolis, Sept. 4. Flame supperclub in the Hotel Radisson has added Gordon & Sheila MacRae and Rowan & Martin to its fall lineup. Room is resuming a floorshow policy after a year's hiatus, with George Gobel launching the season Sept. 11. Also announced previously is comedienne Phyllis Diller, who plays the Nov. 12-28 period.

The MacRaes are in for Oct. 22-31, with R&M taking over Nov. 1-10. Stewart Scott orch will handle showbacking and furnish the dancapaper.

## Dice Games Lose Chi Cafe's Liquor License

Chicago, Sept. 4. Cook County Board prexy Seymour Simon revoked the liquor license of The Mist, a niter in suburban Norwood Park, after a raid by state's attorney police last month proved it to be a gambling joint. Club had been using semi-name acts.

Undercover agents for the state's attorney's office had reported dice games operating on three dates prior to the raid. They also described it as a rendezvous spot for the crime syndicate.

## Joe Brown's 'Exhaustion'

Pittsburgh, Sept. 4. Joe E. Brown was forced to cancel out as m.c. of the Allegheny County Fair Friday (31) when doctors refused to permit him to continue after they found he was suffering from a "mild case of exhaustion." He was in the Presbyterian-University Hospital for observation and a series of tests.

Bill Hinds and Ed Schaughency were hired to fill in for the m.c. job during the remainder of the fair.

## Anything Goes—Almost

Nashville, Sept. 4. The old Ryman Auditorium here is available for just about anything—but rock 'n' roll promoters needn't bother to apply.

Bid to book a musical gig headed by Ray Charles was first okayed, but later denied. In a letter to the promoter, Auditorium toppler Joe Reeves explained, "We thought you referred to the oldtime movie actor Charles Ray."

## Fair Buyer Beefs On Big City Dipsy

Fair booker Ward Beame, home-based in Goshen, N. Y., has registered an unusual complaint with the Artists Representatives Assn. He has charged two major agencies with delaying tactics which have not only caused him considerable inconvenience, but have paved the way for breach of contracts with various performers. Beame is particularly steamed up by the Neil Sedaka booking for fairs in Watertown, N. Y., Rutland, Vt. and Gouverneur, N. Y.

Beame charged that he signed a contract for the appearance of Sedaka back in January on a deal by MCA. He called the agency frequently since then to ask for the return of the signed contract. He was assured it was forthcoming, but nevertheless never got the document. He claimed in his protest to ARA that on the eve of the Watertown dates, he received a wire from Sedaka's mother saying that the singer wouldn't appear in Watertown because of illness. He then protested to Norman Weiss (who subsequently moved over to GAC), who told Beame that he would appear at the latter dates. Beame said that he worked the Rutland date, but never showed at the Gouverneur date.

Beame also said that he will speak to his congressman about these tactics with the purpose of instigating a Congressional investigation into the tactics of the talent offices. He claimed the run-around was made possible by the failure of the agencies to return the signed contract. He asked ARA to force its members to show good faith in returning contracts so that performer, agency and booker would share in liability in the event of a breach by either side.

## FRIARS BET ON JOE E. CARSON TO BE FETED

The Friars social fall season will have an unusual start this year. Sharing a night at the Roosevelt Raceway, Yonkers, with the Lambs' Club, on Sept. 12, both theatrical groups will run a Joe E. Lewis handicap with the comic seated in a sulky in a time trial. He'll try for a new world's record, which admittedly will be difficult. His horse will be two stalwarts of the two-egged variety. Doubletalker Al Kelly will be the announcer. All this happens the night before Lewis opens his annual run at the Copacabana.

Also slated by the Friars is a luncheon for Johnny Carson, who takes over the "Tonight" show on NBC-TV, to be held in the grand ballroom of the Astor Hotel, Sept. 27. Jack E. Leonard will emcee.

## McCarthy Clears Rap

Houston, Sept. 4. Glenn H. McCarthy, owner of the Cork Club, was acquitted by a city judge of assaulting cabdriver Ralph Cook.

But another court round is coming up. The driver filed a \$10,000 damage suit against the night club owner on June 26, claiming physical injuries and mental shock from the alleged pummeling he received.

## CONNIE FRANCIS 'FIRED' AS PROOF

The first signs of stiffening attitudes in agency ranks has come from General Artists Corp. The firm has taken an all-or-nothing stance, and has lopped Connie Francis off its representation list to prove it. The "firing" of Miss Francis came as result of a dispute with her manager, George Scheck, who, according to GAC, wanted to seek employment for Miss Francis in some fields, namely television, while permitting GAC to book the singer on cafe and other dates. GAC gave him the ultimatum that he could not act as her agent and manager, and either they would represent her in all fields or Scheck would have to seek agency affiliation elsewhere. Scheck refused to budge. Ditto GAC, and the severed relations resulted.

Also in the all-or-nothing department is the new ruling by the office that it will not share commissions with bookers or correspondent agents. Several indies have already noted that they weren't getting cooperation from GAC.

Until last week, GAC had been splitting commissions with other offices in return for bookings. Should GAC have a performer wanted by another office for a show, it will insist upon the entire 10%. On the other hand, should GAC want a performer from another office for one of its own shows, it would not get any commission from the other agency.

The all-or-nothing attitude will also go further with GAC. With these moves it has given notice that it will not take on a performer for representation unless they sign for total jurisdiction. It has also served notice that it will not sign a performer for less than the customary 10%.

### \$50,000 Commish

The dropping of Miss Francis means a hefty loss in commissions for GAC. The singer has been a powerful earner in cafes and her disks have been bringing in healthy returns. In all, it's anticipated that GAC will lose over \$50,000 annually with this move, even without commissions that would have accrued from video bookings, which Scheck wanted to retain independently.

The GAC move against splitting (Continued on page 52)

## Admissions Upped, But Minn. Fair Unaffected; Auto Tragedy Mars Preem

St. Paul, Sept. 4. Increasing the gate admission and auto parking fee by the current Minnesota State Fair apparently isn't hurting attendance. The gate admission is up from 50c to 75c, parking fee from 75c to \$1. It's the first time in 20 years that this exposition now in its 101st year, has raised admissions.

However, at least the first two days' (25-26) turnouts indicated that this year's Fair may hit new attendance marks.

The gate for the first two days was 100,365 and 139,799. This compares to 109,058 and 128,901 for the corresponding days last year when for the 10-day total climbed to well over a million. This year's first Sunday crowd represented a 10,898 gain over that of 1961.

### Auto Race Fatality

Fair's opening day (25) was marred by one driver's death, a second's critical injuries and lesser injuries to six others during an auto race. The mishaps occurred directly in front of the grandstand crowd numbering some 11,000.

Don Johns, 26, Bellflower, Calif., was killed and Harvey Konkell, 29, West Allis, Wis., critically injured when their cars crashed. Four other participants were hurt in this crash, and two more were injured in other races. None was serious.

## AGVA to Challenge Labor Dept. Rule On Branches in Court If Its Status As a National Organization Is Hurt

### 'Mining' the Art

Atlanta, Sept. 4.

Bob Bain has slated tomorrow (Wed.) as opening day for his unique nightclub, to be known as Big John's Mine, in the basement of the downtown Jefferson Hotel.

Bain, an art lover, said that corridors of club will be decked with products of Atlanta artists, with price marks attached, and if club customers care to buy, all they have to do is remove painting from wall and take it to his cashier, who will collect purchase price.

## Martin Defers To Pennant Race

Los Angeles, Sept. 4.

Hot race for the National League baseball pennant looms a potential menace to business in top local niteries. Or so it's thought by Tony Martin, who was to have opened at the Coconut Grove to-night (Tues.), until cabaret complied with singer's request to defer preem to Friday (7) on grounds that "my crowd will be attending all those Dodgers-Giants night games this week." Two rival California clubs are clawing it out for the National League pennant here this week in four crucial games.

Heading Martin's demurrer means the Grove will remain dark until Friday. Last entry, the "Finnian's Rainbow" tab layout, closed Sunday (2). The hiatus means Martin will only play the Grove for 10 days.

Meanwhile, Cliff Lewis checks out as the spot's pub-ad representative as of Sept. 15, when the Grant Advertising agency takes over the national account of the Schine Hotels. (Schine's Ambassador domiciles the Grove.) Move marks first time the chain has had a national ad-pub agency. Schine recently named Bob Weil and as ad-pub-sales director for the chain of inns.

Following Martin's stand, the Grove has Xavier Cugat-Abbe Lane billed for Sept. 19-Oct. 9, and Sammy Davis Jr. set for the Oct. 10-30 period. Freddy Martin's band, longtime Grove resident, exits after the Cugat-Lane engagement to give the maestro the vacation he has bypassed for years. Not certain yet who'll play for the Davis stand, but Dick Stabile looms probable.

## HUB'S TERRACE ROOM RETURNING TO NAMES

Boston, Sept. 4.

The Statler Hilton Terrace Room, Hub's poshest supper club, is returning to the name format it shelved 14 years ago when Carl Brisson closed the room. Ruby Newman has booked Hildegard, Robert Clary, Florian Zabach, Toni Carroll, among others, for the upcoming season. For the past three years the room has used a local singing group, "Showtoppers."

The Terrace opens Sept. 17 with Vicki Autier under the new policy which has performers inked for two weeks. Sammy Dale's Orch (10) will back the talent and play for dancing. Also signed are Molina Troupe, Oct. 1; Melody Men, Oct. 12; Toni Carroll, Oct. 15; Russell Nye, Oct. 29; Clary, Nov. 26; Hildegard, Dec. 2; Zabach, Dec. 24; Bill Tabbert, last two weeks in January, '63; and Jo Ann Wheatly and Hal Kantor, first two weeks in February.

Hollywood, Sept. 4. The American Guild of Variety Artists will go for a court test if a recent ruling by the U.S. Department of Labor requiring the union's branches to register as separate labor organizations should affect the present status of AGVA as a national organization with non-autonomous branch offices.

This position was stated by national counsel Harold F. Berg in an Aug. 2 memoranda to regional directors and branch managers directing them to present his communication to membership and branch executive committee meetings.

First airing is scheduled to take place in Philadelphia tomorrow (5), followed by a Los Angeles branch meet Sept. 11.

Office of U.S. Solicitor General, at the request of AGVA for an opinion, upheld last July 2 the Department of Labor's Bureau of Labor-Management Reports 1960 ruling that AGVA branches are labor organizations within the meaning of the 1959 Labor Management Reporting and Disclosure Act (Landrum-Griffin Law).

Five steps to be taken by branch managers to comply with Landrum-Griffin were outlined in Berg's message. These include filling out registration forms and also financial statements as may be required; election of branch executive committees by secret ballot of membership following nominations to be made at one membership meet.

Instructions also advise: (c) "For the purposes of the act, the branch executive committee will be considered as the officers of the (Continued on page 52)

## 'HOLIDAY ON ICE' ON SOUTHEAST ASIA TOUR

Singapore, Sept. 4.

One of two overseas road companies of America's "Holiday on Ice" blade perennial is current here, after skipping last year, under aegis of Singapore Talents Ltd. Show is touring under U.S. cultural exchange auspices.

After the local run, "Holiday" moves south to Djakarta, where it last appeared in 1955. Then it's on to Rangoon in December (first time there), Hong Kong in January, Manila in February and Taiwan in March, before settling down for a longrun in Tokyo.

## Burley's Lights May Be On, But Show's Off

Indianapolis, Sept. 4.

The lights may be on at the Ritz here, but the show is off, according to Robert E. Murray, executive secretary of the Indianapolis Safety Board, who has received several calls telling him that the theatre was lighted. The house, in a neighborhood location, featured burlesque shows until it was closed on order of the Safety Board.

Leroy Griffin, manager of the house, and a stripper, Zee Zee Martine, were arrested June 11 by the vice squad. After the arrest, the theatre screened films termed obscene. A three-hour hearing late in July resulted in the Safety Board ordering the northside theatre to close. Pete Pappas, counsel for Griffin, said the decision would be appealed. The cases against Griffin and the stripper are still pending.

### Gengo, Drew to UTM

Former MCA agent Larry Gengo, who went with the Sam Berger Agency when MCA folded, has now shifted to the niter department of the newly formed United Talent Management. He'll work under ex-MCAer Dick Rubin, who is in charge of the UTM office in New York.

Also new to the UTM agent ranks is Lenny Drew: at one time with General Artists Corp., who will be in concerts and niteries.

## Guerin Buys Concert Pacra, Paris' Oldest Vaudery, to Intro New Talent

Paris, Sept. 4.

Music halls have had their ups and downs since the vaude renaissance seven years ago that proved audiences would still go for an in-person headliner. After some lulls, they perked up again last year, and now the oldest house in Paris has been given a facelifting and will go on a six-night basis after being a weekend site since the war. It is the Concert Pacra.

Impresario Pierre Louis-Guerin bought this venerable 750-seater from Mme. Pacra who had run it since the last war. He put plush coverings on the seats, added curtains and new lights, plus running water for the first time in the dressing rooms. However, he intends keeping prices at a 75c top and will try to get names wanted to break in shows and intro new talent.

Many present names have traditionally done shows there as well as using the house for tryouts. Moreover, such acts as Mistinquette, Edith Piaf, Charles Trenet and Georges Brassens got their Paris starts there. Legend has it that owner Maurice Pacra turned down Maurice Chevalier in telling him he only used singers with a future.

Site was originally opened by the noted late 19th century singer-composer Aristide Bruant who served drinks which paid for the show. Pacra took over in 1910 and it was a leading talent centre till the war.

It has faded since but occasionally came up with a name and was watched by other house operators and agents. Guerin hopes that next season it will catch on with working class audiences again as well as developing into a mecca for two-a-day buffs. Shows will run for five days with a sixth day given over to teenage and new talent.

Guerin also intends giving the house a turn-of-the-century sheen with oldtime stagehand Poupee dancing through the aisles at the end of the show. Meanwhile, the

Olympia Music Hall is preparing a big name season plus overtures to Yank names, while the Alhambra will have revues, around house names as well as straight vaude shows. The Bobino will go back to standard acts.

These theatres, plus acts in the many niteries, will make Paris one of the top talent showcases.

## E. M. LOEW MULLS U.S. TOUR FOR CNE SHOW

Toronto, Sept. 4.

A nationwide tour of the U. S. by the Canadian National Exhibition evening grandstand show is contemplated by E. M. Loew, owner of the Latin Quarter, N. Y., and a New England theatre chain.

Loew, enthusiastic about "the first production of its kind I have ever seen," would initially book the show into his Boston Music Hall (4,300-seater) and secure a Las Vegas date after routing it across the North American continent, cutting down the present precision line of 48 "Canadettes."

"Some of the numbers from the present CNE show would have to be altered because of their local context but this could be done," said Loew. "The main ingredients are all there. We'd have to get a book or theme written for the overall production."

## Muskoka the Year 'Round

Toronto, Sept. 4.

Some \$2,000,000 will refurbish Muskoka Lodge to make it a year-round resort, according to Sam Handler, of New York, who owns and operates the summer resort on its 740-acre site near Toronto.

During winter months, Handler plans to make Muskoka Lodge a skiing centre.

## MPLS. NITE CLUBS EYE FOLKNIKS 'ZOO' CLICK

Minneapolis, Sept. 4.

Big click here is a new cafe, Le Zoo, which opened two months ago with a folknik entertainment format and a no-booze policy. It's aimed for the prep schoolers and collegians, but the startling angle to the trade is that the spot has also generated a lot of post-grad business, too.

Owners are localite Paul Hewitt, and Will Bramer, ex-publicist in New York. They took over a shuttered lampshop and hung out the shingle, sans publicity or advertising. In almost no time, it became modish for the young set, with their elders following in line. Current floorshow spotlights the Contemporary Folk Group, a trio, and singer-guitarist Jerry Goodge.

## Pitt's New Downtown Nitery, Zanzibar, to Be Negro Talent Showcase

Pittsburgh, Sept. 4.

Pittsburgh will have its first downtown nitery playing names since the New Arena folded two years ago when the Zanzibar opens tomorrow (Wed.) night with The Coasters and Joni Wilson's Debonaires on preem bill. Zanzibar is owned by Tim Tormey, formerly a record distributor here, who has been active for the past five years as a record producer and promoter of one-nighters.

Zanzibar's policy will spotlight Negro talent with the Contours and Aretha Franklin due after the Coasters. Gloria Lynne was originally scheduled to open the room yesterday (Mon.), but producer Teddy Powell, who has her booked at the Auditorium on Sept. 13 with Ray Charles, objected to the local GAC office, and her date was moved to October. Other names being dickered for the room are Hank Ballard & The Midnighters, Etta James, Jackie Wilson and Laverne Baker. Spot will also use comics and dancers.

## U.S. Air Force Wants Impartial Arbitration on AGVA 'Unfair' Edict

Honolulu, Sept. 4.

Air Force has proposed to the American Guild of Variety Artists that their differences be submitted to an impartial board. Its proposal came after the union placed three Hickam Air Force Base clubs and one Pearl Harbor naval club on its unfair list.

A statement asserts that "our clubs have endeavored to abide by union regulations and practices to the best of their ability, consistent with Air Force policies."

Meanwhile, Sgt. Wilson Hutcherson, manager of the big Hickam NCO club, said he is amazed at the "unfair" edict. The four clubs, a loosely-knit circuit that has been spending up to \$5,000 a week for major acts, he pointed out, have prided themselves on maintaining friendly, professional relationships with AGVA talent.

If any infractions of contract have occurred, they have been both unintentional and minor, he added. Hutcherson said he didn't know the clubs had been branded unfair by Irvin Mazzei, western regional rep. of AGVA, until he read a newspaper account of the action, which he considers arbitrary and a distortion of facts.

## Bingo Reopening Mecca's 'New' Empire, Edinburgh

Edinburgh, Sept. 4.

Up to \$150,000 is being spent on modernizing the Empire vaude here which has been taken over by Mecca Ltd. Dancing, and will likely open this fall for bingo. The new owners are willing to make the building available for future Edinburgh International Festivals, although no approaches have been made to date.

Eric Morley, joint assistant managing director of Mecca, said that the Empire's future as a theatre will depend on theatrical interests. "Our policy is that, as it is a historic theatre, it should within reason be available as a theatre," he added.

## MEXICO TO SLAP PRICE CONTROLS ON NITERIES

Mexico City, Sept. 4.

Night clubs, luxury restaurants and so-called "ladies" bars here will be subject to strict price controls on liquor and food according to a reliable government source. The Mexican Tourist Bureau also plans to make the program general throughout the nation with price controls especially designed to cut back "abuses" in sale of wines and liquors.

Official tariffs suggested by Tourist Bureau and municipal authorities must now be prominently displayed, with managements required to conform. A special force of inspectors to enforce rulings has been set up.

Nightclubs, restaurants and bars heretofore have been without price controls and free to charge whatever the traffic could bear. This led to strong complaints, chiefly from tourists.

Now, according to officials, prices will go down.

## Frankovich Quits Ag'cy To Helm Lodge in Nevada

Reno, Sept. 4.

Lee Frankovich, partnered with Carl Ravazza in operation of the Nevada Entertainment Agency, has left for new duties as general manager of the Sparks Nugget, located three miles east of Reno.

Frankovich and Ravazza opened the agency, Reno's first major operation of that type, in September, 1960, and since that time have booked many acts in Nevada clubs. Nevada Entertainment was also entertainment coordinator for the Sparks Nugget, which this summer opened a major showroom and also a lounge.

Ravazza will continue to operate the agency alone.

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RALPH PEARL, Las Vegas Sun

"A new comic, Rip Taylor of TV, makes his debut here in Las Vegas a memorable event. He is well known to the TV audience as a 'crying comic' who sees only the seamy side of life much to the delight of his audience. I'm sure Major Riddle will have Rip Taylor, not to be confused with Rip Torn, back at the Dunes again."

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Delightful show. Strictly humor all the way.

**Maxine Mesinger** — Houston Press  
She is as great before a live "saloon" audience as in all other mediums. A fun-packed hour. She is just fabulous. You will adore her. I suggest you make your reservations early.

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**TIME OF AGE: Sahara-Las Vegas**  
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A show with strong appeal for all ages... Audience approval throughout... The fastest changes ever witnessed by any female star.

**Phil Solomon** — Valley Times Today  
A capacity throng, and an overwhelming triumph!

**Forest Duke** — Variety  
Eve Arden has enlisted the aid of some of the sharpest pros in the business to whip an act together. With sophisticated boredom she unveils many hidden talents. The star clicks.

**George Jackson** — L.A. Herald-Examiner  
A highly competitive phase of the entertainment world was invaded with markedly successful results by Eve Arden. To put it mildly, she scored an overwhelming triumph, one which could easily open an entire new career for her. Sure touch of professionalism to the act. She can do just about anything.

**Colin McKinlay** — Hollywood Reporter  
It is doubtful that the student body of the mythical Madison High School ever saw the side of "Our Miss Brooks" that is on display at the Sahara, but boy! What they missed! Delivers the sharp, biting material in a glossy, polished way.

**John Scott** — L.A. Times  
Makes her nightclub debut at the Sahara in elegant style. Any skeptics about Miss Arden's versatility are soon set right by the comedienne's combination of humor, hoofing talents and devastating impressions of famous personages. That she boasts plenty of fans is attested by capacity audiences. Surprises everyone with her dancing.



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## Sydney Nitery Biz Booms as Govt. Drops Coin Curbs; O'seas Acts Click

By ERIC GORRICK

Sydney, Sept. 4.

Removal of onerous governmental monetary restrictions has hyped local nitery biz. The uplift should continue through spring (September) and on to the Yuletide according to trade observers.

Six months ago there were more waiters than customers in most cafes and many fringe spots shuttered as spending coin tightened via the government's drastic monetary curbs. Even today biz is not as brisk as a couple of years ago, but key operators are relying upon foreign names to bring payees in.

Top spot here is Chequers, with strictly imported talent. Current is French singer Yicki Benet, with Johnny Silver from London's windmill plus a 10-girl ballet. Singer Ruth Wallis is booked for a return date and Nelson Eddy is due in October.

### More Imported Talent

Andres, another top-bracket cafe, also features imported talent. Kathy Yumi, Japanese singer-dancer, heads the current bill with comedian Keith Petersen and a pony ballet. Spellson's, a midtown nitery, has an overseas act policy. Current are Hi Fi Twins, Billy Antaman and Colin Croft. Latin Quarter, also midtown, has a Vegas-type show with Norman Erskine, Johnny Aladdin, Dawn Dickson and a flock of eye-filling strippers.

At King's Cross, on the fringe of this city, the Fox-hole and Tabou

are the major clubs. Former has Israeli singer Dorothy Livio plus a ballet featuring Los Curo Four.

Minimum at these spots is about \$6, more if one orders copious drinks. All liquor in niteries, incidentally, must be ordered before nine p.m., otherwise the gendarmes can arrest the imbibers.

In the suburbs there are around 25 "semi-nightclubs" which pull in good biz via specialized food and drink. They bear such neoned tags as Flying Dutchman, Herman's Haystack and La Bagatelle. Blue laws here prohibits nightclub operation and liquor sales on the Sabbath. However, government is now being pressured to permit Sunday sale of liquor on a restricted hours' basis early next year.

### Chevron-Hilton in Red

The Chevron-Hilton, Aussie's swank hotel, is still deeply in the red. However, the Hilton interests bowed out of the costly setup several months ago but the inn retains its original tag. Its initial bid for nitery biz in its Silver Spade Room started with a bang but trade soon fizzled.

Lee Gordon, who formerly ran the Stadium loop, was talent booker for the hotel and brought in Johnnie Ray to so-so results. Some lesser talent was later used, also to minor returns. The Silver Spade now has no talent, being content with eat-and-drink trade. Whether an act policy will be resumed in the future is a moot point.

Top niteries here are leaning heavily on imported talent, figuring names are the best lures to win

the wine-and-diners, despite the high import cost. Visiting names can also find local tv dates profitable on their Aussie stopover.

Moreover, there's also coin to be earned on a Sabbath date with Returned Soldiers' Clubs which are eager to book foreign talent. Artists can pick up from \$200 to \$500 for a one-performance stint provided they carry an imported tag.

## Mario Wallenda, Still An Invalid, Yens Comeback

Toronto, Sept. 4.

"I want to work with the act again but I may have to learn another trade," said Mario Wallenda, age 22 and confined to a wheelchair, as he watched his father, uncle and cousin perform at the Canadian National Exhibition.

It was the first time he had seen the Wallenda aerial troupe perform since their high wire pyramid collapsed last January in Detroit, killing two other members—Dieter Schepp and Dick Faughnan.

The crippled aerialist was brought from a Detroit hospital to the CNE by a nurse.

"We could use Mario to introduce the act and he would do that until we have a better idea of some other job he would enjoy doing," said his father, Carla, 57.

Mario has undergone several operations to date, one of them to take a bone from his hip to support his badly-shattered back. It will be several months before he leaves the Detroit hospital. He weighed 180 pounds the night of the accident but has lost 38 pounds.

## Vaude, Cafe Dates

### New York

Tina Robin booked on the Joe E. Lewis bill at the Copacabana, Sept. 13. Stan Scotland, of General Artists Corp., off to San Juan to line up talent for La Concha hotel, of which he is the exclusive booker. He follows that junket with a trip to the McKean Co. (Pa.) Fair. Chase & Reed to the Elmwood Casino, Windsor, Sept. 24. Rip Taylor going to the Colony Club, Cincinnati, Sept. 17. The Flamingo Hotel, Las Vegas, making plans for its second annual International Press Christmas Party for fourth-estates, Dec. 12 to 16. Jennifer Billingsley signed for a role in "South Pacific" to be produced for The Thunderbird, Las Vegas in December.

Jayne P. Morgan down for a two-day stand at the Shrine Auditorium, Los Angeles, Sept. 15 and 16.

### Hollywood

Red Nichols Trio returns to Sheraton West Dec. 3 for three stanzas. Dennis Day booked for fortnight at Nugget, Sparks, Nev., starting Oct. 11. Sylte Sisters play Mid-South Fair, Memphis, Sept. 21-29. Dick Van Dyke, inked by Sahara Hotel, Las Vegas, for four laps next August. Roberta Sherwood, opening six-week stand at Stardust, Vegas, Sept. 21, is set for niteries up to Jan. 15, including Chi's Sahara Inn, Indianapolis' B&B Club, N.Y.'s Pierre Hotel, L.A.'s Coconut Grove. Don Rickles returns to Slate Bros. Sept. 12 for two-weeker. Stanley Bros. at Ash Grove Aug. 28-Sept. 16. Big Tiny Little combo, debuting at Riviera, Las Vegas, today (Wed.) for month, opens at Melody Room Sept. 27 for four spans. Carmen Cavallaro plays two weeks of dates in Japan starting in Tokyo Nov. 2. Dukes of Dixieland dotted for Bakersfield (Cal.) Saddle & Sirolo Dec. 10 for 10 days. Jimmie Rodgers & Fairmount Singers will play Victoria (B.C.) Centennial Fair Sept. 24-29. Roberta Linn into Riviera lounge, Las Vegas, Nov. 21 for four stanzas. Edward Byrnes and spouse Asa Maynor broke in new nitery act at Corkers Club, King City, Cal. January Jones into Slate Bros. Sept. 22 in start of new five-year contract calling for two annual four-week stands. Caroline Richter launched two-weeker at Huddles, Indianapolis, Labor Day. George Carlin into Playboy Club, Miami, Dec. 13-Jan. 5.

### Kansas City

Comic Lenny Collyer in for a one-nighter at the Meadowbrook Country Club Sunday (2). Booked in with him, the Dorci Dancers. Entertainment set for the WOMPI national convention at the Hotel Muehlbach Sept. 8 includes songstress Sharon Cortier, the Dorci Dancers and the Bobo Lewis Trio. Penny Pryor follows her current singing date at Eddys' with three weeks at the N. O. Playboy opening Sept. 20. Sterling & Baumel are set to follow their current Eddys' stand with their first at the King's Club, Dallas, Oct. 15 for two weeks. George Eddy has set Joya Sherrill to warble Sept. 14-27 with comics Jack Eagle & Frank Mann. Conway Twitty into the Chestnut Inn.

### Atlanta

Clarence Stroud is new manager of Black Sheep Club. Folk singer Tim Arkansaw now in 18th week at Mamma Mia's Piccolo Lounge. Singing-pianist Eloise Bryant joined Roy Topps, 340-pound vocalizing 88 thumper, at Danny Demetrey's Zebra Lounge in Howell House Lobby. Cum-bancheros (3), musical combo, current at Monte Carlo Lounge in Riviera Motel. Star Belles (3), vocal and instrumental group, opened last week at Charlie Leb's Kings Inn Lounge in Atlanta Cabana Motel.

## Allen & Rossi to Preem New Diplomat Club, Cincy

Cincinnati, Sept. 4.

Cincy's new plush nitery, the 400-seat Diplomat Club in the hill-top Kemper Lane Hotel, opens Thurs. (6) with Marty Allen & Steve Rossi headlining. Col. Joe Goetz, formerly with Beverly Hills, darkened Kentucky casino, is producing its floor shows.

Shortlived was the attempted name policy at the Cock 'N Bull, Moishe Kleinmann's small room in suburban Avondale. Buddy Lester, in for a four-week kickoff, exited after the third week due to light patronage. Lester recently was a good draw at the Surf Club in a western hills bowling emporium.

Leonard Wilhoite, ex-maitre d' at Beverly Hills and lately with the Surf Club, takes over as general manager of the Diplomat Club.



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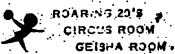
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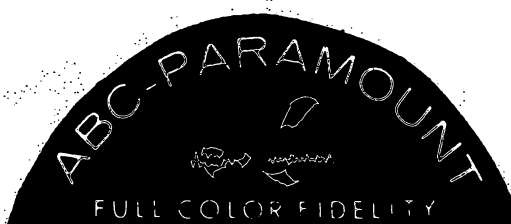
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## Ottawa Rave Reviews Catapult Moscow Circus Int Hit Column

Ringling Bros. Barnum & Bailey Circus played the Ottawa Auditorium earlier this summer and got okay reception but nothing like the hats-off raves given the Moscow Circus in its North American preem. Opener matinee on Wednesday (28) drew so-so business, but when the reviews came out trade piled up.

Evidently what caught the customers was the show's careful and strategic use of spectacle. Unlike B&B, the Moscow Circus color and gloss was constantly under strict control, used for greatest impact with every design and routine and move. And it was all confined to the stage. Popcorn and pop salesmen were not allowed inside while the show was on and the only vocal sound in the performance came when star clown Popov and his aide emitted yelps and squeals.

One quibble is with the ringmaster, whose microphoned tones had such a thick Russ accent they were all but unintelligible. Also, he was hardly needed. Fanto was king throughout, and the show generated heavy mitting at every opportunity.

Staging was tops. The lights were shrewdly located and used. All acts came through curtains at the rear of the single ring, and not a single act came on without the utmost fanfare.

Opening turn was Chernega & Razumov, acro-aerialists, spinning by hands, feet and teeth beneath a twirling support designed as a

### Moscow Circus

Ottawa, Aug. 30.  
North American premiere of Moscow Circus. Director, S. Semeskhin, producer, A. Arnold; decorations, A. Sudakevich; ringmaster, E. Rusht. Band leader, B. Osipev. Canadian management, Canadian Concerts & Artists Inc. Nicolos Koudriantzeff, pres. Presented in Ottawa by Tremblay concerts. Stars Popov, features Chernega & Razumov, Deveyke Group (8), Pchelnikova, The Nikolayevs (4), Khromovs (3), Olkhovikova, The Solokhins (4), Tsovkra (3), Bubnov Girls (4), Kaseyev & Manassarian, Filatov Bear Circus. At the Auditorium, Ottawa, Aug. 28-30 '62.

Sputnik. As with all acts, costuming was classy and socko. The Deveyke Group, acrobats, went through most w.k. routines plus several new gimmicks, mostly all performers working simultaneously. One flash bit was a teeterboard toss on seven-foot stilts, performed flawlessly.

Svelte blond Pchelnikova clicked with a solid contortionist routine. The Nikolayevs did low aerial acro on a turning apparatus. Jugglers, The Khromovs had a neat stunt with two males and a femme in a fast and flashy stanza. The trained canines of Olkhovikova, whose appearance would have pegged her as a grand opera star, were stand-out.

On high-wire, were the Solokhins, using safety wires instead of nets, who worked a thrill routine to great effect. Making his circus debut was Tsovkra, billed as "Daghestan rope-walkers." Tsovkra with two assistants performed on a slow-slung, cloth-covered rope supporting a metal bar at centre. The stunt was unique in its presentation of balance and acro in that the two aides were used almost throughout to support the rope while Tsovkra performed. The aides' part in the act was important in that their manipulation of the rope and bar was as pertinent to the routine as the star's.

High on apparatus, The Bubnov Girls produced acro thrills and plenty looks among them. Kaseyev & Manassarian had a "strong man" bit to bring on the show's top attraction, Filatov's Bear Circus. This is a spectacular animal act. The bears, many sizes, went

through stunts, comedy, a boxing fight complete with tiny bear water boy, acro and balancing.

Through the show ran the comedy of the circus star, clown Oleg Popov. His every routine is built and staged with all the care of a prime vaude stint. Props were not always lavish but they were not stinted either. Routines, usually with unbilled helper, ranged from blackout to 15 minutes.

The show's production balance was boffo, attention scrupulously given to timing, not only of acts and performers but also to stagehands. Not once was there a falter or false move even when a new floor was laid at intermission to accommodate the bicycle and motorcycle riding bears. Everything was clean and sparkling. Report is that the acts in this stand were selected from the 80 circuses now operating in Russia. Management said some of the heavier animal acts had to stay in Europe because of transportation difficulties.

Other than the Sputnik spoof and a Popov routine that sent a rocket in the air and let loose a parachuting hen, there was no political reference of any kind. The performers gave the impression they were having more fun than the customers and this did no harm to the atmosphere of fun created from tee-off. Gorm.

## Lotsa Legal Snarling As Texas Court Studies If Bob Hope Owes on Gig

Dallas, Sept. 4.  
U. S. District Judge Sara T. Hughes has delayed decision on whether Bob Hope is legally indebted to a host of creditors after the comic went home with \$6,347 following a personal appearance here June 16.

Hope's fee became snarled in a tangle of legal maneuvers after Mrs. Iva D. Nichols, the local promoter, was cited for failure to pay Federal excise taxes due in 1950-53.

Even before Hope went onstage the State of Texas, City of Dallas and 18 music publishers joined in the crush of creditors seeking to share in the funds. Creditors are claiming the \$6,347 was unlawfully taken out of the state by Hope and his agent, Mark Anthony, after a court order to confiscate the show's proceeds was filed.

Hope, through his local attorney Bob Thomas, denied indebtedness. Thomas declared Mrs. Nichols had agreed to pay Hope \$10,000 for the June gig, but that Hope only took back 63% of his contractual agreement.

While Judge Hughes delayed her decision, she gave Federal, state and Dallas attorneys 25 days to declare how much they should get from the ticket proceeds. Judge said she will study for the next 30 days garnishments (inquiry-type suits) against Hope to determine if the entertainer is indebted.

Hope allegedly received \$9,871.17 after the local show, but had to pay off supporting acts, hired help and orchestra leader Joe Reichman, all to the tune of some \$3,300. Thomas said Hope still owes \$2,500 in bills from the show.

Creditors want Hope to return his \$6,347 and place it in the registry of the court so they can collect from Mrs. Nichols.

The music publishers are attempting to collect a \$7,578 judgment against Mrs. Nichols for copyright infringements of another show which does not involve Bob Hope's performance.

### Moonlighting DeLuxe

Montreal, Sept. 4.  
Marcel Archambault who operates the Ambassador Theatrical Agency here, servicing French cafes and club dates, may be setting some kind of a record for energy and versatility. He is also (1) court clerk to Justice Armand Trudell of Domestic Court here in Montreal and (2) on weekends, during the summer season, is manager of the Mountain Crest Lodge, a private membership organization in Murray Bay on the upper St. Lawrence River.

To fulfill this last function, Archambault travels by car 500 miles, roundtrip, every week.

## BOB WEEMS EXITS GAC MUSIC WING

Bob Weems has resigned as top-per of the General Artists Corp. music dept. He's a brother of the late Art Weems, for many years the executive vicepresident of the agency, and of bandleader Ted Weems, with whom Perry Como sang for many years.

Weems' duties will be absorbed by other members of the staff, at this point.

Weems has been with the agency for about 11 years, and for a time headed the Chicago office. He had been in the employ of GAC prior to that, but left to go with a southern theatrical circuit where he remained for several years before returning to GAC.

## Pearl Bailey's Whammo 36G at Shoreham, D.C.; 1st Negro Star at Hotel

Washington, Sept. 4.  
The Shoreham Hotel's first booking of a Negro performer resulted in a near record for the inn's Terrace Room. The first week of Pearl Bailey's fortnighter resulted in a wham \$36,000, the second highest in the history of the room. Only the Guy Lombardo Orch. exceeded that figure. It's anticipated that her second week at this inn, just ended, will result in a similar take.

The Shoreham Hotel, of which Bernard Bralove is prexy, has been on a revue policy in which nonnames were featured. It started the name try only recently.

## PA. REJECTS LIL REIS' BID FOR VENUE CHANGE

Philadelphia, Sept. 4.  
The State Supreme Court turned down the appeal of Lillian Reis, dancer and cafe operator, who asked for a change of venue from Schuylkill County on a retrial for her alleged part in the celebrated \$478,000 Pottsville heist.

Miss Reis, who owns the Celebrity Club in midtown Philly but appeared briefly this summer in Atlantic City, is accused of masterminding the robbery of the home of coal operator John B. Rich in August, 1959.

Her trial last year resulted in a hung jury. The second trial is scheduled to begin in Pottsville Sept. 10.

### Stewart's Last Edition

Glasgow, Sept. 4.  
The last edition for 1962 of "The Andy Stewart Show," local flavored heather-and-bagpipes revue, featuring Andy Stewart, disk singer and comedian, has opened at the Empire Theatre after the original show played to an estimated 250,000 customers.

Presented by Moss Empires' top-per Leslie Macdonnell, and staged by Iain MacFadyen, show also features Sally Logan, Barry Sisters (3), James Urquhart, Ian Powrie & Band, Max Kay, Eric Burns, Arthur Blake Singers, Leslie Roberts Silhouettes and The White Heather Girls.

It will be followed Sept. 24 by "The Desert Song," with David Whitfield. Future of the Empire vaudery is very much in doubt, and likelihood is that it will be on the market by next year as a property development site.

## Juliet Prowse, Foreman To Be Fisher's Openers At B'way Winter Garden

The Eddie Fisher show to play the Winter Garden, N. Y., for four weeks starting Oct. 2 will have Juliet Prowse and Joey Foreman doing the first half of the show. Fisher will do the second half solo.

Casting was completed by Monte Proser, who'll produce the show in association with Fisher's firm, Ramrod Productions, and Milton Blackstone, Fisher's personal manager. Proser also named Bill Doll as pressagent and Irving Cooper to be the show's general manager.

Proser, Cooper and Lester Shur, who does Proser's casting from New York, made a quick trip to Chicago on Friday (31) to confer with Fisher, who had a McCormick Place gig and thence to Las Vegas for Miss Prowse's preem at the Flamingo. They all returned to New York early this week.

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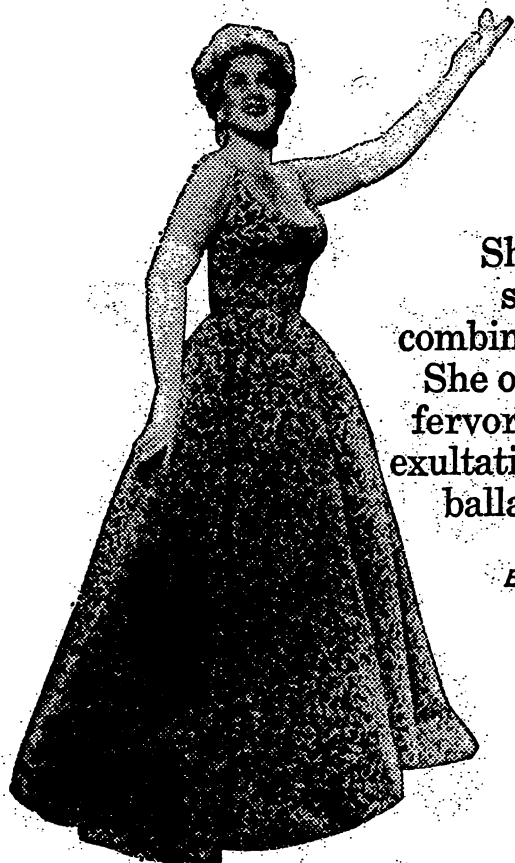
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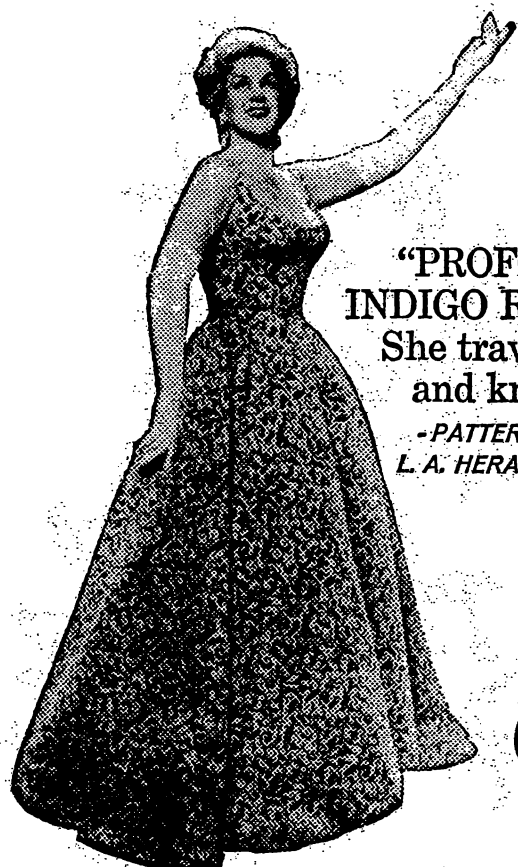


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## Ice Show Review

### Ice Capades of 1963

John H. Harris presentation with Ronnie Robertson, Barbara Wagner & Robert Paul, Otto and Maria Jelinek, Lynn Finnegan, Phil Romayne and Cathy Steele, Hishashi Kuchiki, Jimmy Grogan, Brigitte, Alan Konrad, Freddie Trenkler, Hans Leiter, Don Bearson, John LaBrecque and George Bussey, Herman Riederer, Herbert Cowman, Ice Ca' Pets (50) and Ice Cadets (29); choreography, Ron Fletcher; production coordination, Rosemarie Stewart, Robert Dench; costume, Billy Livingston; sets, Franklin S. Swig; vocal arrangements, Lynn Murray; musical arranger-conductor, James N. Peterson; announcements, Art Gilmore. At Madison Square Garden, N. Y., Aug. 29, '61; \$6 top.

The 23d edition of "Ice Capades," which opened a two-and-a-half-week engagement at Madison Square Garden, N. Y., last Wednesday night (29), is another of those "can't miss" combinations of savvy skatesmanship and slick showmanship. It's a pop appeal item from the word "Go," which is being used in space-age parlance as a descriptive title term for this latest John H. Harris spectacular.

There's an astronaut and spacecraft and a quickie on-ice "Twist" exhibition, but the basic ingredients remain the same. The familiar ollick formula provides for lavish colorfully-costumed production

numbers which serve as a basis for individual and ensemble displays of skating skill. Newcomers and those who've been with prior editions of the ice presentation all show up well while the Ice Ca' Pets and Ice Cadets continue to awe the crowds with their precision timing and intricate maneuvers.

As a springboard for production numbers, Harris is relying on Rachmaninoff's Concerto Number 2 for a classical interlude, and, in the more pop vein, Victor Herbert's "Babes in Toyland," Jerome Kern's "Show Boat" (lyrics by Oscar Hammerstein 2d and P. G. Wodehouse) and a medley of George M. Cohan songs. The Cohan salute paves the way for a rousing finale to the melodic beat of "You're A Grand Old Flag."

Topping the International roster talent is Ronnie Robertson, whose rapid-momentum spins and toe-touching jumps stop the show. Phil Romayne & Cathy Steele are excellent on the lifts, and Austrian newcomer Brigitte is light and graceful in her solo outings. Hans Leiter, another Austrian, also making his debut with the show, provides fine comic relief, along with vet funster Freddie Trenkler, who's assisted by Herbert Cowman, and the team of John LaBrecque & George Bussey.

Other fresh faces include Otto & Maria Jelinek, current world champion pair skaters, and Hishashi Kuchiki, senior men's champion of Japan. Back after a year's tour of their native Canada are Olympic champs Barbara Wagner & Robert Paul. Also getting the spotlight are Lynn Finnegan, Jimmy Grogan, Alan Konrad, Don Bearson and Herman Riederer.

As usual, the expert skating, lovely wardrobe (designed by Billy Livingston) and nifty comic relief combine to make "Ice Capades" family entertainment with the accent on kiddie-appeal. The show, however, does tend to become a bit repetitious during its running time of approximately two-and-a-half hours. The skaters repeat their specialties and the production numbers tend to take on a sameness in their overall makeup.

The production, except for a "West Point(ettes) on Parade" number, has been neatly choreographed by Ron Fletcher. The military sequence, a sock second-act opener, was devised by Rosemarie Stewart and Robert Dench. The orchestra is fronted in fine fashion by James N. Peterson. Blended in with the musicalizing, sometimes a little too loudly, is the taped choir delivery of Lynn Murray's vocal arrangements. The taped commentary is given okay handling by Art Gilmore.

Besides the take from the sale of tickets, which are scaled to a \$6 top at the Garden, there's a lucrative coin potential in the sale of programs at 50c each. Except for introductory announcements, the booklets are the only source of reference as to what's going on, and they're not exact. For instance, Robertson, although given a bio as one of the stars, is not listed in the actual program credits. However, such an omission is provided for in a program note which states, "Due to the hazards of ice skating the running order and personnel of the program are subject to change without notice." Inadvertently, special permission

for the West Point number was obtained from the U. S. Military Academy, while a charming south-of-the-border segment, "Fantasia Mexicana," involved the cooperation of the Mexican National Institute of Fine Arts. Jess.

## Seattle Shuns Smallie

Continued from page 45

events. He said he thought this had happened during the Fair and that people have just so much money to spend for shows. Along that line, other Seattle showmen also view post-Fair months with some trepidation, because local citizens have spent tremendously the past few months in supporting shows at the Fair and downtown.

Understood that the Commission's report will urge that the city administration retain management and control of land and buildings, and that a qualified citizen's group, such as Post-Fair Unlimited or Greater Seattle Inc., contract with the city for promotion of the centre and development of areas within.

Other Commission suggestions include:

No permanent or exclusive space for organizational meetings. Space should be set aside for youth activities; the National Guard Armory (now the Food Circus) is regarded as a strong possibility. Space should be designed for a modest international centre. Private sponsors should be encouraged to finance and build a natatorium, possibly in the area now used by Show Street.

### More Suggestions

Other suggestions were that the Fair's Hall of Industry (building 37) be used as a branch of the Seattle Art Museum. Encouragement of the building of permanent restaurants and development of an aquarium was recommended as was retention of the sky ride aerial tramway. The fairgrounds' Monorail terminal will remain in its present position, pending decisions on the future of the Monorail system.

Extensive "open areas" definitely will be reserved as no-construction zones.

Along the same post-Fair planning lines, Washington Gov. Albert D. Rosellini has proposed that business, labor and government throughout the state unite in a "superpowered" organization for a sustained tourist-promotion effort after the Fair. He urged financing and construction of a 35,000 to 50,000 seat sports stadium in Seattle, creation of a winter carnival, probably in Spokane, and development of a program to bring travelers to the state during all seasons. At present tourist travel to Washington State is almost entirely a summer affair.

The Governor said the large stadium was necessary before Seattle could acquire major league professional football, baseball or both. He also estimated that 9,000,000 tourists will spend \$450,000,000 this year in Washington—compared with 6,750,000 tourists and \$248,000,000 in 1961.

## GAC's 'All or Nothing'

Continued from page 45

commissions which had been growing considerably with the rise of many new agencies because of the demise of MCA, has been decimated by the indies as well as bookers of cafes. It means the loss of revenues for them, and naturally they will try to bypass GAC in making bookings.

However, GAC at this point seems determined to create a strong and uncompromising image for itself, both with talent as well as talent buyers and personal managers. In the case of Miss Francis, without word on video commitments, the office might have committed her for cafe dates which would create a conflict. It wants to build a performer in all departments or not at all, one exec said.

Of course the fact that Miss Francis brought in a lot of loot strengthens GAC's determination to carry out its all-or-nothing fiat. Had it dropped a lesser performer, then the trade would feel that it is a matter that still could be discussed. But it's felt no agency drops all that commission without meaning what it says.

## Inside Stuff—Vaude

The Tommy Bartlett "It's the Water" ski show in the Stadium at the Seattle World's Fair is the most popular show at the expo. Cliff Conley, show manager and emcee, estimates that the show has played to 50% of all people who have attended Fair—more than 2,500,000 since opening day April 21.

The water ski show, bankrolled by the Olympia Brewing Co., is presented four times a day, free to fairgoers. Spectacle is put on in moat, 26 ft. wide, 4 ft. deep, around inner rim of stadium, which seats 13,000. Show is set to stay in stadium through Labor Day, with possibility it may be extended until end of Fair, Oct. 21.

Vaughn Richardson, veteran carnival game operator from Miami who has been running his "Derby" concession with "World of Mirth" in Ottawa every year since 1947, is show's pressagent this year. He succeeds Richmond Cox. Richardson's "Derby" has always been located on the lot beside the midway's press trailer. So it is this year, with Vaughn splitting his time between public relations chores and the "Derby" microphone.

Albuquerque City Commission has greenlighted a revision in city ordinance to allow youngsters under 16 to attend public dances. Previously public dances have only been open to persons 18 years of age and older in city limits. Law in the past has been a hardship on promoters and resulted in slackening of attendance, according to Jack Baker, manager of city-owned Civic Auditorium. Latter is major dance pavilion for city, and has housed dates by Chubby Checker, Fats Domino, and various bandleaders.

## AGVA to Challenge Labor Dept.

Continued from page 45

branch but will have no specific designations as president, vice-president, etc., and they will have no duties or functions other than they now have.

"(d) The setting up of this procedure will require some changes in the by-laws and this will be done at the October national board meeting.

"(e) Branches will continue to function as branch offices of the national AGVA as in the past. AGVA will continue its right to establish, merge and close branch offices."

Berg's memo stated that after he was advised July 2 of the Solicitor General's opinion he again "questioned" the ruling of the Labor Department and "disputed the opinion of the Solicitor. He said two subsequent conferences, to which he was accompanied by acting national administrative secretary Bobby Faye, were held. One was with "several representatives" of the Labor Dept. and the other with the Solicitor.

"Both offices were exceptionally cooperative and were cognizant of the difficult and peculiar problems of AGVA in its nationwide administration," Berg stated. "I emphasized the fact that AGVA desired, as always, to comply with existing laws but that I still disputed the contentions of the Government in this matter and was prepared to go to court, if necessary, in the event compliance would in any way disturb the present setup of AGVA and their method of operation of their branches, as branch offices of the national organization."

Berg added that he was assured it was not "the desire or intention" of the Labor dept. or Solicitor to disturb the AGVA setup and that the present method of operation "is legal and proper." He also stated discussions were held as to how AGVA could comply with Landrum-Griffin Act without disturbing the structure of AGVA, which is based on AGVA being a national organization with non-autonomous branch offices. Berg then outlined the proposals previously listed.

In regard to a query by a Philadelphia attorney about the attitude of the Labor Dept. toward a trusteeship established Oct. 1959, over AGVA's Philly branch executive committee, Commissioner John L. Holcombe, replied in part last Aug. 15: "I am sure you are aware that, under Section 304

of the Act, this trusteeship is now presumed invalid, and that the burden of proof that its continuation is necessary rests with the parent organization."

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## Name Acts Dwindle in Indpls. Spots; B&B Seeks Way Out of Talent Pacts

Indianapolis, Sept. 4.

Major talent once offered in five clubs here, is now on tap only in two—the Embers and B&B—but the latter has been asking cancellations from those performers who are willing to tear up the contracts. Other spots, which formerly boasted costly talent and have discontinued the policy are the Crown Room, LaRue's, and Lafayette Supper Club.

Crown Room was probably the most ambitious, with such acts as Louis Armstrong, Tony Bennett, Phyllis Diller, Jack E. Leonard, Myron Cohen, and Morey Amsterdam. Harry Hochman, operator of the spot, has changed to a sea food specialty restaurant, sans entertainment.

Embers has switched to the less expensive jazz singer field, and now charges a cover only on Saturdays. Charlie Burkett the boniface, has canceled out several large acts, including Herb Shriner, the Four Freshmen, and Edgar Bergen, but he hopes to offer one-night stands by Florian ZaBach, Liberace, Morey Amsterdam, and musicians such as Jan Garber, Carmen Cavallaro, Harry James, and Warren Covington.

LaRue's, which at one time offered three floors of entertainment, is dark. Lafayette Supper Club offers music for dancing. The Pink Poodle occasionally brings in a prominent vocalist.

### Lanin Writing Big Talent Check for Bankers' Meet

Philadelphia, Sept. 4.

Orchestra leader Howard Lanin, who doubles in staging large-scale productions, is putting on one of the biggest to kick off the Atlantic City convention season, for the American Bankers Assn.

Event will be staged in the resort's Convention Hall Sept. 25, and besides the Lanin ensemble, the talent lineup will include Alan King, the Winged Victory Choir, Trude Adams, Maria Neglia and Franz Brun.

### DIPLOMAT, M.B., SETS BULK OF WINTER SKED

The Diplomat Hotel, Miami Beach, has signed the bulk of its talent for the season. Opening bill will comprise Shelley Berman and Joanie Sommers, week of Dec. 26. Inn will then drop talent operations for several weeks and resume late January.

The opening bill of its relighting hasn't yet been set but subsequent weeks call for a Feb. 6 stand by Eartha Kitt; Jackie Mason and Damita Jo, Feb. 13; Buddy Hackett, Feb. 20; Eyde Gorme and Steve Lawrence starting Feb. 27. It's uncertain whether the hotel will have shows beyond that date.

### Tex. Liquor Law Folded His Club, Sez Dallas Op

Dallas, Sept. 4.

Earl Humphreys, singer and local private club owner has shuttered his Earl's Club after 16 months and will resume his singing career. As a nitery operator he used the Ernie Johnson Trio on the dais and played names.

Humphreys felt the folding was caused by the Texas liquor law for privateries, which forces members to sign for the tab and be billed monthly. The system left him "stuffed" with \$35,000 from delinquent or non-paying members.

### MOIKEHA AS FRIENDLY RIVAL

Honolulu, Sept. 4.

Singer Jimmy Moikeha has been booked into the Sheraton Royal Hawaiian Hotel's Monarch Room to fill in when headliner Haunani Kahalewai makes a quick Mainland trek.

Angle is the fact that Moikeha's the assistant manager of the rival Hilton Hawaiian Village hotel.

### 'Holiday' Boffo \$116,000

Knoxville, Tenn., Aug. 29.

"Holiday On Ice" completed the world premiere of its 1963 production at Knoxville Civic Coliseum with a gross of \$116,000. Attendance came to 45,650 during the six-day stand, according to Fred McCallum, the Coliseum's manager.

Show, presented by Morris Chalfen, had sellout houses for all performances except two Sunday matinees.

### Atlanta Dance School Waltzed Widow Out Of 7½C, Indictment Claims

Atlanta, Sept. 4.

Four persons associated with the locally franchised Arthur Murray School of Dancing here have been indicted by Fulton grand jury on a charge of cheating and swindling a widow of \$7,500. Jury returned a true bill saying the money was "obtained unlawfully and with intent to defraud" Mrs. Erlaine Pitts.

It was alleged that Mrs. Pitts was "induced" into mortgaging her property so she could obtain the money. The indictment charged that Mrs. Pitts earlier had been talked into selling the property for \$10,000 so she could purchase 800 hours of dancing instructions. But, when no market could be found for the property, the defendants allegedly induced her to mortgage it for \$7,500 and buying 600 hours of instruction instead.

Named in the indictment were B. Hatcher Thornton; his wife, Helen B. Thornton; Jack Duddy and William J. Dean, alias Bill Williams.

### DEBBIE'S VEGAS XMAS

Hollywood, Sept. 4.

Debbie Reynolds will spend Christmas in Las Vegas—working.

Actress makes her Vegas bow at the Riviera, via a Dec. 19-Jan. 2 booking. Jerry Fielding will do musical arrangements.

## Penny Singleton Files \$260,000 Counter Claim Vs. AGVA's Mazzei

Los Angeles, Sept. 4.

Penny Singleton, former prexy of American Guild of Variety Artists whom Irwin Mazzei, union's western regional director, sued for \$260,000 damages, on slander charges last May 31, has "categorically denied all allegations" made by Mazzei in an answer filed in Superior Court. In a cross-complaint against the official, she asked \$600,000 for libel and slander.

Action brought by actress last Tuesday (28) also named as defendant Ted Lesser, prexy of California Theatrical Agents Assn. Miss Singleton, who is on five-year suspension from AGVA for alleged disparaging statements about its supplementary relief fund and who has been battling AGVA's paid administrators ever since she was forced to resign its presidency in 1959, claimed in her countersuit that Mazzei and Lesser had teamed up in action which brought about her suspension.

Actress charged that pair took part in a scheme last February to defame and injure her career. This was done through a letter purportedly written by Lesser to Mazzei in which she was falsely quoted as saying that the AGVA supplementary relief fund would not benefit the rank-and-file members but only officials and employees, whereas, according to actress, the letter was jointly written by Mazzei and Lesser.

Countersuit also contended that Mazzei and Lesser had hired Marilyn Bonney, a singer and dancer, and her mother, Mrs. Madelyn Bonney, to make false and malicious statements in which Miss Singleton was quoted as saying that national leadership of AGVA was corrupt.

Mazzei, in his suit last May 31, charged that actress had told the two women in question, on Oct. 19, 1961, that Mazzei, "acting as AGVA agent, had been receiving payoffs from Guild members to act as prostitutes in the L.A. area." His complaint also accused Miss

Singleton of having told femmes that Mazzei "was receiving money from nitery owners to allow performers to act as prostitutes" and that Mazzei "conspired with two other men to have an act of rape committed against a member of AGVA."

Mazzei, in his suit, additionally charged that Miss Singleton has told the women he was "in the habit of carrying a gun and in the habit of causing physical harm to anybody who didn't follow his instructions." Also, according to Mazzei's complaint, actress had said he was "operating a smuggling ring, in which he forced members of USO troupes to smuggle goods and wares into the country for his benefit."

Official likewise stated Miss Singleton had told femmes he "had hired two police officers of the City Police Department to spy for him and tell him if the L.A. Police Dept. was interested in his activities."

### N.Y. Hotel Unions Show Muscle in Bargaining

The Gotham Hoteliers feel they are over a barrel in the current Hotel Trades Council negotiations with the Hotel Assn. of N.Y. City, especially with the opening of the two prime skyscraper de luxe hostleries on the horizon. One is the Loew's (Tisch) American, slated for Sept. 24 (press preview the preceding Thursday) and the other is the spring unveiling of the Hilton-Oris Brcs-Rockefellers' New York Hilton, in the Rockefeller Center orbit.

The sitdown demonstrations at nine key hotels (representing links in the Sheraton, Hilton, Knott and Hotel Corp. of America chains) last Wednesday (29) were designed to demonstrate the strength of the union with the 30-60 minute slowdowns of waiters, clerks, bartenders et al.

LAS VEGAS SUN

Monday, August 13, 1962



## Vegas Daze and Nites

By Ralph Pearl

### THE HUMAN MIXMASTER

Candy Johnson, in case the name doesn't ring a bell, is the slim, trim blonde who keeps the "Twist" from completely vanishing from the show business scene with her nightly gyrations in the Thunderbird Hotel lounge.

Together with her five young men, the Exciters, she generates more musical madness with her swaying hips than a roomful of New Orleans hipsters on a jazz tooting marathon. I have seen this amazing young lady and her Exciters perform many nights. What utterly befuddles me is her endurance! She never seems to run down.

Many a night, after I walk away from the T-Bird, I have a sneaky feeling that she's merely a figment of my overworked imagination. No one, I try to reason, can twist so steadily and live to talk about it. It's nothing for this frantic femme to devote most of the 45 minutes allotted time twisting all over the lounge, on the tables and in the aisles. I fear one night she'll probably wind up twisting on the roulette wheel.

The young Exciters, five most energetic lads who are all probably in their teens, have only to strike up a rock and roll chord to get Candy Johnson jiggling, grinding and twisting while she packed lounge and the people standing five deep in the aisles join Hysteria Incorporated.

I must ask Chubby Checker, who was one of the charter members of this crazy dance fad back in Philadelphia 14 months ago, to join me in the T-Bird lounge one night. I'd like nothing better, and I imagine so would the crowd, watching Miss Candy Johnson, the human mixmaster, twist with Chubby, who is working up the Strip at the Sands with Peter Lind Hayes and Mary Healy.

That should turn out to be quite an evening for both squares and hepheads alike. Don't you think so? And if Ed Sullivan is reading, I'd suggest Candy Johnson and the Exciters for his TV Show.

As for T-Bird bossman, Joe Wells, he's getting an enormous buy in Candy and the Exciters even at twice the salary.

—Thanks, Ralph

SRO

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## Unit Reviews

### Minnesota State Fair

St. Paul, Aug. 28.  
Barnes-Carruthers production starring Dennis Day, Jane Russell and Jimmy Dean with Trans-World Auto Daredevils Thrill Show, Nerveless Nocks (4), Victor Julian Goetschi Bros. (2), Chaine Dancers (3), Elkins Sisters (3), Ted Miller & Smiley, Michel de la Vega, The Rixos (2), Miss Elizabeth, Femme Ceas chorus (8), Warren Covington Orch. (24); Aug. 25-Sept. 3: \$1.50-\$2.50.

For first time in years, Minnesota State Fair departed from its policy of importing Barnes-Carruthers units for its evening grandstand performance, experimenting instead with show biz names to draw crowds. While most of the acts were booked through Barnes-Carruthers, fair's management itself brought in Dennis Day, Jane Russell and Jimmy Dean to divvy headliner spot. Day was topper first three nights, Miss Russell following for next three and Dean winding up final four evenings ending Labor Day.

In addition to billing stars, two-and-half hour all fresco presentation had a couple other innovations including a thrill show preceding the stage acts. Thrill seg consisted of The Rixos and Miss Elizabeth performing on aerial ladders and trapeze and Trans-World Auto Daredevils who roused fans with their stunt driving and smashups of vintage flivvers. Daredevils, in particular, were a sock addition to the proceedings. Show also dispensed with a formal master of ceremonies, band-leader Warren Covington handling emcee chores as well as directing his orch augmented up with local tooters for this appearance.

Overall impression was that of a generous entertainment bargain at the low admission scale, offering something to suit every taste but uneven in pace and tending to lag in spots. Opening thrill show and concluding fireworks display, provided most of the evening's excitement and sandwiched a melange of variety acts that were long on acrobatics plus several uninspired chorus numbers.

Day was a nifty choice as leadoff headliner. Vet showman interspersed singing of Irish lilts and current faves "Moon River" and "Sound of Music" with plenty of oke gags, although one dialect story on the pale blue side certainly must have sailed over the heads of most of the many small fry in the audience. Most of his yocks were topical and funny, however, and the hefty mitting he received at show caught was well earned.

Second-best laugh getter was Victor Julian and his costumed, dancing dogs, great fare for the kiddies and equally appealing to grownups. Goetschi Brothers also rated chuckles with their unicycle capers and terp antics.

Other topnotch acts included Nerveless Nocks, Chaine Dancers and Elkins Sisters. Nocks, perennial favorites here, perform hair-raising stunts atop lofty, swaying poles and bow off with a smash finale in which they slide head-first to the ground at breakneck speed. Chaine troupe, stars of ABC-TV's "Polka-Go-Round," are first rate dancers and acrobats, and the Elkins, much better lookers than the usual run of femme contortionists, displayed neat precision in their gymnastics.

Ted Miller and Smiley, who have appeared previously in this area in the Aqua Follies show, are handicapped by familiar routines and jokes. Comedy duo would benefit from new material. French magician Michel de la Vega performs single, elaborate disappearance trick which, while ingenious in execution, requires too much time to pull off and does nothing to help the show's pacing.

Rees.

### As Others See Us (PALLADIUM, EDINBURGH)

Edinburgh, Aug. 28.  
Larry Marshall presentation of "As Others See Us," a one-man revue, starring Marshall. Staged by Lynn Hood. Musical backing by Arthur Blake Quartet (Arthur Blake, Jimmy Robertson, Frank Duffy, Alec Moore); script, Jimmy & Hugh Waters, Kelso Robertson, Campbell Lennie. At Palladium Theatre, Edinburgh, for International Festival.

Larry Marshall, a comic from the local commercial tv lunchtime program, "The One O'Clock

Gang," adds to his stature with this one-man revue, a bold intrusion on the unofficial "Fringe" of the arty Edinburgh Festival. In monolog, song, comedy, and with somewhat mixed aid of back-projection film and slides, he garners steady quota of yocks, and works assiduously through both good and bad material. His routines could usefully be pruned somewhat, and cozier atmosphere of a smaller, more intimate revue theatre would enhance value of his act.

As is, however, revue has all-around entertainment value, and tilts cleverly at Festival habits and Auld Lang Syne conventions. A linkup between Marshall live and Marshall on film, in latter garbed as a femme replying to questions, is a standout item.

Marshall walks from behind the cinema screen to keep customers interested throughout. His style is that of a homely, pleasant type with Scot-slanted appeal. He includes in repertoire his own two lyrics, "A Town Like Glasgow" and "The Battle of Largs," and scores with both.

Main fault is slides used, these being confusedly symbolic in places. Film, as shot by Mario Ford, is clever, though use of more color would have enhanced effect.



JACKIE CLARK

Exclusive Direction  
HARRY ADLER AGENCY  
165 West 46th Street  
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Set could also have been more intimate, with some use being found for awkwardly placed chairs.

The Arthur Blake Quartet (Arthur Blake on piano) provides suitable showbacking throughout, and Liam Hood, tv director, stages the layout competently within limits of stage facilities available.

Gord.

## House Reviews

### Murray (the K) Kaufman Show

The Shirelles (4), Chuck Jackson, the Ronettes (3), Bobby Vinton, the Dovells (4), Dee Dee Sharp, the Capris (4), Tommy Roe, the Marvelettes (4), Mike Clifford, the Del-Satins (5), Little Eva, the Majors (5), Tony Orlando, Thorton Sisters & Family (6), Reuben Phillips Orch. (15); at Fabian's Brooklyn Fox Theatre; \$2.50 top.

The undisputed king of New York rock deejays, Murray (the K) Kaufman, has put together a solid 15-act r'n'r package which not only has a slick lineup of talent but also has some production values as well. Show opened last Friday (31), at Fabian's 4,086-seat Brooklyn Fox Theatre for a 10-day stand. Starting on four-a-day schedule, the plan was to boost the sked to five for the weekend if the traffic will bear it.

Kaufman has been packaging rock shows for the past three years or so. This plus a show biz background as a performer on the theatre circuits has given him a savvy that he uses to smooth effectiveness with this outing. He has staged the show and, instead of having the usual stream of acts running in, on-and-off fashion, he has devised a more informal, clubhouse type of setup with the groups sitting around at tables onstage when not in the spotlight and taking part in the show with clapping, singing, dancing and some other Kaufman-devised bits.

It's a very effective format both for the show itself and for the WINS deejay whose rock-hip patter and terping, plus other clowning bits score well with the usually-SRO houses.

Easily the biggest group with the audience is the Ronettes. This terping threesome goes a long way to demonstrate to the crowd that it's what's down back that counts. Their hip-swing Twisting and vocal agility on Ray Charles' "What'd I Say" is a show stopper.

Another big fave is Chuck Jackson whose soulful vocal attack gets 'em, working over discclucks like "Any Day Now" with clothes-tossing and wailing vocal style. The four Shirelles are also a continuously popular unit. For this set, the femmes dish out their medium-tempo rock clucks like "Dedicated To the One I Love" and "Mama Said" to solid audience approval.

Also high on the crowd's list are the Dovells: a rocking group of four guys who put across their numbers with solid salesmanship and much enthusiasm. Their "Bristle Stomp" and "Hully Gully Baby" rate big mitting. Mike Clifford shows off his good looks and fine ballad vocal attack to smooth advantage with his "Close To Cathy" dishing. He's not so much

the rock type as a straight pop singer and seems headed for a solid future in that department.

A songstress with a lot of personality and something to say with a song is Dee Dee Sharp. She scores strongly, drawing the teeners out with rhythmic clapping and singalong vocalizing. Her "Mashed Potatoes" and "Gravy" clicks rate heavy appreciation and mark her for rock circuit success. The Marvelettes are four femmes who also garner big attention with their clucko "Playboy" and "Beachwood 4-5789" platter renditions. Their stylish presentation and good looks score well.

Bobby Vinton delivers his million-seller "Rose Are Red" in okay fashion but could use more in-person savvy to win the crowds. The (four male) Capris handle a clever and colorful workover of their "Limbo" dishing, replete with flashing scarfs and a display of the dance of the same name and some clowning. Tommy Roe has a big platter currently with his "Shiela" but needs more poise as a personal appearance performer. The Del-Satins are a flashy

(Continued on page 62)

### Apollo, N. Y.

Jocko & His Rocketship Show with U. S. Bonds, Don Gardner & Dee Dee Ford, Barbara Lynne, Contours (5), Impressions (5), Dream-Lovers (5), Al Cobb's Band (10); "Passport to China" (Indie).

WADO deejay Jocko's current Harlem vaudey lineup has two acts of interest beyond the limits of teen disk favorites, Barbara Lynne, a Texas girl totting an amplified guitar that's almost as big as she is, projects a genuine rhythm & blues talent. The pipes are clear, strong and true and the tempo, as paced by her guitar, has a bouncy drive.

Closing is the team of Don Gardner, drums, and Dee Dee Ford, electric organ, with tenor sax and guitar support. They duet and solo also with an authentic blues flair. Gardner's shouting bits are remindful of Ray Charles. It's a strong act for uptempo niteries.

The rest of the way it's kid stuff with the Impressions and Contours quints in frantic terp and vocal numbers. The Dream Lovers (5) also break the pace with a smoother hook and a parody on Ray Charles' current hillbilly hit, "I Can't Stop Loving You," that is raucous and sends the young audience screaming.

U. S. Bonds, next to closing, has a wild appeal with an r&r catalog slanted strictly at the kids—numbers like, "School Is Out."

Al Cobb's sidemen give expert support throughout, even down to the chorused grunts called for behind U. S. Bonds.

Bill.

## New Acts

### KUBAN COSSACKS (3)

Song & Dance  
20 Mins.

Latin Quarter, N.Y.

The Kuban Cossacks (not to be confused with the Kuban Cossack Chorus reviewed by VARIETY at the Hippodrome, N.Y., in 1926) were caught by Latin Quarter bonifaces E. M. Loew & Ed Rismen at the Olympia, Paris, a few months ago. Although much traveled, this is the trio's first American engagement.

The three young men deliver gypsy songs and some interesting Ukrainian folk and popular tunes forthrightly and with a good deal of zeal. Colorfully clad in native costumes, they accompany themselves skillfully on balalaika and accordion. Threesome then goes into some frenetic Russo terping, including the traditional squat-legged kazatsky and a variety of whirling, hopping and jumping dances.

Trio acquits as a solid floor-filling act with an exciting, international flavor and a decided asset to revues such as this one at the Latin Quarter.

Mor.

### JOYCE HAHN

Songs

27 Mins.

Club 70, Ottawa

Joyce Hahn has been in show business since she was five, preening with her family chirp act, Harmony Kids, and has been canarying ever since. But until now she had not hit clubs or lounges. Miss Hahn was w.k. on Canadian television for five years, principally topping CBC's big "Hit Parade" stanza (now off the air) plus much AM work.

She makes strong use of the "Hit Parade" format in her current stint at Ottawa's new Club 70. After a brief, fast brushoff of r'n'r and twist tunes, she goes into songs of the "Hot Diggity Dog Diggity" and "Tammy" era, closing with a sing-song bit with the customers.

Although a veteran of the profession, Miss Hahn looks like a pert teenager and has plenty effervescence and good staging. She keeps gab to a minimum but uses it to good impact. A natural for tv and AM, she's also good for niteries, club dates, intimate rooms and disks.

Gorm.

### JACKIE JACKLER

Songs

15 Mins.

Living Room, N. Y.

Jackie Jackler is a wellbuilt newcomer to these parts. She comes in with a set of good arrangements and a saleable line of songs. Miss Jackler shows equal adeptness at ballads and rhythm tunes indicating ability to get along songwise.

The youthful Miss Jackler is still in need of experience. There are some fuzzy edges to her renditions and some of her song lines need firming up. However, she indicates she'll get along nicely with further experience.

Jose.

### JUDY ORBAN & CEDRIC SMITH

Songs

25 Mins.

Black Swan, Stratford, Ont.

This budding folk team was caught at Roy Holland's Black Swan coffeehouse in this Festival town. After four brief workouts they performed publicly together for the first time. Smith, solo, is regular bill here; Miss Orban, w.k. in Toronto java joints, was in town catching the Bardfest.

This is a folk duo with a future, rough in spots as yet but achieving in their closing number—"500 Miles"—rich, beautiful harmony. Earlier, in "Downtown Women" and a couple of others, their trademark seemed to be sweetness with a sudden edge. Both have remarkable ranges: in one song they switched high and low back and forth, successfully. Both have pure, clear voices, whether near-whispering or near-belling.

Miss Orban is a pleasant-looking, square-shouldered blonde; Smith a tall, skinny, bearded youth, neither much past 20. Latter, caught later in solo, was stand-out that way too, in "Red Rosy Bush" and a Woodie Guthrie work song—a strongly contrasting pair. (He also plays sensitive guitar.) He and Miss Orban seem a natural team.

Gard.

### MITSOU

Songs

33 Mins.

Gatineau, Ottawa

Mitsou is from Haiti where she chirped concert and opera before moving to Paris where she stinted in theatres and halls to good success. Back three months, she has a strong routine that sets her as nice for clubs, lounges, disks and television, but her biggest potential is legit. A trim looker, nicely gowned and staged, Mitsou has pipes suited best for musicals and while her Haitian appearance and accent would type her, she could do justice in the proper slot. Current stint uses suited tunes, some in French, with okay arrangements.

Gorm.

## Dore Schary Memoir

Continued from page 2

tional American struggle for success, but seemingly it came naturally and deservedly easier to papa Hugo Schary and mamma Belle, she of the "golden hands," whose authentic Old World cuisine was not only highly respected but roundly lauded and applauded. As result, the Schary Manor graduated in three sweeping stages from humble to grandiose finale, including one mid-1920s night when it grossed \$35,000 from a series of gala groaning boards honoring a number of Jersey (and oftentimes from Manhattan) organizations.

There is no fear in Schary's self-effacing concern that he had better write this saga "before fancy caught up with fact." Each chapter is a tribute to his total recall, photographic memory, pleasantly nostalgic hark-back and, above all, his reportorial skill.

Title borrows from the "special occasions" when bourgeois Jewish families would engage the facilities of the Schary catering halls—bar mitzvahs, weddings, anniversaries, etc.

Interlarded is an unabashedly sentimental tale of cohesive family life as Germanic Hugo Schary would dispense with his more natural Teutonic language (because "we were at war with the Heinies") and with innate patriotism decorated every course with miniature American flags. This is the canvas against which Dore Schary's upbringing is projected. His yen to write for the theatre was almost standstill because of the realities of pitching in on the communal family business.

A banquet catering business is a very human and sentimental undertaking, as all the Scharys knew by experience and instinct. True, it was frequently fraught with mama Belle Schary's travail with poultry and other provisions: the vagaries of a "zaida" (grandfather), probably bordering on dotage, but meaning well; the Yiddish-speaking Negro mistress of the pantry; the NYU undergraduates who made a shambles of the place as the sophs raided the freshmen; the rival bootleggers' son and daughter, given the super-Schary table d'hôte, as their gunzels insured temporary truce; the local racial prejudices; the lecherous assistant manager and the waitresses; the segue from orthodoxy to "reformed"—so reformed that when Rabbi Lewis Browne (later the novelist) sought to lecture on "The Life of Jesus" it put Schary Manor in the "middle" of a secular circumstance beyond its own control. All these made "For Special Occasions." It's a warm, human document which goes beyond local (Newark, N. J.) or religious borders. It is certainly an excellent curtainraiser for Schary's autobiog(s) to come. With the fold of Schary Manor, in 1924, the tall, almost gangling Dore (no longer the "shrimp"—undersized—in contrast to the stalwart height of papa Hugo) was 21. He had been away a year as a camp counsellor. He was just beginning to direct the one-act playlets at the local synagogue and kindred amateur showcases. Dore Schary was on the threshold of the show biz heights he was to attain before long.

P.S.—This should make a good musical. Arthur Kober's "Having Wonderful Time" did.



### Flamingo, Las Vegas

Las Vegas, Aug. 31.  
Jack Carter, Juliet Prowse, Half Bros. (2), Nat Brandwynne Orch. (17); presented by Morris Lansburgh; lighting, Hugo Granata; Miss Prowse's act written by Sammy Cahn and Jimmy Van Heusen; staged and choreographed by Tony Charmoli; costumes, Ray Aghayan; \$4 minimum.

The always reliable, relentless comedy capers of Jack Carter, which impresario Morris Lansburgh has supplemented with the new act of Juliet Prowse, gives the Flamingo Room a strong four-week entry on the Strip. Carter, despite the handicap of a torn ligament in his right leg which causes him to use a cane on this trip, hits a new peak with his very funny monolog, songs, and impersonations.

His turn is one of the hardest in the biz to follow, so he's preceded here by 100% billed Miss Prowse. Most of his material is fresh, and the fast delivery keeps the laughs snowballing.

Miss Prowse's well-staged, well-written session is a visual delight, and can be labeled without qualification as a nitery sleeper. Word-of-mouth will bring in new admirers; and there will be many repeaters. The star's gams look like those from which all the shape-liest femme legs are molded, and her unusual facial beauty is a pleasant plus. Add to these provocative points her superb dancing ability and an interesting singing voice, and Miss Prowse emerges as an exciting personality.

VARIETY gets a juicy plug ("VARIETY says, and VARIETY ought to know") when her virile looking singing-dancing boys (Brad Craig, Lance Avant, Burnell Dietsch, John Frayer, Nick Covaevich) introduce her spoofed-out portrayals of Joan of Arc, Camille, and Cleo. The Nymph of the Nile. According to the intro, VARIETY says the various heroines are better boxoffice if they are cast in movie "musical musicals." Miss Prowse's appearance, action and dialog in interpreting the trio make for masterpieces of comedy.

Special material was written by Sammy Cahn and Jimmy Van Heusen, the romp was staged and choreographed with vivid imagination by Tony Charmoli. The costumes by Ray Aghayan and the lighting by Hugo Granata are top-drawer, and the entire bash is smoothly guided by Hal Borne fronting the Nat Brandwynne orch. (17).

The chorines are still absent from these premises, so in lieu of a production number, the Half Bros. (2) present about half of their regular juggling act which is still an outstanding demonstration of skill.

This bill stays until Sept. 27 when Dick Shawn and Brenda Lee open. Duke.

### Hotel Roosevelt, N.O.

New Orleans, Sept. 1.  
Patricia Morison, Lou Nelson, Leon Keltner Orch. (11); \$2.50 weeknight minimum; \$4 Sats.

Auburn-haired Patricia Morison of pix and Broadway gracefully and securely steps into the topline spot in her first outing in Seymour Weiss' plush Blue Room. The well-groomed thrush brings a more distinguished type of vocal artistry than one usually finds in night spots.

Miss Morison needs no tricks, no frills, no obscuring of the melody line. She's at her best selling her tunes straight to take advantage of her fine pipes.

She was given an excellent reception by first-nighters and responded with a dozen numbers ranging from special material like "Observe The Niceties" to an Oscar Hammerstein medley that included "You'll Never Walk Alone" among others.

Throughout her stint, Miss Morison displays good voice control, nice phrasing and diction, the ability to handle a wide range and make transitions to various registers without difficulty. She encountered some first-night pitfalls, one of which was a dead microphone, but she came through to net heavy returns.

Lou Nelson opens the show. Stylistically, he resembles a lot of other comedians, but his material is good and fresh, and he gets laughs with a non-stop flow of yock-provoking stories. He also

impresses with his soft-shoe dancing and songs. Bows off to a nice hand.

Leon Keltner's musical crew handles its chores nicely, accompanying the acts and dishing out a bouncy brand of dansapation that lures customers from the tables to the floor during the ankle-bending sessions. Liuz.

### Black Orchid, A. C.

Atlantic City, Aug. 28.  
Frankie Laine, Ray Barr, Ned Walsh, Vince Carson, Howie Reynolds Orch. (8); \$5-\$6 minimum.

Frank Laine lets his audience pick its fare on this outing, his first in the Timollo brothers' Black Orchid. Of course they ask for those familiars in his songbag, most of which have been disk smashes. Laine reprises "Mule Train," "Lucky Old Sun," "Black Magic," "That's My Desire," "Moonlight Gambler," "Wild Goose," and "High Noon," among others, with a soft spot and muted orchestra as backgrounds. His nearly one-hour stint mikeside ends too soon.

All the tunes are tailor-made for the Laine style of delivery and again register solidly with the payees, most of them in for the final week of this resort's summer season. Ray Barr, Laine's musical conductor at the piano, plus the house orch, give him top backing.

Ned Walsh is an asset to the bill, offering neat footwork and patter mostly directed at the front tables. Vince Carson again does the emcee chores well while entire show is capably supported by Howie Reynolds orch. Walk.

### Slate Bros., L.A.

Los Angeles, Aug. 30.  
Milt Trenier, Ray Hastings, Dale Astor, Herbie Dell; \$1.50 cover, two-drink minimum.

Returning to the scene of his climb as a single, Milt Trenier, who premed here last winter, presents the same basic act on his first repeat in spot. His top numbers, towers of strength, unfortunately reveal the quavering bases of those less suited to his style.

As a singer, Trenier wears the swinging beat of the Twist cult like a well-tailored glove. The very fact, however, that his best current numbers are those previously associated with him, particularly the pulsating, jet-paced "Around The World In 80 Days" theme, indicates a lack of growth.

Ballads, which all singers feel they must attempt, are not this shouter's forte, revealing a limited range which he bridges by breaking ascending lines with pauses, growls, asides and other bits of vocal subterfuge. As a comedian, his weakness is in his material and the fact that his very energy works against any subtlety along the comedic line.

But when Trenier hits the beat, all dissonance disappears and everybody responds. Host Henry Slate is enlarging dancing space during engagement to take advantage of this drive.

Comedian Ray Hastings seen here last month with Kay Armen, is filling in first three days of engagement until arrival of comic Dave Astor. Pair will do usual two weeks. Herbie Dell handled music for opener but accompaniment policy has not been set. Robe.

### Dino's Lodge, L.A.

Los Angeles, Aug. 28.  
Jessica James, Jack Elton, Steve LaFever; no cover, no minimum.

Time passes, some things change. Jessica James, who began her career as a striking redhead, has cooled down to where she's now a striking blonde. Fortunately for her listeners, gathered for her return to Dino's, her vocal talent has not cooled down.

Some first-listeners may have mistaken her exuberance for opening-night jitters, but the song cycle she presented, made up of the usual standards, displayed reassuring professionalism. It's an odd thing, but her best number, completely alien to the bubbling personality of this singer, was a moody, low-keyed blues, "You've Changed."

Jack Elton's remarkable improvisations continue to provide as delightful interludes as ever, besides giving the featured canaries impeccable musical backing. Backed up by the very sympathetic bass of Steve LaFever, Elton's piano created an intricate version of "Lili" that is the best in the memory of this auditor. Robe.



NELSON EDDY and GALE SHERWOOD

"Their madcap 'Merry Widow' spoof is as funny a bit of nonsense as you'll ever run across," said Don Hearn in the Washington Daily News. "A remarkably satisfying example of night-club entertainment." They'll take their act to Sydney, Australia for four weeks in November. Dates are piling up for 1963. M.C.A. handles.

### Latin Quarter, N.Y. (FOLLOWUP)

Boston comic Jimmy Joyce has taken over Jack Durant's topline spot at the Latin Quarter, and new with him in this partial changing of the guard are the Kuban Cossacks (3). Rest of the bill is holdover.

The portly and genial Joyce is a raconteur of the life and times of Boston Irish Catholics. He has a hefty supply of anecdotes of the clergy and laity and handles them with taste and an insider's affection. Smoking car travelers may recognize a few of his tales, but even these are the durable sort that bear repeating by an able storyteller. Joyce closes with "Road To Mandalay" delivered with gusto in a respectable Irish tenor voice. He's a good entry for this busy tourist season and maintains a good chuckle level at all times.

The Kuban Cossacks trio of Ukrainian song-and-dance men provide a colorful turn of zestful singing and wild Bolshoi-vik terping. (New Acts.)

As for the holdovers, Lillian & Peter Sarter are a graceful pair of ballroom-adagio terpers in the traditional style. The Fredsons it, a husband-and-wife novelty act, he in an ape suit and she the shapely trainer. Adele Castle & the Mello-Larks, back after a three-week hiatus from the show, are on target with their savvy song stylings. Closer is the all-girl Walenda Aerial Troupe with Mlle. Jeanine Pivoteau as the prima-acro-aerialist.

Ronald Field's production numbers remain well-paced and staffed with generally lookable femmes nicely set off in Freddie Wittop's imaginative costumes. All told, a flashy and generous variety repast for the visiting frenen who appear to comprise bulk of the audience. Mor.

### New Fack's, S.F.

San Francisco, Aug. 29.  
Earl Grant, Vernon Alley Orch. (10); \$3.50 admission, two-drink per set minimum.

A first class act that combines showmanship, solid vocal entertainment and a deft and intuitive understanding of what instrumental music the customers dig is what Earl Grant now offers. Packed houses nightly are normal business for Grant.

George Andros, operator of New Fack's, claims that half a dozen more sock acts like Grant would "slavage the slipping night-club biz and he may be right. Grant works hard, no show runs less than an hour and sometimes run closer to 90 minutes. Time after time, Grant does an extra tune or a reprise of something the crowd likes.

Throughout he keeps up a chatter that sets up a direct relationship between performer and patron. Grant gets variety into his show, not only in choice of tune, but by playing some on the piano rather than the organ, and by abandoning both instruments to stroll the stage while singing. On "Swinging Gently," he throws in a

sharp bit of twisting to bring down the house.

Grant's repertoire runs the gamut from Ray Charles' current hit, "I Can't Stop Loving You," through Israeli folk songs, Erroll Garner's classic "Misty" as well as the standards, "Bill Bailey" and "Fever."

On opening show, Grant was minus services of his brother on drums. Instead Ray Fisher sat in and cut the show in first-rate fashion. The 10-piece Vernon Alley group accompanies Grant and there's no other act on the show.

When Grant closes Sept. 9, the club remains dark until Sept. 21 when Jerry Vale opens. Rafe.

### Chateau Madrid, N.Y.

Marcelo & His Ballet Espanol (8); Mambo Aces & Tina; Nelson Sardelli, Line (3); Pupi Campo & Carbia Orchs; \$5-\$6 minimums.

Angel Lopez has erred on the side of generosity with this bill. Having booked Marcelo & His Ballet Espanol comprising an octet of lively and spirited performers, the boniface sought to buttress the proceedings with a lineup of pop-styled Latinos as a prelude to the flamencos. The result didn't seem to warrant the added expenditure. The Marcelo ballet seemed to be able to take everything in stride and meet the requirements of this room.

The troupe is paced by Marcelo, a thin, wiry, and intense young man, who at times takes himself a mite too seriously, and sometimes goes in for an overdose of theatrics. However, he does knock off a fine set of terps. His clicks are clear and sharp and sometimes rousing. He even goes atop a table to provide an unnecessary theatrical touch. Visibility would have been far better had he remained on stage. Withal, he got rewarding results.

Surrounding Marcelo are five talented terpers, all elegantly costumed and choreographically well-equipped. The group makes an excellent impression with a Jota Aragonesa and Andalucia. Of late, the dance troupes at the Chateau are utilizing the two levels of staging. It provides a more colorful modus operandi and gives the groups a wider range of activity. Singer Manolo Leiva and guitarist Leo Ereria give further strength to the troupe.

The forepart of the show looks like it has been staged hurriedly and put on as though an emergency existed. The opener is a three-girl line in an unimaginative routine. The Mambo Aces & Tina (3) seem like a fill-in act, and singer Nelson Sardelli seems to have abandoned his normal routine in favor of Spanish pops. His try at the Domenico Modugno number about an alarm clock was his topper.

Pupi Campo Orch does the showbacking and dance music, with Carbia spelling in the lulls. Jose.

### Dunes, Las Vegas

Las Vegas, Aug. 30.  
Tony Bennett, Rowan & Martin, Girl Dancers (10), Boy Dancers (2), Bill Reddie Orch. (21); presented by M. A. Riddle; choreography, Ron Lewis; stage direction, Edward Lynch; lighting, Fred Tabor; \$4 minimum.

The familiar tones of Tony Bennett are again stirring up excitement in the Arabian Room, and this time the singer embellishes his turn with his new catapulting cookie. "I Left My Heart In San Francisco." The hit number, an embryonic standard, is featured along with such faves as "Sing You Sinners," "Anything Goes," "Just In Time," "Smile," "Firefly" and "One For My Baby." Bennett's traveling teammates, Ralph Sharon on the 88 and Billy Exiner on drums, guide him gracefully with the fine Bill Reddie orch (21).

Dan Rowan and Dick Martin, a comedy team which has that rare flair of being able to appeal to both the champagne sippers and beer guzzlers, return for this one. The suave, standup humor of Rowan dovetails perfectly with the magnificent visual yock fodder of Martin. Team revives some of its surefire material, adds some that is virginal, for a highly entertaining act.

A Ron Lewis production number, which can be charitably described as pedestrian, the curtain-raiser.

George Burns and Carol Channing return Sept. 20. Duke.

### Living Room, N.Y.

George Carlin, Allan Chase, Jackie Jackler, Bob Ferro Trio; \$4.50 minimum.

Danny Siegel's Living Room has slotted a new bill prior to the formal preem of the season later this month. Card comprises a set of interesting youngsters for perusal of the eastsiders, with the primary interest in comedian George Carlin, who played one week here recently and has been brought back for further inspection.

Carlin (formerly of Burns &) has a double-edged attack. He offers sounds with some sight, but more important is a heady set of verbiage to go along with the impressions. His texts are generally from the newspapers from which he has formed a viewpoint which he readily expresses. He doesn't mind being political, which may be a handicap in some places, albeit he tries to balance his viewpoint with expressions to give comfort to the other side. His impressions of various personalities including the moderns, Mort Sahl, Lenny Bruce and Shelly Berman, have aural fidelity as well as authentic thought content. He delivers a dissertation on Pres. Kennedy's speech peculiarities and then goes into a biting satire of a John Birchler. The conservative side loses out on this exchange. However, the total effect of his efforts is exceedingly strong.

The song efforts of Allan Chase come out well. Chase shows some interesting vocal content, but needs considerable perfecting of style. The voice quality is good and he has sound ideas in projection, but he needs more development time.

Jackie Jackler, completing the act lineup, is under New Acts. The Bob Ferro Trio showbacks competently. Jose.

### Sahara, Las Vegas

Las Vegas, Aug. 28.  
Eve Arden, Vic Dana, Lennie Weinrib, Johnny Woodd Trio, Moro-Landis Dancers (18), Louis Basil Orch (13); presented by Stan Irwin, produced by Glenn Rose, written by Sidney Miller and Ernie Chambers, directed by Sidney Miller; choreography, Earl Barton; orchestrations, Jerry Fielding; \$4 minimum.

Eve Arden has enlisted the aid of some of the sharpest pros in the biz to whip an act together for her, and it turns out to be a serviceable nitery bash. Gone is the film character imbued with sophisticated boredom, and the man-chasing "Miss Brooks" of tv. From the beginning of the turn, Miss Arden says she's going to play Eve Arden, and in doing so she unveils many hidden talents.

What her singing voice lacks in tonal quality is made up for with a disarming personal charm and drive. Her terping blends gracefully with the four dancing boys she introduces as her butcher, hairdresser, plumber, and dentist—who are appropriately dressed for the roles. Lennie Weinrib, the "butcher," is outstanding with his impressions, and is an ideal teammate for Miss Arden. The star also clicks with the carbons, best being those of Bette Davis, Marlene Dietrich and Mama Khrushchev.

Act was produced by Glenn Rose. Sid Miller and Ernie Chambers wrote it and it was directed by Miller. Choreography is by Earl Barton orchestrations by Jerry Fielding, and the Louis Basil Orch (13) is directed by Russ Black. Curtain-raiser is a colorful hold-over Moro-Landis production number featuring the Johnny Woodd trio, and the 18 Most American Girls In The World.

Vic Dana, also making his nitery debut here, is integrated into the act. The 19-year-old singer is handsome, and has a pleasantly distinctive style. He's learned some of the smoother mannerisms of his elders, and with them shows himself with authority and ease. Arrangements are superb, especially on "Sing You Sinners" and he does a very effective "Maria" with the echo chamber. There's no doubt about young Dana being headline potential.

The Stan Irwin presentation is in until Sept. 18, when Judy Garland opens. Duke.

# CURRENT BILLS

WEEK OF SEPTEMBER 3

## NEW YORK CITY

**MUSIC HALL**—Eugene Slavin, Eleanor Reiner, David Clatworthy, Lila Gage, Rockettes, Corps de Ballet, Raymond Paige Symphony Or.

## AUSTRALIA

**MELBOURNE (Tivoli)**—Edith Georges, Betty Pasco, O'Neill & Haigh, Avril Angers, Jacques Jordane, Les Freds, Alan Randall, Raphael & Model, Dorene Kilmer.

**SYDNEY (Tivoli)**—Iris Kells, Eric Shilling, Kevin Miller, Jon Weaving, Cynthia Morey, Suzanne Steele, John Fryatt, Erica Johns.

## BRITAIN

**BLACKPOOL (Tower Circus)**—Charlie Carroll & Co., Bronleys, Hugh Forgie & Co., Circus Williams' Lions, 2 Carmenas, Circus Knie's Horses, Zebra & Ponies, Dore Sisters, Four Soranis, 2 Dominics, Willem Lenz & Chimpanzees, Tibor Alexander's Canine Revue, Desmond & Marks, Circus Knie's Elephants, Dagenham Girl Pipers, Our Sammy, Little Jimmy & Circusettes.

**WINTER GARDENS PAVILION**—Arthur Haynes, Nicholas Parsons, Morris & Savage, Des Lane, Trio Reyroz, Leslie Noyes, Johnny Hart, John Tiller Girls, Danny Williams.

**OPERA HOUSE**—Ken Dodd, Kaye Sisters, Eddie Calvert, C. Men, Raindrops, John, Three Hous, Barbara Law, Derek Taverner Singers, Malcolm Goddard Dancers, Jimmy Currie's Silver Cascade.

**BRIGHTON (Hippodrome)**—Max & Yvonne, Eddie Gray, Benson Dulay & Co., Two Tones, Delirious, Harbin & Day, Anthony Graves, Cycling Kicks, Lynton Boys, Goldie The Wonder Horse, Brighton Belles & Beaux.

**GLASGOW (Empire)**—Andy Stewart, Ian Powrie Band, Dixie Ingram, Sally Logan, James Urquhart, Barry Siskers, Max Kay, Eric Burns, Arthur Blake, Silvers, Rosemary Manly, Leslie Robert's Silhouettes, Helen McLeod, White Heather Girls.

**LIVERPOOL (Empire)**—Michael Holli-day, Christine Campbell, Hal Monty, David Berglas, The Musical Campbells, Paula Watson, The Marauders, Aran Girl Pipers.

**LONDON (Palladium)**—Bruce Forsyth, Morecambe & Wise, Johnson & Carr, Eve Boswell, Angela & Fred Roby, Amin Brooks, Ugo Garrido, Jane Mahoney, Angela Bracewell, Johnny Shack, Jimmy Lee.

**MANCHESTER (Palace)**—Winifred Atwell, Dickie Valentine, Leslie Randall, The Hedley Ward Trio, The Allisons, The Miller Fox Showgirls, Cy Bevan Three.

**MORECAMBE (Winter Gardens)**—George Mitchell Minstrels, Stan Stennett, Pennv Nicholls, Peter Crawford Trio, Two Pirates, Al Redding, Jeff Hudson, Eric Whiteley & TV Dancers, Mitchell Maids.

**TORONTO (Palace)**—George Mitchell Minstrels, Tony Mercer, Dai Francis, John Boulter, Leslie Crowther, Margo Henderson, George Chisholm & Jazzers, Schaffer Bros. & TV Toppers, Jackpots, Mitchell Maids.

## Cabaret Bills

### NEW YORK CITY

**AFRICAN ROOM**—Kurli Bemto, McMurray & Jeff.

**BASIN ST. EAST**—Joe Williams, Lambert, Hendricks & Bavan, Art Blakey 3.

**BLUE ANGEL**—Phyllis Diller, Vaughn Meider, Folksters.

**BON SOIR**—Jack Douglas & Reiko.

**CHARDAS**—Sootha Renay, Lia Della, Elman Horvath Or.

**CHATEAU MADRID**—Marcelo, Rosemar, Sole Cortes, Soledad Caro, Pato Alonso, Edose, Manolo Leiva, Leo Eriera, Pupi Cambio Or., Carbis Or.

**COPACABANA**—Dimita Jo, Chase & Reed, Joseph Mele Or., Frank Marti Or.

**EMBERS**—Ahmad Jamal 3, Harry Shepard 3.

**HAWAIIAN ROOM**—Little Joe Jr., Wailani, Keola Beams, Kanar, Hula Belles, Ted Auletta Or., Sam Makia Islanders.

**HOTEL ASTOR**—Eddie Lane Or.

**HOTEL NEW YORKER**—Jean Evans, Milt Saunders Or.

**HOTEL PIERRE**—Phil Wayne Trio, Kathy Preston, Stanley Melba Or.

**HOTEL ST. REGIS**—Jean Barleaza Or., Chauncey Gray.

**HOTEL ROOSEVELT**—Gunnar Hansen Or.

**HOTEL SAVOY HILTON**—Louis Basso Trio, Ray Hartley.

**INTERNATIONAL**—Jean Martin, Betty Kean & Lew Parker, Mike Dorco Or.

**LATIN QUARTER**—Jimmy Joyce, L & P Sarter, Fredsons, Bob De Vova Dancers, Julie Gibson, Winged Victory Chorus, Wallenda Ballerina, Jeanine Pivoteau Tonelays, Jo Lombardi Or., Irving Fields Or.

**LIVING ROOM**—George Carlin, Allan Chase, Jackie Jackler, Bob Ferro Or.

**NO. 1 FIFTH AVENUE**—Hankinson & De Maio, Cedrene & Mitchell, Mary Ellen.

**SAHARA**—Four Avonians, Esther Tobbi, Leo Fuld, Badoc & Sharabi, Louis Bannett Or.

**SQUARE EAST**—"Second City," Alan Arkin, Alk, Andrew Duncan, Eugene Troobnick.

**TRUDE HELLER'S**—Ron Douglas Four, Candido, Boval, Danny Valentino.

**UPSTAIRS & DOWNSTAIRS**—Sudie Bond, Myra DeGrool, Cy Young, Hal Buckner, Arthur Siegel.

**VIENNESE LANTERN**—Alicia Gonzales, Lillian Mernik, Ernest Schoen Or.

**VILLAGE BARN**—Ralph Pope, Peri & Rav, Tex Fletcher, Becker Bros., Lou Harold Or., Joe Shay Or.

**VILLAGE GATE**—Thelonius Monk, Sci, Dolphy Trio, Imman & Ira.

**VILLAGE VANGUARD**—Miles Davis 5, Blossom Dearie 3.

**CHICAGO**

**BLUE ANGEL**—Christian Lamont Extravaganza, Vic Taos, Sally Knowles, Pepita Huerta, Calypsonians.

**CONRAD HILTON**—"Girls, Girls, Girls," Del Ray, Bobby Clark, Manuel Del Toro, Gabrielle Welders, Dennis & Darlene, Boulevard-Dears (6), Boulevard-Dears (6), Jimmy Palmer Or.

**DEL PRADO HOTEL**—"Hits of Broadway," Susan Cable, Helen Derringer, Robert Scherkenbach, Bobby Wolf, David Evans, Blanche Schultz, Judy Valind, Dale Van, Tilda D'Andrea.

**EDGEWATER BEACH**—Island Revue, Dusty & Sylvia, Clem Lowe & Tropicales, Augie Colon, Don Davis Or.

**GATE OF HORN**—Chad Mitchell Trio.

**LE BISTRO**—Duke Haezlet, Vic Cesare, Trio.

**LIVING ROOM**—Sally Williams Revue, Sam DeStefano Trio, Joe Parnello Trio.

**LONDON HOUSE**—George Shearing

Quintet, Larry Novak Trio, Jose Bethancourt Trio.

**MISTER KELLY'S**—Smother's Brothers, Lori Parker, John Frigo Trio, Marty Rubenstein Trio.

**PALMER HOUSE**—Shelley Berman, Dolores Gay, Ben Arden Or.

**PLAYBOY**—Jimmy Caesar, Joe Conti, Ron Carey, Glancy Hayes, Barbara Russell, Alain Denys, Gloria Smyth, Michael St. Clair, Tony Smith Four, Harold Harris Trio, Bob Davis Trio, Jim Atlas Trio, Joe Iaco Trio, Hots Michels.

**PEPE'S**—The Treniers.

**SECOND CITY**—The Friend Art Is Dead, Bill Alton, Dick Schaal, Avery Schreiber.

**SAHARA INN**—Frances Faye, Frank York Or., Lounge: Joy & The Boys, Ronnie Brown Trio, Frank Fiore Trio.

**SHERMAN HOUSE**—Ink Spots, Toni Lee Scott, David Romaine Or.

**SUTHERLAND LOUNGE**—Maynard Ferguson Band, Billy Wallace Trio.

**LOS ANGELES**

**CIRO'S**—Donn Arden Revue.

**CRESCENDO**—Dick Gregory, Joanie Sommers, Si Zentner.

**DINO'S**—Jessica James, Jack Elton, Steve LaFever.

**INTERLUDE**—Troy Walker & Hustlers.

**SLATE BROS.**—Milt Trenier, Dave Astor, Herb Dell Trio.

**STATLER HOTEL**—"Chip Off the Old Block" Revue, Skinny Ennis Or.

**THE LITTLE CLUB**—R. G. Brown, Marion Mercer, Joe Felix Group (4).

## LOS ANGELES

**CALIFORNIA CLUB**—Johnny Paul.

**DESERT INN**—Anna Maria Alberghetti, Prof. Backwards, Donn Arden Dancers, Carlton Hayes Rev., Lounge: Dave Apollon, Les Femmes, Michael Kent.

**DUNES**—Tony Bennett, Rowan & Martin, Bill Reddie Or., Lounge: "Vive Les Girls."

**EL CORTEZ**—Al Hibbler.

**FLAMINGO**—Bobby Darin, Allan Drake, Nat Brandwynne Or., Lounge: Lionel Hampton, Della Reese.

**FREMONT**—Newton Bros., Joe Pasko, Swingin' Lads, Ricky.

**GOLDEN NUGGET**—Judy Lynn, Diplomats, Tony Lovello, The Features.

**HACIENDA**—Four Tunes, Johnny Olenn, Keynotes, Cathy Ryan, Lynne Davis, Grove Shore Trio.

**MINT**—Pat Moreno's Artists & Models of '62," Bill Bird, Gil Lamb.

**NEVADA**—Jay Orlando, King Henry 4.

**NEW FRONTIER**—"Life Begins at Minsky's," Tommy Mo Raft, Carrie Finnell, Stunning Smith, Baby Bubbles, Maureen Diaz, Frank Sorrell, Murray Briscoe, Jack Mann, Dick Rice Or.

**LOUNGE**—Bob Crosby Ink Spots.

**RIVIERA**—"Bye Bye Birdie," Elaine Dunn, Pete Marshall, Kay Medford.

**LOUNGE**—Johnny Desmond, Fran Warren.

**SAHARA**—Eve Arden, Vic Dana, Lennie Weinrib, Louie Lomax, Rickles, Freddie Bell, Ruth Wallis, Chuy Reyes.

**SANDS**—Carol Burnett, Allen & Rossi, Garr Nelson, Copra Girls, Antonio Morell Or., Lounge: Dave Burton, Danny Costello, Morry King, Ernie Tewart.

**SHOWBOAT**—Skeets Minton, Mugsy Spanier, Ken Linley, Rusty Isabel.

**SILVER SLIPPER**—Hank Henry, Sparky Kaye, Bobby Clark, Cindy Emmer, Danny Jacobs, Red Marshall, Dolores Franzini, Harvey Silzard, Slipperettes, Geo. Redman Or., Lounge: Chas. Teagarden Or., Jack Prince, Johnny LaMont.

**STARDUST**—"Lido de Paris," Eddie O'Neal Or., Lounge: Kim Sisters, Tune-toppers, Bourbon St. Six, Nalani Kele, Apollo.

**THUNDERBIRD**—"Flower Drum Song," Jack Soo, Arlene Fontana, Garwood Van Or., Lounge: Sonny King, Vido Musso, Timi Yuro, Exciters, Igniters.

**TROPICANA**—"Folies Bergere of '62," Ray Sinatra Or., Lounge: Vagabonds, Royal Hawaiian Revue, Al De Paulis 4, Du Bonnet 3.

## LAS VEGAS

**CALIFORNIA CLUB**—Johnny Paul.

**DESERT INN**—Anna Maria Alberghetti, Prof. Backwards, Donn Arden Dancers, Carlton Hayes Rev., Lounge: Dave Apollon, Les Femmes, Michael Kent.

**DUNES**—Tony Bennett, Rowan & Martin, Bill Reddie Or., Lounge: "Vive Les Girls."

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**STARDUST**—"Lido de Paris," Eddie O'Neal Or., Lounge: Kim Sisters, Tune-toppers, Bourbon St. Six, Nalani Kele, Apollo.

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**TROPICANA**—"Folies Bergere of '62," Ray Sinatra Or., Lounge: Vagabonds, Royal Hawaiian Revue, Al De Paulis 4, Du Bonnet 3.

## RENO-TAHOE

**CAL-NEVA (Tahoe)**—Frank Sinatra, Mel Young, Cal-Nevettes, Matty Malneck Or., Lounge: Red Norvo and Mavis Rivers, Willie Restum, Linda Leigh and Lads, Frank Moore Four.

**CRYSTAL BAY (Tahoe)**—Vaughn Monroe, Novelites, King's IV.

**HAROLDS**—Rusty Draper, Andre Tahon Co., Johnny Mann Singers, Delta Queens, Don Conn Or.

**HARRAH'S (Reno)**—Kirby Stone Four, Lancers, Nick Lucas, Pep Tones, Time Timers, Plaidmen, Tony Lovello, Red Cots.

**HARRAH'S (Tahoe)**—Jimmy Durante, Helen Traubel, Dorben Singers & Dancers, Leighton Noble Or., Lounge: Louis Prima with Sam Buten & Witnesses, Tunemmen, Twin Tunes, Tunelimers, Joe King's Zanias, Sawyer Sisters, Lancers.

**HOLIDAY**—Royal Hawaiian Revue, Lloyd Lindroth Quartet, Mariachi Los Comperos, Dianne Lefti and Right Hand Men.

**MAPE'S**—Gaylords, King's IV, Nalani Kele Polynesian Revue, Joe Karnes.

**NEVADA LODGE (Tahoe)**—Esquires, Gwen Harmon and Players, Larry Riera and Royals, Modernisians.

**NEW CHINA CLUB (Tahoe)**—Foxy Fox Trio, Arnold, Bobby Page and Musical Pages, Gloria Tracy Quartet.

**RIVERSIDE**—Harry Ranch with Allison McKay, Frank Fanelli with Ree Brunell, Buddy LaFata with Joni Wilson.

**SPARKS NUGGET**—Billy Daniels, Paul Gilbert, Step Brothers, Little Bertha, Moro-Landis Singers and Dancers, Foster Edwards Or., Lounge: Billy Maxted, Maika Nua Revue, Richie Bros.

**WAGON WHEEL (Tahoe)**—Theatre Joe Characters, Pat Yankee, Ginn Greer and Gallions, Norman Brown Sextet, Marilyn Maye with Sammy Tucker Trio, Meri Ellen and Cohorts, Diane Lefti and Right Hand Men, Ron Rose, Pavilion: Juan Esquivel Or., Magic Violins of Mexico, Lloyd Lindroth Quartet.

## SAN FRANCISCO

**BLACK HAWK**—Cal Tjader Or.

**BLACK SHEEP**—Jens Jensen Or., Fred Washington.

**CONDOR**—Billy Dare Trio.

**EARTHQUAKE MOON**—Turk Murphy's Or., Mary Pearl.

**GAY '90s**—Sandra Dorzo, Bee, Ray & Ray K. Goman, Jerry Sharkey.

**FAIRMONT**—Sarah Vaughan, Ernie Heckscher Or.

**HUNGRY**—Limelitters, Staggs McManu.

**JAZZ WORKSHOP**—Shuley Scott Trio, Stanley Turrentine.

**NEW FACK'S**—Earl Grant.

**PURPLE ONION**—Adam Kestel, Sandy Sanders.

**SUGAR HILL**—Clara Ward, Gospel Singers.

**365 CLUB**—Neapolitan Six, Igor & Mimi, Sally Gray.

## Publishing Stocks

(As of Sept. 4, closing)

Allyn & Bacon (OC)	25 1/2	1 1/4
American Book (AS)	47 1/4	1 1/4
American Heritage (OC)	8 1/2	1/2
Book of Month (N.Y.)	23 1/2	1 1/2
Condé Nast (N.Y.)	8 1/2	1/2
Cowles Mag. (OC)	11 1/2	1/2
Crowell Collier (N.Y.)	24 1/2	1 1/2
Curtis Pub. (N.Y.)	8 1/2	1/2
Ginn & Co. (N.Y.)	24 1/2	1 1/2
Grolier (OC)	31 1/2	1/2
Grosset & Dunlap (OC)	12 1/2	1 1/2
Hayden Pub. (N.Y.)	26 1/2	1 1/2
Hayden Pub. (OC)	5 1/2	1/2
Hearst (OC)	25 1/2	1/2
Holt, R & W (N.Y.)	25	1 1/4
L.A. Times Mirror (OC)	33	1/2
Macfadden Bartell (AS)	1 1/2	1/2
McCall (N.Y.)	19 1/2	1 1/4
McGraw-Hill (N.Y.)	21	1 1/4
Meredith Pub. (OC)	22	1 1/4
Nat'l Per. Pub. (OC)	9 1/2	1
New Yorker (OC)	83	1
Pocket Books (OC)	7 1/2	1/2
Prentice Hall (AS)	31	1 1/4
Ran'm House (N.Y.)	12 1/2	1 1/4
Scott Foresman (OC)	18	1/2
H. W. Sams (OC)	30	1 1/2
Time Inc. (OC)	66	2
Western Pub. (OC)	27	1 1/2
World Pub.	104 1/2	

OC—Over the Counter.  
NY—N.Y. Stock Exchange.  
AS—American Stock Exchange.  
(Supplied by Bache & Co.)

## MIAMI-MIAMI BEACH

**AMERICAN**—Jack Youngs, George Arnold's "Artists and Models on Ice," Nicky Powers, Joan Daye, Phil Richards, Johnny Flanagan, Wilton Clary, Mal Makin Or., George Dewitt, Angelo.

**BALMORAL**—The Accents, The Voyagers.

**CARILLON**—Lou Walters "Scandale de Patee," Mel Torme, Harry Mimmo, Elissa Jayne, Ralph Young, George Doris, Roger Stefani Ballet, Jacques Donnet Or., Line (16).

**CASTAWAYS**—Preacher Rollo 5, Jerry Gerardi & Lesley, Ralph Font Or., Candi Cortez, Jimmy Roma, Bill Bernardi.

**DEAUVILLE**—Barry Ashton's "Vive Les Girls," Arnauts, Paris & Claire, Marsha King, Vespas Bros., Line, Les Rhode Or., Mel Greene.

**DIPLOMAT**—Gene McDaniel, Mandy Campo Or., Can Smith Or.

**EDEN ROC**—Devlin & Premiers, Luis Varona Or., Monroe Kasse Or., Art Freeman Or., Toni Steele Twisters.

**FONTAINEBLEAU**—Jack Young's International Follies, Marsh & Adams, The Riveras (Two), Napoleon Reed, Line (16), Len Dawson Or., Larry Boyd Trio, Chero's Del Prado Or., Frank Natale Trio, Ziggy Lane, Leonardo's Tropical Twisters, Buddy Boyer Trio.

**MURRAY FRANKLIN'S**—Gina Wilson, Johnny Bachemin & Co., Sue Lawton, Eddie Bernard, Dick Haviland.

**PLAYBOY**—Taylor & Mitchell, Doc Circe, Will Mercer, Jamie Lyn Trio, Peri Thornton, Jack Pyle, Julian Gould Trio, Barry Benton Trio, Norm Geller Trio, Marty Cortez.

**RONEY PLAZA**—Hi Lads.

**THUNDERBIRD**—Frankie Scott, Benj Vaughan Quartet, Sue Lawton.

## SAN JUAN

**CLUB CARIBE**—Jose Molina's Ballet, Raquel Bardsa, Isidro Camara, Miguelito Miranda Or., Pepito Arvelo Five.

**EL CONVENTO**—Pepe Lara Or., Rodrigo Olivo Five.

**EL SAN JUAN**—The Accents, Candy Raye, Gregg Jones, Ruth McFadden, Nelly Castell, Julio Gutierrez.

**LE CARROUSEL**—Beatrice Grandet, Ocho Puertas—Luis & Soledad, Joe Valiente, Jose Aponte.

**PATY DEL FAUNO**—Victor Santini, The Kimbrellys, Pepito Torres Or., Barletta-Quaralt Five.

**TROPICORO**—Sando Scott, Augie & Margo, Cesar Concepcion Or., Julio Gutierrez Five.

## 'Vice Ships'

Continued from page 2

Vorarlberg provincial government, are the features and that is all. Why the narrow-minded locals call these ships, operated by the Austrian state railways "vice"-ships, is a mystery.

The Vorarlberg provincial government has already protested through Gov. Ulrich Igl to the federal government. The state railways claim that the Vorarlberg censorship decisions are not valid beyond the waterfront of Lake Constance. This is somewhat similar to the tidelands oil issue in the U.S. The Austrian constitutional court will have to decide the question.

## Resorts' Summer Biz

Continued from page 1

tered a whammo \$175,000 to \$200,000 for the week.

The Catskill area, with the exception of the two major spots, The Grossinger, Ferndale, N.Y., and the Concord, Kiamasha Lake, N.Y., which had another prosperous year, were also down for the greater part. Talent buying, however, was ahead of last season in this area. However, whether act purchases will continue up next year in light of this season's business is problematical.

## Literati

### Eleanor Kask Retires

Eleanor Kask has decided to become Mrs. Donald Friede period. And, just like that, has exited from World after 10 years as pub-ad-promo director. Hubby Friede, senior editor at World under William H. Targ, thought this could be as good a time to put her to work domestically, especially now that their not-so-long-ago burned-out town house in Greenwich Village is almost rehabilitated.

This means complete facelift; taking books, paintings, disk collection etc. out of storage, following the fire.

Miss Kask has been grooming Jane Geisman (Mrs. Chevalier) as her successor so there is no lost motion at World.

Research To Nth Degree

Jessyca Russell Gaver, wife of UP drama editor Jack Gaver, besides editing and publishing the Writers Newsletter, does freelance writing. Among her assignments were two pieces on the new face-beautifying method called chemosurgery. In order to get first-hand opinion on the technique she personally underwent chemosurgery in Daytona Beach, Fla., and reports she "lost 10 years, not that I think I needed it—yet!"

Two poems in McCall's, a Saga piece on Ann Corio, same mag's Bo Belinsky, and a Reader's Digest buy of her article on "fear" comprise Mrs. Gaver's current crop of placements which she found when she returned from the Florida hideaway operation. She's also working on a book about wrestling with Antonino Rocco as the central figure.

### How To Sell Books

Ivan Obolensky is capitalizing on his forthcoming publication of Rudy Vallee's autobiog, "My Time Is Your Time" (in collaboration with Gil McKean), by offering house seats to the smash musical, "How To Succeed In Business Without Really Trying" (which co-stars Vallee) for the best displays. Department store and retail booksellers may compete. Obolensky also is teeing in another of his new books, "The 10th Fleet," by Ladislav Farago, in the competition.

### 12-Year Columnist's Book

Boy columnist Henry Makow, 12, whose advice to parents is syndicated in 35 newspapers in Canada and the U.S., has his first book on the way via Prentice-Hall. Scheduled for Sept. 28 release, the book, titled, "Ask Henry" (title of the column in Canada), deals with various problems in child-adult relations, with a good bit of it made up of letters and answers from his column.

### Trib's Book Dept. Addition

Richard Kluger, ex-N.Y. Post, Wall St. Journal and most recently an associate editor of Forbes, has joined the N.Y. Herald Tribune's book department under longtime editor Irita Van Doren. Mrs. Van Doren holds the overall title of literary editor; Belle Rosenbaum is associate ed.

Another recent edition is Ray Price who will edit the Forum section of the Sunday Trib, which is comparable to the Times' news-of-the-week dept.

### Gleason's Nitory Col.

Ralph Gleason who writes nationally on entertainment from his San Francisco homebase, has started an amusement column in the San Francisco Chronicle, which reviews cafe openings and covers events connected with live entertainment in the area.

There are no ad tie-ins in connection with this feature.

### Heller Joins Dell

Richard Heller, formerly with Sterling Publishing, is joining Dell as editor-in-chief of Modern Screen effective Sept. 10. He'll also be editorial director of the entire Dell screen magazine division.

Agnes Birnbaum, formerly associate director of the Dell screen division, has been named editor.

### Martin Flavin's Travel Book

Playwright-novelist Martin Flavin's newest book is titled "Red Poppies and White Marble" which Thos. Nelson & Sons is publishing.

It is a travel book about Turkey which he calls "a journey on the Riviera of Antiquity."

Flavin's "Journey in the Dark" was the 1944 Pulitzer Prizewinning novel and in 1929 he had the distinction of having three plays concurrent on Broadway—"Crossroads," "Criminal Code" and "Broken Dishes."

### Clay Felker's Project

Clay Felker has resigned as senior editor of Esquire to incept a European business newsletter. It will be published in New York with material from abroad serviced by European stringers.

McCall's Cousins: Kissin' Kin Norman Cousins has bought 300 more shares of McCall Corp. stock giving him 55,814 total. In December, 1961 McCall's outstanding shares were 1,145,476.

### CHAPTER

Hawthorn Books' prexy Ken Giniger "pouring" at Toots Shor's next week in honor of Ted Saucier's updated "Bottoms Up" book of liquid recipes (by a galaxy of "names" and "name" bonifaces) and bistros, a deluxe \$12.95 book primed for the Xmas gift trade. Knopf is publishing famed Ottawa portrait photographer Yousuf Karsh's memoir, "In Search of Greatness." Latter was married last week to Estrellita Maria Nachbar, longtime literary assistant to Mayo Clinic's Dr. Walter Alvarez.

Dale R. Wright, former editor of Jet and Ebony magazines and ex-reporter for the N.Y. World-Telegram & Sun, has been given a leave of absence from the State Commission on Human Rights to become assistant public relations director in Gov. Nelson A. Rockefeller's campaign for reelection. Wright is executive assistant to George H. Fowler, chairman of the State Human Rights Commission (long known as the State Commission Against Discrimination).

The Boston Sunday Advertiser goes roto on Oct. 7 for the first time with Pictorial Living, new roto magazine, printed by Standard Gravure Corp., Louisville, Ky. New magazine will be set up with logo similar to the two roto-gravure sections, Pictorial Living magazines in the San Francisco Examiner and the Los Angeles Herald Examiner.

Garnet W. Grossett, formerly of Grossett & Dunlap Pub. Co. died at his daughter's home in Sarasota at 79.

Michael Simon Bessie, president of Athenium, is vacationing on Nantucket. He's due back in two weeks.

The Albany Times-Union and the Albany Knickerbocker News (both Hearst-owned) have new production executives. Arthur F. Goetz, 53, formerly production coordinator of the Milwaukee Sentinel and composing room superintendent, is now production manager of the Albany morning and afternoon papers. Leibard O. Harrell, 43, pressroom foreman for the two dailies, has become assistant production manager in charge of night operations.

As reported by Securities and Exchange Commission in July 11-Aug. 10 listing of insider transactions, Cousins sold \$16,000 worth of 4 1/2 convertible subdebentures leaving him \$206,000 of subdebentures.

Boston Herald columnist George Frazier has a piece on the Jockey Club, the newest (and in his opinion the best) eatery in Washington, titled "Pewter and Posh" in the November Esquire. Incidentally, Gotham expatriate Frazier (onetime entertainment editor of Life) has syndication nibbles for his Hub daily pillar which dwells largely on show biz.

Newsman deaths of past week: Burnett Olcott McAnney, 70, v.p. N.Y. World-Telegram & Sun; William Thomson Lees, 72, m.e. Radio News mag and associate editor of McGraw-Hill's Industrial Management mag; Frank L. Taylor, 61, former publisher of the Milwaukee Sentinel and former v.p. N.Y. Herald Tribune.

Mrs. Patricia Newell Beresford succeeded Dan Green as p.r. at Bobbs-Merrill when latter shifted to ditto post at Simon & Schuster. Mrs. Beresford was with Rinehart and other trade book publishing houses in the past.



# Dawson City Fest Deficit \$832,500

Estimate Includes Cost of Restoring Theatre, Plus Payments to 'Foxy'

The Dawson City Gold Rush Festival ended a seven-week run Aug. 18, a week earlier than planned. The chief attraction was the Robert Whitehead and Stanley Gilkey production of the musical, "Foxy," starring Bert Lahr. The Festival drew 18,000 visitors to the 600-population hamlet. That was about double the tourist tally last year, so it's assumed that an attempt will be made to resume the Festival next summer.

However, the overall deficit on the project is estimated at \$832,500. The Canadian government spent around \$400,000 restoring Palace Grand Theatre and Keno showboat, which had a singer and a ragtime pianist, and added \$160,000 in grants—most of it to "Foxy," which also received \$212,500 in federally guaranteed loans from the Yukon Territorial Council and a final \$60,000 from the same source to wipe out the deficit and rescind an earlier closing notice.

A non-profit Festival foundation, headed by Tom Patterson, founder of the Stratford (Ont.) Shakespearean has a piece of future stage, film and TV rights of "Foxy." Meanwhile, Lahr is due to star on Broadway this fall in a straight play, "The Beauty Part" so "Foxy" may not be done in New York until the 1963-64 season.

## Seiden Claims \$42,000 Net Profit in Seattle On 'Pajama Tops' 180G B.O.

Stanley Seiden, coproducer with Zev Bufman of "Pajama Tops" the musical which ran for nine weeks in Seattle, is bragging that it's the only show to play that town that made any money. The opus played at the Moore Theatre, away from the Century 21 Expo grounds, and grossed \$180,000 during its run for a \$42,000 profit, he said.

Seiden stated that that this sum was made possible by rigorous exploitation. He said the theatre distributed 1,000,000 discount coupons, provided busses from points as far as 40 miles away, staged parades to ballyhoo the show, and as a result, he said, it was the only legit to play Seattle for more than a split week.

Seiden stated that most of the live shows on the fairgrounds were limping along, some making a small profit, he said, and others operating at a loss.

"Pajama Tops" which had a five-and-a-half-year run in Hollywood, had June Wilkinson and John Agar as leads during the Seattle engagement. It closed Saturday (1) and now goes on a road tour. First date after a short layoff will be at the Roosevelt Theatre, Miami Beach, Oct. 9, for which it is getting, Seiden says, a \$7,500 guarantee plus a percentage. It follows with the Shubert, Boston, Nov. 12 with other stands to be lined up.

Seiden also disclosed that the Northwest Releasing Corp. which had picked for "Tops" wouldn't give the producers a percentage. But it did rent him the Moore at \$1,500 weekly, a factor, Seiden felt, which aided in its profitable run.

## Michael Pollock to Do 'Widow' at City Center

Michael Pollock, producer-director of Casa Manana Musicals, Fort Worth, will return to the N. Y. City Center in the fall to direct a new production of Franz Lehár's operetta, "The Merry Widow." Before beginning his tenure with Casa Manana in 1958, he was artistic administrator for the center.

Meanwhile, at the Casa Manana a "twofer" ticket plan launched this summer for youths 21 and under has resulted in 3,342 sales for the first five productions. That represents a total patronage of 6,684 from the sale of two tickets for the price of one. The "twofer" project started slowly, with only 32 sales for the first week of the season's opener, "The Desert Song." It hit a high of 1,308, though, for the second week of "Peter Pan."

Casa Manana productions run a fortnight each.

## Playwright Group Yens Own Off-B'way Showcase

American Playwrights' Stage has been incorporated as a non-profit institution by 10 playwrights who intend producing seven new American scripts a season at an undesignated off-Broadway house for at least three seasons. The company hopes to operate its own theatre and the productions are to include scripts by the founding members and other playwrights. Financial assistance for the venture is being sought from individuals, corporations and philanthropic foundations.

The 10 founding playwrights are Lionel Abel, Eric Bentley, Albert Bermel, E. L. Doctorow, Leon Katz, Stanley Kaufmann, Gilbert Pearlman, Ettore Rella, Norman Rosten and Henry A. Zeiger.

## Split UPA Agency For Legit, Concert

The split of the United Performing Arts booking agency into two separate operations, one for legit and the other for concerts, has been accomplished with the establishment of National Performing Arts Inc. and United Audience Service. NPA, the new corporate title for UPA, is active in legit and UAS, the former concert arm of UPA, has been acquired by Harlowe F. Dean as a corporation under his presidency.

Dean was formerly president of UPA, which was founded in 1960 to provide an organized audience plan in the legit and concert fields. The operation, initially involved with concert activities, expanded into legit during the 1961-62 season with its takeover of the network of Broadway Theatre League subscription cities from Columbia Artists Management Inc. The BTL setup, comprised mostly of split-week bookings, constitutes a "secondary city" touring route as opposed to prime playing time in major cities.

NPA is operating under the presidency of Robert H. Montgomery, an attorney who's handled legal matters dealing with UPA for the firm's backer, Lambert & Co. Inc., Wall Street financiers. Julian Olney, who had been tour manager for the shows booked by UPA, is vice-president and manager of NPA, with which he's merged Dorian Attractions Inc., his own booking agency. T. J. Martinez is treasurer of NPA which, in addition to booking national tours, is also servicing BTL setups throughout the country.

The BTL phase of the operation is being coordinated by William White, with Marilyn Kleinberg as booking assistant. The NPA touring lineup for this season includes the "Mary Mary" bus-and-truck company starring Lee Bowman, and upcoming productions of "The Sound of Music," "Carnival" and "A Shot in the Dark." They're all second road companies, except for "Shot." NPA estimates the four productions will be presented in over 200 cities.

UAS, of which Robert H. Jean G. Campbell secretary, services concert associations throughout the country.

## Prez' Window Sale In D.C. Tops 30G 1st Day

The pre-Broadway engagement of "Mr. President" at the National Theatre here Sept. 25-Oct. 13 is expected to be sold out as of noon tomorrow (Wed.). Because of a limited supply of tickets for general sale, the theatre, in an unprecedented move, refused to accept mail orders. The boxoffice was opened to the public at noon yesterday (Mon.) and with two windows in operation the sale was over \$30,000.

A large portion of tickets for the local three-week stand of the musical, now in Boston, were taken in advance by Theatre Guild-American Theatre Society subscription sales and theatre parties.

## Renew Effort to Offer Free Philly Shakespeare

Philadelphia, Sept. 4. Marc Vinson and Clarke Dunham have renewed their campaign to carbon the N. Y. Shakespeare Festival by presenting a season of cuffo-admission Bard presentations in Fairmount Park here. A campaign has been launched locally to raise \$50,000 for the nonprofit enterprise, which Vinson and Dunham hope to initiate with a four-week season next August.

The New York festival, of which Joseph Papp is producer, presents free-admission performances of Shakespeare's plays in Central Park.

## 'Strings' Recoups; Heads for Monup On Picture Deal

"No Strings" completed recovery of its \$420,000 investment Aug. 25, after 23 1/2 weeks on Broadway. That's divulged by the management of the musical, produced by its author—composer-lyricist Richard Rodgers and scripter Samuel Taylor.

The move into the black means that "Strings" is in for a profit mopup on the basis of film income alone. The picture rights have been sold to Seven Arts Productions for an amount which Rodgers figures could exceed \$2,000,000, based on a share in the film's gross. Neither Rodgers nor Seven Arts have revealed the terms of the sale. The picture cannot be released prior to 1964.

However, figuring a \$2,000,000 payoff on the film deal, the production's 40% share (60% goes to the authors), less 10% commissions, would come to \$720,000. That, by itself, would account for a profit of nearly 175% on the legit investment, assuming the backers share in the subsidiary rights. Incidentally, they have thus far been repaid \$210,000 on their \$420,000 stake.

"Strings," which cost substantially less than its capitalization to open in New York, played to sell-out business for a number of weeks prior to a July slowdown in box-office revenue. Receipts rebounded in August, however. The musical, which moves Oct. 1 from its present berth at the 54th Street Theatre to the more centrally-located Broadhurst Theatre, cleared around \$17,000 weekly at capacity.

The recovery of the investment in the show was completed without benefit of any royalty cuts. But it's understood the production was given an extremely favorable rental deal on the 54th Street Theatre, a difficult house to book because of its sidestreet location outside of the main theatre district.

## PAUL SHYRE TO HEAD FRED MILLER, M'W'KEE

Milwaukee, Sept. 4. Paul Shyre, an off-Broadway author producer, actor, director will be the artistic director of the Fred Miller Theatre here this season. William Ball, of New York, had previously been announced for the assignment, but the deal fell through over the length of term of the contract.

Shyre has a three-year contract at a reported \$250 weekly, with annual options which may be executed by Drama Inc., the local group sponsoring the theatre. The new director says that changes in the list of previously announced shows for the 1962-63 season will be made. Eugene O'Neill's "Beyond the Horizon" is season opener Oct. 17.

Among the other plays Shyre says will be offered are a stage adaptation of John Dos Passos' "U.S.A.," which he co-authored with Dos Passos and directed previously off-Broadway, plus Shaw's "Major Barbara," Brecht's "The Good Soldier Schweik," "The Fantasticks," (previously announced), Sartre's "The Condemned of Altona," and Shakespeare's "Comedy of Errors."

Jack McQuiggan will continue as business manager. Shyre plans to engage guest directors for certain productions. They may include Ball, Lloyd Richards, Alan Schneider, Harold Pinter and Alan Fletcher.

# Fear Chi Symp Musician Strike As Union Negotiations Stalemate

## Hayes-Evans Will Tour Readings for 19 Weeks

Helen Hayes and Maurice Evans will leave Oct. 15 on a 19-week tour of 70 cities in a program of essentially the same material they are now using at the American Shakespeare Festival, Stratford, Conn., in "Shakespeare Revisited—A Program for Two Players." For the road hike, which will be under the production auspices of Martin Tahse, the title of the presentation will be limited to "A Program for Two Players."

The tour, to run through March 9, will cover colleges and universities as well as regular legit stands. Bookings will range from one-night in small spots to a full week in such cities as Chicago, Boston, Philadelphia, St. Louis and Detroit. There'll be a two-week end-of-December layoff.

The presentation, directed by Warren Enters, was conceived by Tahse and adapted by Jerome Alden.

## Take Her' Profit \$24,370 Thus Far

Although "Take Her, She's Mine" took a boxoffice beating during the July dog days on Broadway, its operating loss for the period was slight. The comedy, which normally breaks even at around \$25,500, dropped \$1,422 for the four weeks from July 2-28 on grosses ranging from \$16,255 to \$19,701.

The operating loss for the month was held down by the partial waiver of royalties by authors Phoebe and Henry Ephron and director George Abbott. The theatre rental was also reduced and the weekly office expense of \$300 was eliminated almost entirely for the four-week stretch.

On the basis of actual income, the production had a deficit of \$930 as of July 28. Income included revenue of \$61,111 received by the Harold Prince presentation as its share of partial coin from the sale of the film rights to 20th-Fox for \$150,000 down, plus an additional 10% of the gross on profitable weeks, up to a ceiling of \$350,000.

However, that deficit does not take into account additional estimated payments forthcoming to the production as of July 28 of \$16,300 from 20th and \$9,000 from the sale of the stock and amateur rights to Samuel French for \$25,000. Considering that revenue, the show's end-of-July financial status on paper reflects a profit of \$24,370 on its \$150,000 investment. The production, incidentally, gets a standard 40% cut of subsidiary income, less the usual 10% in commissions.

As of last July 28, the comedy had repaid \$112,500 of its investment. The vehicle, in which Art Carney is now the sole star following the recent withdrawal from the cast of Phyllis Thaxter, is currently in its 38th week at the Biltmore Theatre, N. Y.

## Line Up Productions For Season in Buenos Aires

Buenos Aires, Sept. 4. Plan already afoot for the Buenos Aires 1963 legit season include a Comedie Francaise booking for the Odeon Theatre early in the year. Maria Casares, who gave a few performances of "Cher Men-teur" in June at that theatre with Pierre Brasseur, has pledged a tour to play with Pedro Lopez Lagar in a Federico Garcia Lorca play, moving on to Paris together after playing here.

Julio Kaufmann's production of Paddy Chayevsky's "Gideon," directed by Lopez Lagar, had only a short 30-day run, probably because of unsuitable casting. For 1963, Kaufmann plans producing "Night of the Iguana" in translation, with Delia Garcés, Amelia Bence and Esteban Serrador. Kaufmann also has the rights to translation of "Once Upon a Mattress" and Frank Loesser's "Happiest Man in World."

Chicago, Sept. 4. The first musicians' strike in the 71-year history of the Chicago Symphony Orchestra became imminent last week as negotiations between Local 10, American Federation of Musicians, and the Orchestral Assn. broke down. The collapse of the talks could mean a postponement or cancellation of the 1962-63 season, scheduled to start Oct. 4.

Confabs between the Association and the musicians have been marked by bitterness since they were initiated in May of this year. "The players proposed much more than they expected," a musician said, "and management turned everything down. This pose is alright if you expect to compromise, but neither side has." The association made several counter-proposals just before the talks were severed last week, but none was accepted by the union.

Many Chicago concertgoers figure that the most serious aspect of a cancelled season would be a loss of first-rank musicians to other cities. The AFM has repeatedly asserted that Chicago is far behind other cities in pay and other contract benefits for its symphonic players. It's feared that the loss of a season's work and the greener pastures elsewhere might touch off an exodus.

Several observers believe that the lack of compromise between the sponsoring group and the musicians is as much emotional as it is financial. According to this theory, the players have yielded to the management's alleged iron-handed ways in previous seasons because of community pressure (Continued on page 59)

## Stock Sale to Bankroll Musical Theatre in L.A.; Plan 2,600-Seat Arena

Los Angeles, Sept. 4. Valley Music Theatre, slated for construction on Ventura Blvd., just off San Fernando Valley's Ventura Freeway, has obtained a permit to sell \$1,100,000 worth of public stock through its parent corporation, Music Theatre Inc. Nick Mayo, Randolph Hale and Cy Warner are partners in the project, which will involve the building of an air-conditioned 2,600-seat multi-purpose theatre-in-the-round at a cost of about \$700,000.

Under its permit, Music Theatre may sell up to 11,000 shares of stock at \$100 each to California residents. An annual 20-week season of 10 musical productions is scheduled for the theatre, with the initial semester slated to get underway next April. Besides the tuners, the spot is to operate on a year-around basis with ice shows, sporting events, circuses, industrial shows, conventions, etc.

All seats in the theatre will be removable to permit flexible use of the premises. Tickets for the tuners will be scaled to a top of \$4.50, at which the potential capacity gross will be around \$70,000 weekly. Ernest Saracino is expected to direct the first year's productions.

Mayo, a Broadway producer-director, is president of Music Theatre. Hale, operator of the Alcazar Theatre, San Francisco and producer of several legit touring presentations, is vice-president and treasurer. Warner, veepee and secretary of the corporation, is a partner in radio station WPD, Tampa, Fla.

## Mee Vice Wolsoncroft As Editor of Playbill

Charles L. Mee Jr. has succeeded Arthur Wolsoncroft as editor of Playbill, the official Broadway theatre program. Mee, a playwright and freelance writer, was formerly on the editorial staff of Horizon mag. A trilogy of his one-acters is scheduled for fall production by the Writers' Stage Co. at the Fourth Street Theatre, N. Y.

The format of the publication will remain unchanged, but the scope of its articles is to be broadened to include not only dissenting views on the theatre but pieces relating to other arts as they affect legit. Playbill, which recently expanded its operations to theatres in Los Angeles, contemplates further extension in 1963 to other major legit cities.

## Shows Abroad

## Gentlemen Prefer

## Blondes

London, Aug. 21.

Kenneth Wagg and Adey, Owen & Hollerith Ltd. presentation, by arrangement with Jack Hyllton, of a two act 11 scenes musical comedy, with book by Joseph Fields and Anita Loos, from her original novel, music by Jule Styne. Lyrics by Leo Robin. Staged by Henry Kaplan. Scenery, Hutchinson Scott; costumes, Hilary Virgo; Rosamery Ragoli; choreography, Ralph Beaumont; conductor and orchestrator, Alvin Ainsworth; lighting, William Bundy. Stars Dora Bryan, features Anne Hart, Donald Stewart, Guy Middleton, Totti Truman Taylor, Bessie Love, Robin Palmer, Michael Malnick, Valerie Walsh, John Hazzwood. Opened Aug. 20, '62, at the Princess Theatre, London: \$3.50 top.

Lyndel Lee ..... Anne Hart  
Doro Bryan ..... Donald Stewart  
Guy Esmond ..... Ronnie Tye  
Frank ..... Bob Cole  
George ..... Guy Middleton  
Sir Francis Beekman ..... Totti Truman Taylor  
Lady Beekman ..... Bessie Love  
Mrs. Elia Spofford ..... Robin Palmer  
Henry Spofford ..... Michael Malnick  
Josephus Gaze ..... John Griffin  
Olympic Man ..... Valerie Walsh  
Gloria Stark ..... Bob Cole  
Ritz Dorem ..... Vannie Terry  
Ritz Maid ..... John Hazzwood  
Robert Lemanteur ..... Michael Ashlin  
Louie Lemanteur ..... Stanley Fleet  
Maitre d'Hotel ..... Steve Trayner  
Baitender ..... Bernard Sharpe  
Water ..... Clotissa Newcombe  
Zizi ..... Irene Claire  
Fifi ..... Gerald Stern  
Tina ..... Ronald Stern  
"Mamie Is Mimi" Boys ..... Bob Cole  
"Mamie Is Mimi" Boys ..... Bob Cole  
Ship's Captain ..... Jack Anderson  
Others: Michael Ashlin, Deryk Brandon, Irene Claire, Bob Cole, Stanley Fleet, Franklin Fox, Carolyn Gray, John Griffin, David Hepburn, Elsie Hughes, Sandra Ingle, Clotissa Newcombe, Diana Noble, Bernard Sharpe, Anthea Slater, Sally Sotham, Gerald Stern, Vannie Terry, Steve Trayner, Brian Tucker, Ronnie Tye, Christine Yates.

Musical Numbers: "It's High Time," "Bye Bye Baby," "A Little Girl From Little Rock," "I Love What I'm Doing," "Schero," "Just A Kiss Apart," "It's Wistful Down in Chile," "Sunshine," "You Say You Care," "Finale," "Mamie Is Mimi," "You Kill Me," "Diamonds Are A Girl's Best Friend," "Homelick Blues," "Keeping Cool With Coolidge," "Button Up With Esmond," "Gentlemen Prefer Blondes."

It's taken nearly 13 years since Carol Channing rang the bell on Broadway in "Gentlemen Prefer Blondes" for the musical to come to the West End. An enthusiastic first-night audience gave the show a stunning welcome, but it will need all the loyalty of the many fans of the star, Dora Bryan, to fill the hefty Princess Theatre for very long.

This brash, often vulgar and visually ugly recreation of the flapper era has an outmoded air. It isn't the edge of sharp parody. It is simply an old-fashioned musical staged with little style or imagination.

"Gentlemen" is the latest example of the fact that American musicals need American performers. The strain of homegrown players trying to maintain Yank accents, particularly when singing, communicates over the footlights. The leading role of Lorelei Lee is energetically essayed by Miss Bryan and she scores a personal triumph of exuberance and yock-raising.

But the delightful and talented Lancashire-born star, who has a long record of success in revues, musical comedies and films does not capture the essence of the half-innocent, half-shrewd sex kitten who, with an eye to the main chance, trips lightly through the fantastic post-World War I realm of bumbling sugar daddies and goldiggers. So, with a mixture of accents, Miss Bryan gives a tough and broad interpretation and unabashedly gathers the laughs wherever and however she can.

It's a tribute to this pop performer that she collects a lot. But they are mainly farcical and panto laughs. Also, perhaps the image of Marilyn Monroe playing the role on the screen, is too uncomfortably recent.

So with the score. The best known number, "Diamonds Are A Girl's Best Friend," has been done to death over here by a variety of artists and its impact is gone. Still, Miss Bryan has a go at it, as she does with "Little Girl From Little Rock," "Little Rock still a town that can be comfortably linked with comedy," and in her duet with the dude English wolf, "It's Delightful Down in Chile."

But just as there are many sparse areas in the book, peppered only occasionally with memorable "dumb broad" Anita Loos, wisecracks, the songs don't stand up to overmuch examination. In 1949, Leo Robin's lyrics probably were able to bolster the disappointing book better than with the passing of years.

Jule Styne's music is cheerful and lifting, and is put over with good effect by a slick orchestra under the able direction of Alvin

Ainsworth. Henry Kaplan's fast, though slap-dash staging helps to take the mind off the naive plot, which is merely an excuse to launch Lorelei and her chum Dorothy and others on a trip through the musicomedie boulevards of Paree where the natives are all apparently great lovers or nincompoops.

Miss Hart, a tall handsome brunette with unflinching smile, is playing her first "book" show, after a long apprenticeship as stooge with Tommy Trinder and then the Crazy Gang. She finds the American accent a trial, but is an admirable foil for the star, and handles the ditties "I Love What I'm Doing" and (with Robin Palmer) "You Say You Care," with punch.

Palmer, as the juve lead, also tackles "Just A Kiss Apart" with as much style as this oldhat ballad permits. Donald Stewart has his moments as Esmond, the wealthy button king admirer of the expensive Miss Lee.

Veteran Bessie Love, Guy Middleton, Totti Truman Taylor, Michael Malnick, and Valerie Walsh (the latter playing the scatty ballerina) handle their respective chores soundly. Miss Walsh, indeed, scores sharply in the unoriginal but amusing parody of a tatty Parisian floorshow, in which everything goes slightly wrong. The chorus work is unflagging.

Hutchinson Scott's rather messy decor will not be remembered as his best effort and the costumes, though they presumably evoke the era of nearly 40 years ago, are ill blended in color and style. There may well be enough cash customers in London at any given time who require merely a boisterous nightout to give this show a box-office whirl. But the West End has seen too many memorable Broadway tuners since the war to accept this "oldie" without some misgiving. Rich.

## Purple Dust

London, Aug. 16.

Mermaid Theatre Trust presentation of a three act comedy by Sean O'Casey. Staged by Peter Duguid; decor, David Myerscough Jones; music and electronic sound, Daphne Oram; dances, Monroe James. Features: Ronald Fraser, Peter Bowles, Annette Crosbie, Harold Hutchinson, Ronald Hines, June Tobin. Opened Aug. 5, '62, at the Mermaid Theatre, London: \$2.45 top.

Workmen ..... James Grou, Robert Mooney, Russell Hunter  
Cyril Puges ..... Ronald Fraser  
Basil Sloke ..... Peter Bowles  
Souhaun ..... June Tobin  
Avril ..... Annette Crosbie  
Barney ..... Gordon Rollins  
O'Killigan ..... Ronald Hines  
Yellow-Bearded Man ..... Harry Hutchinson  
Rev. Cheshewell ..... Paul Farrell  
Postmaster ..... Harry Hutchinson  
Figure ..... Dermot Macdowell

To hold a "festival" in honor of Sean O'Casey, in the twilight of his career, is a pleasant idea of the Mermaid Theatre. But "Purple Dust" is hardly a strong opener. It is one of the Irish emigre's later works and has never played the West End, though it had a short abortive tour of the sticks a few years ago.

Peter Duguid, who is presenting the O'Casey tribute (which will also include "Red Roses For Me" and "The Plough And The Stars") justifies "Purple Dust" as an example of a late O'Casey comedy as distinct from "Roses" (a visionary drama) and "Plough" (an early anti-heroic piece).

"Purple Dust" concerns two rich, blimpish Englishmen, caricatures rather than characters, who with their Irish mistresses descend on a remote Irish country district and attempt to convert a shambling wreck of a country house into a British "stately home." They are bedevilled by local workmen, have a series of mishaps which are strictly vaude gags, talk high-faluting nonsense at great length and lose their fancy women to two of the locals.

A play like this needs an Irish cast and this is the glowing lack of the present production. O'Casey has always had an eloquent way with a phrase and some of the speeches in this comedy are a delight. But the cast gabbles at such a breakneck speed and with such a variety of hit and miss attempts at the Irish brogue and blarney that much of it is incomprehensible.

Duguid has given the show a slapdash pace and the comic incidents have little cohesion. Ronald Fraser and Peter Bowles are at sea as the preposterous Englishmen and, with Fraser's role being

so lengthy the balance of the play is thrown.

Ronald Hines and Robert Mooney as two Irish visionary workmen make not unsuccessful stabs at their roles and there is a pert, confident, attractive performance by Annette Crosbie as one of the opportunistic mistresses. Harry Hutchinson pops up with a couple of comedy cameos.

David Myerscough Jones' set is good in an effectively bleak and bizarre manner and the props and offstage sound effects are notable. Rich.

## Black Nativity

London, Aug. 15.

Michael Dorfman presentation, by arrangement with Bronson Albery, of Gospel Inc. Productions (Michael R. Santangelo & Barbara Greiner, producers) production of musical drama in two acts, by Langston Hughes. Staged by Vinnette Carroll; decor, Joe Eula; choreography, Cristyane Lawson and Ronald Frazier; costumes, Bill Hargate; lighting, Joe Davis. Stars: Marion Williams, Alex Bradford; features: The Stars of Faith, The Bradford Singers, Vinette Carroll, Ronald Frazier, Cristyane Lawson, Henrietta Waddy, Princess Stewart. Opened Aug. 14, '62, at the Criterion Theatre, London: \$3.50 top.

Narrator ..... Vinnette Carroll  
Joseph ..... Ronald Frazier  
Mary ..... Cristyane Lawson  
Archangel ..... Marion Williams  
Woman ..... Henrietta Waddy  
Angel ..... Princess Stewart  
Preacher ..... Alex Bradford

"Black Nativity" is an exhilarating, often moving, show, even though a commercial theatre may not be the ideal setting for this stimulating presentation of hot gospellery. In for a limited engagement of four weeks, "Black Nativity" will fill the tiny Criterion Theatre amply. The first night audience certainly unbent and fell for the vigor and novelty of the performance, and by curtain fall was joining in with the hand clapping in a way that showed its excitement and fascination at "having fun with religion."

The original off-Broadway cast and production bring superb sincerity and naive innocence to its task. Of the two halves, the first is artistically the better, though it is the second segment that most audiences will dig.

The opening half consists of the story told in song, dance and mime of the birth of The Child. Beautifully and not obtrusively narrated by Vinnette Carroll, who also staged this production, outstanding moments are Princess Stewart singing "Sweet Little Jesus Boy" and the rousing "rock 'n' roll" first act finale of "Oh Come All Ye Faithful."

The second segment is more of a hot gospel revivalist meeting and there are moments when it threatens to lapse into blackface minstrelsy. But Kitty Parham and the Stars of Faith set the audience alight with "We Shall Be Changed."

Marion Williams, a large, happy infectious sincere woman, scores throughout with her solos, as does Alex Bradford. The lyrics in the choral hymns are not always audible and there is some repetition in mood and rhythm, but always there is the supreme feeling of being lifted by something unusual. The decor and lighting are effectively austere. Rich.

## Say Nothing

London, Aug. 17.

Richard Rhys, by arrangement with Michael White, presentation of a drama in three acts (five scenes) by James Hanley. Staged by John Gibson; setting and lighting, Brian Curran. Opened Aug. 16, '62, at the Theatre Royal, Stratford, East London: \$1.75 top.

Joshua Baines ..... John Sharp  
Mrs. Baines ..... Margot Boyd  
Charlie Elston ..... Denis Graham  
Winifred ..... Joan Haythorne

Since the departure of director Joan Littlewood, the Theatre Royal, Stratford, East London, has housed a number of independent productions of dubious value. Lack of incisive policy has nibbled at its image as a center of proletarian drama, which also provided London's West End with transfers of the works of Brendan Behan, Sheilah Delaney, and "Fings Ain't," etc. It's been reduced to a tryout spot for modest management, and on this level, the latest entry is more intriguing than most.

James Hanley is a powerful novelist, with a strong critical following but little public fame. He has also contributed many sinewy dramas to BBC radio, and one of these he has now adapted for legit. In fact, "Say Nothing" more than deserves this airing, although its chances for a successful transfer seem dim.

The play is a cogent study of family hatred in a working-class

(Continued on page 60)

## Legit Bits

Martin Wolfson has succeeded Jack Krushen in "I Can Get It for You Wholesale."

John O'Shaughnessy, who switched from acting to directing 15 years ago, has resumed his former career, having taken over for Harry Geldard in the off-Broadway production of "The Hostage." Geldard left the production to direct five plays and a musical at the Bonfils Theatre, Denver.

Betty Blake and Joan Marlowe, copublishers of Theatre Information Bulletin, are back at work after summer vacations.

Joleen Fodor, who played the title role in the off-Broadway production of "Little Mary Sunshine," has been set for the ingenue part in the production of "The Matchmaker," which the Phoenix Theatre, N.Y., will cosponsor with the N.Y. State Council on the Arts for a five-week tour of the state. Sylvia Sidney will headline in the role played on Broadway by Ruth Gordon.

Michael Shurtleff, casting director for David Merrick, has formed an independent company, Casting Consultants, to provide such service for Broadway plays, films and television shows. Alan Shayne is associated in the venture which has as its initial assignment the casting of the Talent Associates-Paramount film, "All the Way Home."

Josh Millstein, 12-year-old son of N.Y. Times staffer Gilbert Millstein, made his legit debut recently as the Lord High Executioner in "The Mikado" at the Empire State Music Camp, Hurleyville, N.Y.

"Sweet Miami," a new musical with book by Stuart Bishop and music and lyrics by Ed Tyler, is scheduled for a Sept. 25 opening at the Players Theatre, N.Y., by Edmund Brophy, who's producing the tuner in association with Donald Currie. Lewis MacMillan will stage the presentation and Robert Lenn will handle the musical direction.

Nancy Wickwire will have the lead femme assignment in "Seidman and Son."

Oliver Smith will design the scenery for the upcoming Richard Rodgers-Alan Jay Lerner musical, as yet untitled.

Dino Yannopoulos is the new artistic director of the Vancouver International Festival.

Albert Dekker will direct the Duke Marks-Herman Goldberg play, "Angels of Anadarko," which Lawrence Weber and Jay Chase are producing for an Oct. 10 opening at the York Playhouse, N.Y.

Mort Marshall and Nancy Cushman have been set for featured roles in "Little Me."

Ralph Alswang will design the sets for "The Advocate," which William Hammerstein and Michael Ellis intend producing on Broadway next December.

Robin Raymond and John McMartin will appear in "A Matter of Position," for which David Hays is designing the scenery and lighting.

The staff for the upcoming Broadway production of "The Affair" includes Morton Gottlieb, general manager; Dick Seader, company manager; Martin Fried, production stage manager; Warren Crane, assistant stage manager; Fred Herbert, technical stage manager, and Dorothy Ross, press agent.

Eileen Brennan, who originated the title role in the off-Broadway production of Rick Besoyan's "Little Mary Sunshine," will play the lead role in the author-composer's "The Student Gypsy, or the Prince of Liederkrantz," which Edward Padula plans producing for a Broadway opening next year, to be preceded by an out-of-town tryout beginning Dec. 25 at the Shubert Theatre, Boston.

Ellen Madison is to appear in the planned Broadway production of "The Moon Besieged."

Janet Swanson has joined the cast of "Take Her, She's Mine," succeeding Louise Sorel, who's been signed for a role in "Lorenzo."

Howard Da Silva will direct "Gundrun Powers" "Thistle In My Bed," which the producing firm of John T. Weems, Robert Buccolo and Robert Mathews intend producing off-Broadway next January.

A package combination of an orchestra seat and dinner for

under \$10 per person will be tested by Alexander H. Cohen with a 6 p.m. twilight performance Nov. 5 of his production of "Beyond the Fringe," which opens Oct. 27 at the Golden Theatre, N.Y.

## Stock Review

## Go Hang the Moon

Fishkill, N.Y., Aug. 28.

Dutchess Players presentation of a three-act comedy by Lonny Chapman. Staged by the author; setting, Vio Paganizzi; lighting, Robert Condell. Opened Aug. 28, '62, at the Cecilwood Theatre, Fishkill, N.Y.: \$3.10 top Fridays, Saturdays, \$2.90 weekdays.

Stage Manager ..... John Benson  
Phil Action ..... Richard Hamilton  
Albert Dash ..... James Antonio  
Clementine Caldwell ..... Hilda Brawner  
Roberta Light ..... Julie Reilly  
Alva Arson ..... Alice Merton Benson  
Brewster Hobby ..... Charles Kaktsakis

Good actors have been given funny lines by author Lonny Chapman in his newest play, "Go Hang the Moon," tried out at Fishkill, N.Y. The comedy is a bit special, since it requires knowledge of the theatre for full appreciation of the humor.

John Benson gives an infectious performance as the stage manager who represents the traditional theatre, with hilarious comments about "modern theatre." (In a sense author Chapman is laughing at himself.) The actor proves a master of pantomime and low-key humor. All he has to do is face front and give the audience an odd smile to convey a combination of resignation, disgust and wonderment.

Richard Hamilton is a properly frantic director and Hilda Brawner is a lithe Hollywood star. Julie Reilly has good moments, but doesn't sustain her performance throughout the play. The rest of the cast keeps pace. The staging by the author is imaginative.

The plot is unbelievable, however. It is difficult to understand why the three women on stage are so strongly attracted to the petulant, egocentric and disagreeable leading man as played by James Antonio.

Despite reservations, the show is fun, and should be a good bet for off-Broadway. Jots.

## Opera Review

## Constantine Paleologos (ATTICUS THEATRE, ATHENS)

Athens, Aug. 13.

The new all Greek opera, "Constantine Paleologos," by Nikos Kazantzakis and Manolis Kalomiris, was premiered Aug. 12 at the 1,500-year-old Herod Atticus theatre before a capacity audience of 4,000. It had few bright spots.

American baritone John Modenos was effective as a privateer who arrives in Constantinople to try to save the city from the Turks. Conductor Andreas Parris brilliantly controlled the 90-odd musicians and never had the orchestra competing with the singers on stage so everything was heard, though perhaps that was less than an advantage.

The costumes were ample, and the lighting was adequate, except for a missed cue at the end when the Turks rush into the church to butcher everyone, with the specified blackout being something like much too late.

This fifth and last opera by the late composer Kalomiris commemorates the fall of the Byzantine empire and the death of King Constantine Paleologos in 1453. The work is unlikely to be produced again.

The music is bright and lively at the start, but becomes repetitious through to the end, and what sounds like a theme never gets anywhere. It could be termed a "modern" opera in the sense that there are a few chords of which Stan Kenton could be proud.

Too often the music and libretto have little in common. Apparently Kalomiris lacked the knowledge and ability to make proper use of the human voice, for there is not one good singing role. Modenos stuck out, and his was the only bright singing and the only change of pace in the music.

The chorus, numbering 100, seemed concerned primarily in rushing on stage and getting off quickly. The offstage singing was also a small plus.

As to plot, the late Nikos Kazantzakis missed. There is no action to speak of in a story that could be loaded with incident. As it is, the libretto lacks interest.

Solo.



# Road: 'President' SRO \$65,440, Bost.; 'Kismet' \$64,221, D'Oyly \$45,400, S.F. Three Tryouts Bowing This Week

The road was generally lively last week. The Broadway-bound "Mr. President" was a sellout in the first week of its Boston engagement, although musical's gross was pared by press tickets and house seats used by production personnel. The only other pre-Broadway tryout on tap last week was "Oliver," which continued strong in its fourth week in Los Angeles.

The tryout list expands this week with the addition of "The Affair" and "Beyond the Fringe," opening tomorrow night (Thurs.) in Boston and Washington, respectively and "Step in a Crack," which debuts Saturday night (8) in Toronto. "Irma, La Douce" closed last Saturday (1) in Denver.

## Estimates for Last Week

Parenthetical designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout and RS indicates road show. Also, prices on touring shows include 10% Federal tax and local tax, if any, but as on Broadway grosses are net, i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

Where subscription is mentioned, the gross is the net after the deduction of commissions. Grosses for split weeks are projected when shows play guaranteed dates.

## BOSTON

**Mr. President, Colonial (MC-T)** (1st wk) (\$6.50-\$7.50; 1,685; \$66,101) (Robert Ryan, Nanette Fabray).

Opened here Aug. 27 to one endorsement (Maloney, Traveler), two yes-no (Durgin, Globe; Hughes, Herald), one pan (Norton, Record American) and one no opinion (Guidry, Monitor) after giving three preview performances the previous week on which the take was \$26,456.

Last week, \$65,440.

**Unsinkable Molly Brown, Shubert (MC-RS)** (4th wk) (\$6.25-\$6.75; 1,717; \$59,000) (Tammy Grimes). Previous week, \$32,547.

Last week, \$25,212.

## CENTRAL CITY, COLO.

**Mary, Mary (bus-and-truck), Opera House (C-RS)** (4th wk) (Lee Bowman). Previous week, \$33,703.

Last week, \$30,596.

## CHICAGO

**Purlie Victorious, Civic (C-RS)** (4th wk) (\$4.40-\$4.95; 900; \$28,200) (Ruby Dee, Ossie Davis). Previous week, about \$14,500.

Last week, about \$20,800.

**Sound of Music, Shubert (MD-RS)** (42d wk) (\$5.95-\$6.50; 2,100; \$72,000) (Barbara Meister, John Myers). Previous week, \$54,353.

Last week, \$48,040.

## DENVER

**Irma, La Douce, Auditorium (MC-RS)** (Taina Elg, Denis Quilley). Previous week, \$24,329, Biltmore, Los Angeles.

Last week, \$21,185 for seven performances. Ended tour here last Saturday (1).

## LOS ANGELES

**Oliver, Philharmonic (MD-T)** (4th wk) (\$5.90-\$6.75; 2,670; \$83,400) (Clive Revill, Georgia Brown). Previous week, \$77,745 with Civic Light Opera subscription.

Last week, \$77,099 with CLO subscription.

## OMAHA

**Mary, Mary, Music Hall (C-RS)** (Julia Meade, Scott McKay, Tom Helmore). Previous week, \$65,594, Opera House, Seattle.

Last week, \$12,604 for four performances Thursday-Saturday (30-1).

## PHILADELPHIA

**Come Blow Your Horn, Forrest (C-RS)** (3d wk) (\$4.80-\$5.40; 1,760; \$45,000) (Gene Rayburn, Fred Clark). Previous week, \$22,801 with twofers.

Last week, \$25,933 with twofers.

## SAN FRANCISCO

**D'Oyly Carte Opera Co., Geary (OP-RS)** (1st wk) (\$6-\$6.75; 1,483; \$54,000). Previous week, about \$51,400, Civic, Pasadena.

Last week, about \$45,400.

**Kismet, Curran (MD-RS)** (3d wk) (\$6.25-\$6.90; 1,758; \$65,000) (Alfred

Drake). Previous week, \$63,911 with CLO subscription.

Last week, \$64,221 with CLO subscription.

## SEATTLE

**My Fair Lady, Orpheum (MC-RS)** (3d wk) (Ronald Drake, Caroline Dixon). Previous week, \$56,112.

Last week, \$52,059.

## WASHINGTON

**Carnival, National (MC-RS)** (3d wk) (\$5.95-\$6.95; 1,673; \$54,133) (Carla Alberghetti, Ed Ames). Previous week, \$37,664.

Last week, \$39,951.

## Chi Symph-Union

Continued from page 57

against disrupting the season. The musicians feel that they have been told to take it or else once too often.

The Orchestral Assn. is thought to be fearful of the union demands because of difficulties in raising funds to meet the differences between ticket sales and operating funds to date. Critics of the group say that it is exclusive and snobbish, and that this has worked against it having a broad financial base.

A young volunteer worker for the Association asserts, however, "Anybody can join in who wants to give or raise money or work. If the Association is autocratic, it's entitled to be. It has kept the orchestra afloat, and should be able to run it. It's not as if the organization were trying to make a profit."

There has been no talk of bringing in outside mediation or arbitration in order to break the deadlock. However, it's felt that if the standoff continues civic leaders will ask the mayor or the Labor Dept. to step in.

Key demands by the union include a one-year contract guaranteeing 44 weeks of work at a minimum of \$230 per week, plus revised grievance and dismissal procedure and a maximum pension of \$2,500. Management has offered a \$200-a-week minimum, with 31 weeks guaranteed for two years and 32 for the last year of a three-year contract.

## Australian Shows

(Week Ended Sept. 1)

(Figures denote opening dates)

**MELBOURNE**  
Ballad Angel's Alley, Russell (7-9-62).  
Barry Humphries, Melba (9-1-62).  
Luther, Emerald Hill (7-27-62).  
Masks & Faces, Assembly (8-30-62).  
Mikado, Her Majesty's (8-30-62).  
Sound of Music, Princess (10-20-61).  
Tenth Man, St. Martins (8-30-62).  
Under Yum Tree, Comedy (8-8-62).  
**SYDNEY**  
Billy Liar, Ensemble (7-10-62).  
Lustre Danza, Majestic (8-27-62).  
Once Upon a Mattress, Palace (8-3-62).  
Orpheus Underworld, Tivoli (8-17-62).  
Sentimental Bloke, Royal (8-20-62).  
Tempest, Independent (8-30-62).  
What's New, Phillip (7-8-62).

## LONDON SHOWS

(Figures denote opening dates)

Beyond Fringe, Fortune (5-10-62).  
Black Nativity, Criterion (8-14-62).  
Blitz, Adelphi (5-8-62).  
Blow Horn, Prince Wales (2-27-62).  
Boeing-Boeing, Apollo (2-20-62).  
Breaking Point, Lyric (9-5-62).  
Chips With, Vaudeville (4-27-62).  
Every Night, Palladium (6-1-62).  
Fit to Print, Duke of York's (2-25-62).  
Gentlemen Prefer, Prince (2-20-62).  
Infanticide, Gaiety (8-29-62).  
Lock Daughters, Her Majesty's (5-17-62).  
Marcel Marceau, Piccadilly (8-13-62).  
Minstrels, Vic. Palace (5-25-62).  
Mousetrap, Ambassador (11-25-52).  
Mrs. Puffin, Duchess (7-18-61).  
Music Midnight, Westminster (4-30-62).  
My Fair Lady, Drury Lane (4-30-58).  
Oliver, New (6-30-60).  
One For the Pot, Whitehall (8-2-61).  
Period Adjustment, Wynd. (6-13-62).  
Photo Finish, Saville (4-25-62).  
Plays for England, Royal Ct. (7-19-62).  
Premise, Comedy (7-26-62).  
Private, Public, Globe (5-10-62).  
Red Roses for Me, Mermaid (4-8-62).  
Repertory, Aldwych (12-15-60).  
Self Away, Savoy (8-21-62).  
Say Nothing, Royal E. (8-14-62).  
Signpost, Cambridge (2-9-62).  
School for Scandal, Haymarket (4-5-62).  
Sound of Music, Palace (3-18-61).  
Stop the World, Queens (7-20-61).  
Two Stars, Garrick (4-4-62).  
**CLOSED**  
Purple Dust, Mermaid (8-15-62): ended limited engagement of 31 performances last Saturday (1).  
Write Me a Murder, Lyric (3-28-62): closed last Saturday (1) after 179 performances.

## SCHEDULED OPENINGS

New Men, Strand (9-4-62).  
10 Little Niggers, St. Mart. (9-10-62).  
Brecht on Brecht, Royal Ct. (9-11-62).  
Miss Foll, Criterion (9-12-62).  
Do Something, Royal E. (9-12-62).  
Big Fish, Duke of Yorks (9-18-62).  
Rattle of Man, Garrick (9-19-62).  
Plough & Stars, Mermaid (9-25-62).

## Emmett Rogers Is After Dotty Stickney for 'Riot'

"Riot Act," a comedy-drama by Will Green, is planned for Broadway production this season by Emmett Rogers. Dorothy Stickney is being sought for the leading role of an Irish-American matriarch whose late husband had been a police lieutenant and whose three sons are also policemen. The project is budgeted at \$125,000.

## 'Threepenny' in Hub

Boston, Sept. 4.

The Charles Playhouse here begins its sixth season next Tuesday (11) with the National Productions Inc. presentation of "The Threepenny Opera." The musical will be the first of five shows to be presented at the Playhouse during the 1962-63 semester.

Also scheduled are "Hedda Gabler," "Oh Dad, Poor Dad, Mamma's Hung You in the Closet and I'm Feeling So Sad," "Othello" and "Candida."

## OFF-BROADWAY SHOWS

(Figures denote opening dates)

Albee plays, Cherry Lane (9-4-62).  
Anything Goes, Orpheum (5-15-62).  
Blacks, St. Marks (5-4-61).  
Brecht on Brecht, de Lys (1-3-62).  
Fantasticks, Sullivan St. (5-3-62).  
Gilbert & Sullivan Actors (8-7-62).  
Hostage, One Sheridan Sq. (12-12-61).  
Little Mary, Players (11-18-59).  
Oh Dad, Poor Dad, Phoenix (2-26-62).  
Portrait-Monks, Martinique (5-28-62).  
Premise, Premise (11-22-60).  
Wildcat, Circle in Sq. (11-11-62).  
**CLOSED**  
Gilbert & Sullivan, Actors (8-7-62): closed last Sunday (2).  
Little Mary, Players (11-18-59): closed last Sunday (2) after 1,143 performances.

## SCHEDULED OPENINGS

Man's a Man, Masque (9-10-62).  
Fist plays, East End (9-12-62).  
Man is Man, Living Theatre (9-13-62).  
S. Fenstermaker, Sher. Sq. (9-17-62).  
Sweet Miami, Players (9-25-62).  
Harlow's House, 41st St. (wk. 8-30-62).  
Hanley plays, Cherry Lane (10-1-62).  
Ten Nights in Barroom, Mews (10-1-62).  
O Say, Provincetown (10-2-62).  
Angels of Anandarko, York (10-10-62).  
Whisper God's Ear, Cricket (10-11-62).  
P.S. 173, Fourth Street (10-16-62).  
Cherry Orchard, Theatre 4 (11-6-62).  
We're Civilized, Jan Hus (11-8-62).

## Stock: Belafonte \$131,950 (7), Pitt.; Cole-'Sights' 50G, Wallingford, Conn.

Business at the stock operations covered below was highlighted last week by the tremendous take registered by Harry Belafonte as the final entry in the Civic Light Opera Assn. season at the Auditorium, Pittsburgh.

The Labor Day weekend marked the end of the semester for most summer spots.

## Estimates for Last Week

Parenthetical designations for stock refer, respectively to top prices where two prices are given the higher is for weekend evening performances and the lower for weeknights), number of seats, capacity gross and stars. Prices include 10% Federal tax and local tax, if any, but as on Broadway and the road, grosses are net, i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

## DALLAS

**State Fair Music Hall (\$4-\$5; 4,120; \$84,000).** South Pacific (MD) (1st wk) (Dorothy Collins), \$51,334 for seven performances.

Previous week, The Merry Widow (OP) (2d wk) (Patrice Munsel), \$49,918 for seven performances.

Current, South Pacific (2d wk) as final entry of season.

## PHILADELPHIA

**Playhouse in the Park (\$3-\$3.50; 1,437; \$27,044).** Best Man (D) (Mark Richman, Philip Bourneuf), \$19,327 as final entry of season.

Previous week, Miracle Worker (D) (Rita Moreno), \$16,420.

## PITTSBURGH

**Auditorium (\$4.95; 6,629; \$135,000).** Harry Belafonte (R), \$131,950 for seven performances as the final entry of the season. Gross, which represents a 17-year high for the Civic Light Opera Assn. which presented the summer program at the Auditorium, is also a record take for a presentation in Pittsburgh.

Previous week, Song of Norway (OP) (Blanche Thebom, Robert Rounseville), about \$63,000 for seven performances.

## STRATFORD, CONN.

American Shakespeare Festival

## Pre-Labor Day Spotty on B'way; 'Honey' \$52,163, 'Fair Lady' \$46,270, 'Carnival' \$42,956, Carney \$26,638

Business dropped for most Broadway shows last week. Notable among the exceptions was "My Fair Lady" with an increase of nearly \$4,000 over its take the previous stanza. The only sellouts again last week were "A Funny Thing Happened on the Way to the Forum" and "How to Succeed in Business Without Really Trying."

"Come Blow Your Horn," which was scheduled to exit Sept. 22 for the road, has extended its New York stand to Oct. 4.

## Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep. (Repertory), DR (Dramatic Reading).

Other parenthetical designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% repealed City tax (diverted to an industry-wide pension and welfare fund), but grosses are net, i.e., exclusive of taxes.

Grosses have been reduced by commissions where theatre parties are mentioned.

Asterisk denotes show had cut-rate tickets in circulation.

**Camelot, Majestic (MC)** (91st wk; 729 p) (\$9.40; 1,626; \$84,000) (William Squire, Janet Pavek, Robert Goulet). Previous week, \$57,951.

Last week, \$57,400.

\***Carnival, Imperial (MC)** (73d

wk; 580 p) (\$8.60; 1,428; \$68,299). Previous week, \$42,132.

Last week, \$42,956.

\***Come Blow Your Horn, Atkinson (C)** (80th wk; 637 p) \$6.90-\$7.50; 1,090; \$42,522. Previous week, \$22,548. Exits Oct. 6 to tour.

Last week, \$19,993.

**Funny Thing Happened on the Way to the Forum, Alvin (MC)** (17th wk; 135 p) (\$8.60-\$9.40; 1,334; \$65,096) (Zero Mostel). Previous week, \$65,784.

Last week, \$65,779.

**How to Succeed in Business Without Really Trying, 46th St. (MC)** (47th wk; 369 p) \$6.90; 1,342; \$66,615. Previous week, \$67,497.

Last week, \$67,514.

\***I Can Get It For You Wholesale, Shubert (MC)** (24th wk; 188 p) (\$8.60; 1,461; \$60,000) (Lillian Roth). Previous week, \$40,936. Moves Oct. 1 to the Broadway Theatre.

Last week, \$39,185.

**Man For All Seasons, ANTA (D)** (41st wk; 325 p) \$6.90-\$7.50; 1,214; \$49,600) (Emlyn Williams, Thomas Gomez, George Rose). Previous week, \$36,337.

Last week, \$34,435.

**Mary, Mary, Hayes (C)** (78th wk; 820 p) \$6.90-\$7.50; 1,139; \$43,380) (Barbara Bel Geddes, Barry Nelson, Edward Mulhare). Previous week, \$36,677.

Last week, \$33,271.

**Milk and Honey, Beck (MC)** (47th wk; 375 p) (\$8.60-\$9.60; 1,280; \$62,805) (Robert Weede, Mimi Benzell, Molly Picon). Hermione Gingold succeeded Miss Picon last night (Tues.). Previous week, \$50,700.

Last week, \$52,163.

\***My Fair Lady, Broadway (MC)** (337th wk; 2,681 p) \$8.05; 1,900; \$72,311) (Michael Allinson, Margot Moser). Previous week, \$42,459. Scheduled to close Sept. 29.

Last week, \$46,270.

\***Night of the Iguana, Royale (D)** (36th wk; 284 p) \$6.90-\$7.50; 999; \$42,000) (Shelley Winters, Patrick O'Neal). Previous week, \$21,428. Standby Priscilla Morrill has taken over for Miss Winters, who withdrew from the cast last Saturday (1) and Patricia Roe, who succeeded Margaret Leighton, is now costarred with O'Neal.

Last week, \$20,587.

**No Strings, 54th St. (MC)** (25th wk; 196 p) \$9.20; 1,434; \$66,700). Previous week, \$63,292. Moves Oct. 1 to the Broadhurst Theatre.

Last week, \$59,233.

**Shot in the Dark, Booth (C)** (46th wk; 365 p) \$6.90-\$7.50; 807; \$32,400) (Julie Harris). Previous week, \$19,551. Closes Sept. 22.

Last week, \$18,675.

\***Sound of Music, Lunt-Fontanne (MD)** (140th wk; 1,116 p) \$9.60; 1,407; \$75,000) (Jeannie Carson). Nancy Dussault succeeds Miss Carson tonight (Wed.). Previous week, \$58,881.

Last week, \$56,516.

**Take Her, She's Mine, Biltmore (C)** (37th wk; 292 p) \$6.90-\$7.50; 936; \$40,180) (Art Carney). Previous week, \$26,509.

Last week, \$26,638.

**Thousand Clowns, O'Neill (C)** (22d wk; 172 p) \$6.90-\$7.50; 1,076; \$44,730) (Jason Robards, Jr.). Previous week, \$27,957.

Last week, \$27,595.

## Resuming This Week

**Bravo Giovanni, Broadhurst (MC)** (\$9.40; 1,214; \$66,000) (Cesare Siepi).

Resumes next Friday (7). The musical, which had registered a 65-performance stand in nine weeks at the Broadhurst when it began a summer layoff last July 14, has an interim booking at the theatre through Sept. 29 when it's slated to move to the 54th St. Theatre.

## Other Theatres

Ambassador, Barrymore, Belasco, Cort, Golden, Hollinger, Longacre, Lyceum, Miller, Morosco, Music Box, Playhouse, Plymouth, Rose, St. James, Winter Garden.

## Touring Shows

(Figures cover Sept. 2-16)

Affair (tryout)—Wilbur, Boston (6-15).  
Banderol (tryout)—Playhouse, Wilmington (13-15).  
Beyond the Fringe (tryout)—National, Wash. (6-15).  
Carnival (2d Co.)—Fisher, Det. (3-15).  
Come Blow Your Horn (2d Co.)—Forest, Philly (3-8, closes).  
Come On Strong (tryout)—Shubert, New Haven (10-15).  
D'Oyly Carte Opera Co.—Geary, S.F. (3-8); Public, Portland, Ore. (10-11); Queen Elizabeth, Vancouver (13-15).  
Get On Board—The Jazz Train (tryout)—Her Majesty's, Montreal (10-15).  
Kismet—Curran, S.F. (3-15).  
Mary, Mary (2d Co.)—Blackstone, Chi. (5-15).  
Mary, Mary (bus-and-truck)—Mostly one-nighters (3-15).  
Mr. President (tryout)—Colonial, Boston (3-15).  
My Fair Lady (2d Co.)—Orpheum, Seattle (3-8) Coliseum, Spokane (10-15).  
Oliver (tryout)—Philharmonic, L.A. (3-15).  
Sound of Music (2d Co.)—Shubert, Chi. (3-15).  
Step On a Crack (tryout)—Royal Alexandra, Toronto (8-15).  
Unsinkable Molly Brown—Shubert, Boston (3-15).

## CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose chase. This information is published without charge.

Paranthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading, (DB) Double Bill.

### Legit

#### BROADWAY

"Fanny Brice Story" (MC). Producer, David Merrick (246 W. 44th St., N. Y.; LO 3-7520). Available parts: man, about 30, must sing, handsome, affable; man, John Garfield type, must sing; femme, dance, attractive and sad, pert; femme, Thelma Ritter type, wise, sympathetic but not sentimental; man, authoritative showman, gentleman. Mail photos and resumes to Casting Department c/o producer.

"Oliver" (MC). Producer, David Merrick (246 W. 44th St., N. Y.; LO 3-7520). Seeking future possible replacements: boys, 7-10, must sing, 5'4" tall or shorter. Mail

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photos and resumes or call Casting Department at above address and number.

#### OFF-BROADWAY

"Potting Shed" (C). Producers, Equity Library Theatre (226 W. 47th St., N. Y.; PL 7-1710). All parts available. Good, standard stage diction required. Will rehearse evenings. Auditions next Monday (10) and next Tuesday (11), 5-10 p.m.; next Wednesday (12), 10 a.m.-4 p.m. at the ELT Rehearsal Studio (Master Institute, 103d St. & Riverside Drive, N. Y.). Equity members bring membership cards. Script available at Samuel French, Ltd. (25 W. 45th St., N. Y.).

"Thistle In My Bed" (C). Producers, John Weems, Robert Buccolo & Robert Mathews (January Productions; 22 E. 60th St., N. Y.; EL 5-6997). Cast of 12, all rustic types. Available parts: Leading lady, 17-25, Julie Harris type; leading man, 30-40, tall, slim; juvenile, 20-30, fey comedian; seven male character parts, 30-70, and one woman, fat, prostitute. Mail photos and resumes to producers, do not phone or visit. Interviews scheduled after Sept. 15.

"Turn Of the Key" (D). Producer, Gigi Cascio (Sheridan Square Playhouse; 1 Sheridan Square, N. Y.). Available part: man, about 30, piercing eyes, silent, awesome. Mail photos and resumes to producer c/o theatre.

"We're Civilized" (MC). Producers, Rendell Productions (1545 Broadway, N. Y.; CI 6-7140). Auditions tomorrow (Thurs.) for experienced modern and jazz dancers, men, 10 a.m.; femme, 11 a.m. at Jan Hus Theatre (351 E. 74th St., N. Y.).

#### TOURING

"Carnival" (MC). Producers, Lee Guber, Frank Ford & Shelly

Gross (40 W. 55th St., N. Y.; LT 1-3250). Bus and truck tour of 30 weeks. Auditions Friday (7) for dancers: Equity men, 10 a.m.; men open call, 12 noon; Equity femme, 2 p.m.; femme call 4 p.m. Auditions for singers next Tuesday (10), same time schedule as for dancers. All at the Variety Arts Studios (225 W. 46th St., N. Y.).

#### OUT OF TOWN

Compass Improvisational Theatre. Producer, William Court Cohen (235 E. 39th St., N. Y.). Equity company to play in Boston early fall. Seeking male and female with or without improvisational experience. Mail photos and resumes to David Shepherd c/o above address. Do not phone or visit.

#### HOUSTON, TEX.

Alley Theatre. Managing director, Nina Vance (c/o Piccadilly Hotel, 227 W. 45th St., N. Y.; Room 801; CI 6-6600). Resident company with forty week season opening in October. Parts available for six mature men, 35-50 and leading lady, 30-40. All must have classical background and be versatile. Mail photos and resume to managing director at above address. Casting thru Sept. 15.

### Television

"Jackie Gleason's American Scene Magazine" CBS-TV. Producer, Jack Philbin; choreographer June Taylor. Open call tomorrow (Thurs.) for dancers, must be able to dance jazz, tap and ballet, for the June Taylor Dancers. Auditions 1-6 p.m. at the Terrace Room of the Henry Hudson Hotel (353 W. 57th St., N. Y.).

### Miscellaneous

#### CABARET

Henry's Tavern. Operator, Mel Titus (6811 Fifth Ave., Brooklyn, N. Y.; SH 8-3214). Seeking Local 802 trio of one drummer and two guitarists who specializes in Twist music. Auditions every Monday evening at 8 p.m. at the above address.

#### INDUSTRIAL DETROIT, MICH.

National Automobile Show. Producer, John Wray. Open call Sept. 14 for femme dancers at 1 p.m. at the Columbus Circle Studios (981 Eighth Ave., N. Y.). Show opens in early Oct.

## Shows Abroad

Continued from page 58

### Say Nothing

district in the North. A new lodger arrives amongst the localities who live by Old Testament precepts and by fear of the future and the past.

The amiable newcomer gets involuntarily involved in a net of backbiting and brooding anger. He tries to help, but fails—and the climax of the play is his hasty exit.

Hanley captures the idiom and mood of this gloomy, bible-punching milieu, with its equation of the Fall with dismissal from a job. It is a deft and cunning bit of stagecraft, and its only serious fault is in the character of the heroine. Whereas the others are comically terrifying, her misery takes on a more sober tone, and it can only be explained by an unsuccessful outpouring of reminiscence which jars in this context, and does not convince.

The cast is first-rate. The soft and frightened husband is memorably characterized by John Sharp, as is his belligerent wife by Margot Boyd. Joan Haythorne gets right to the heart of the heroine's anguished frustration, and the diffident lodger is neatly impersonated by Denys Graham.

Brian Currah's set, which includes four rooms and a corridor, adds to the claustrophobic menace of Hanley's atmosphere. *Otta.*

### The Enemy Within

Dublin, Aug. 20.

Abbey Theatre Co. presentation of three-act drama by Brian Friel. Staged by Ria Mooney; setting, Thomas MacAnna. Stars Ray MacAnally, Philip O'Flynn, Michael Hennessy, Michael O'Brien, Geoffrey Golden. Opened Aug. 6, '62, at the Abbey Theatre, Dublin; \$1.20 top. Columbia ..... Ray MacAnally. Grillaan ..... Philip O'Flynn. Dochonna ..... Michael Hennessy. Caornan ..... Michael O'Brien. Diarmuid ..... Geoffrey Golden. Oswald ..... Vincent Dowling. Brian ..... Patrick Laffan. Brendan ..... Eoin O'Sullivan. Aedh ..... T. P. McKenna. Eoghan ..... Eddie Golden.

There's considerable merit in this piece about a group of Irish monks on a Scottish island in the sixth century. It shows the monks as human beings and their leader as a man with strong family ties drawing him back to Ireland to stand beside his kinsfolk in family squabbles.

This is Brian Friel's first play for the Abbey and his theme of the hero's inner conflict, the community life and the reaction of a young Englishman joining this hardy group makes good theatre. It could be an offering in the Jean Anouilh pattern of "Becket" for Broadway and London, although lacking any feminine interest in the cast.

Ray MacAnally's performance as the brisk saint, a man defying his age in his work, prayer and sense of kinship, is standout, and there is good support from the assorted actors playing monks, notably Philip O'Flynn as the realist and earnest man of God, Michael O'Brien as the scribe and Vincent Dowling as the eager youngster wanting to hero-worship as well as become a monk.

The author contrasts the sanity and quietude of the monks with the blustering, wooden and unimaginative men who constantly seek the leader as their kinsmen and therefore a man who should be at their side in battles. Ria Mooney's staging has the right tempo and Thomas MacAnna's set of the monk's cell, set centre-stage, as the heart of the action is admirable. It's the Abbey's best in a long time and although introduced on an alternate-night showing basis, has settled in for a run. *Mac.*

### Marcel Marceau

London, Aug. 14.

Michael Dorfman presentation, by arrangement with Donald Albery, of two-part program, of pantomime. Stage manager, Louis Thomas. Stars Marcel Marceau; features Pierre Verry. Opened Aug. 13, '62, at the Piccadilly Theatre, London; \$3.50 top.

Marcel Marceau is on view again in the West End under the banner of Michael Dorfman, newish impresario who seeks the offbeat, and has put on two obvious hits on consecutive nights, this and "Black Nativity." Marceau copped a fine press and the quick response of the public suggests a fat boxoffice during an engagement limited to six weeks.

The program is in two halves, with old favorites and new mate-

rial. The first segment, "Exercises De Style," contains eight items and the other, "Pantomimes De Bip," a half-dozen. The 14 make up a shortish but rewarding evening. The white-faced, slim, graceful young man, is a master of mime and he fairly peoples the stage with his varied impressions.

There are many highspots in the show and each visitor will have his personal choice. Each of the items has its peak moment, though some are brilliant throughout. For instance, "The Tight Rope Walker," is superb, as is the item that closes the first half, "Contrasts." Here Marceau switches miraculously in mood and observation.

Of the "Bip" pantomimes, "A Sea Voyage" is a fantastic piece of work, with Marceau the epitome of a man ludicrously on the verge of seasickness. "Suicide" and the bitter-sweet finale, "The Mask Maker" are other standout pieces of imagination.

Marceau is assisted by Pierre Verry, who merely has to stand still and hold title cards for the various items, but artfully and elegantly sets the mood for the various sketches. Marceau has no props, the minimum changes of costume and performs on a virtually bare stage. But he has, as an integral part of his show, a skillfully orchestrated and planned recorded tape of sound effects and music which add much to a well lit, exhilarating entertainment that is always fascinating and at times fabulous. *Rich.*

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## A MIRACLE IN SALEM, N.H.!

It is a rare occasion when a producer says that he has seen a star born on his stage, but there has been a miracle in Salem with William Gibson's famous play, **THE MIRACLE WORKER**, for in the sincere and honest performance executed by lovely little **DONNA LYNN**, who is portraying the deaf, blind and mute Helen Keller, a star has been born.

**DONNA**, who is the protégé of **JIMMY DURANTE**, has already accomplished a great deal in the entertainment world. She has sung with America's leading nite club and stage personalities, including the lovable Jimmy Durante, Maureen O'Hara and Connie Boswell. Although she has already appeared in two Broadway shows, including "CHRISTINE" and "CARNIVAL," I feel that someday in the near future, **DONNA** will be a star, and she will say that: "It all began at the **DAVID GARMEL THEATRE** in Salem, N.H."

*David Garmel,*  
Producer



## DONNA LYNN

in "THE MIRACLE WORKER"

at the **DAVID GARMEL THEATRE**, Salem, N. H.

Agent **ERNESTINE McCLENDON** TN. 7-2287, New York



## Josh Logan Debates Norton

Continued from page 2

the rest of your son's life! Because—because nobody dares to judge an Irving Berlin song on the first hearing. You know? He's a genius.

"Now, maybe he's a poet, he's a primitive genius. He's a primitive poet. He speaks the words, for instance, a song that's so simple that you can scarcely believe it: 'Is he the only man in the world, that you always loved and adore, looks just as good to you in the morning as he did the night before.' Now that's the work of genius, a dab of humor right in the middle of that sort of simple statement. 'Out of a thousand men in the world, is he the only one for you? If he's the only man in the world, come rain or shine, then he's a man like mine.' That's a marvelous simple statement. It's very hard to do that. Most of these young people today are trying to be cute, or coy or, you know, strange or something. This man dares to say something that is a kind of a classic, hit the nail on the head. I just think the word 'corny' is used a little too easily."

Norton said: "Well, what would you think under the circumstances? Now what I mean by 'corny' in that case is easy to define. I mean something that's embarrassingly sentimental and a little bit out of date. Now, after all that's my reaction to those. It wasn't as you say, to 'Is He the Only Man in the World?'—I agree with you—I said that there were four or five of the best Berlin songs, this is one."

Logan asked: "Four or five?" Norton replied, "Yes, four or five." Logan asked, "How many shows have you seen that ever had four or five?"

Norton: "I've seen Irving Berlin's 'Annie Get Your Gun' in which there were nine good songs."

Logan: "Not according to Brooks Atkinson."

Norton: "Yeah, but we are talking now about me. And, as far as Brooks Atkinson is concerned, I often wonder why critics aren't al-

lowed to make a mistake once in a while."

Logan: "I know. I think critics do make mistakes."

Norton: "Well, I think... they should be allowed an occasional mistake."

In another exchange, Logan said: "I think everybody last night was not ready—I'm talking about our performance as well as the audience—I think it was all a little off-base. I think that you became too angry about something that wasn't worth it, partly through nerves of the audience, partly through the nerves of our performers who were being seen for the first time, but that's all right. I don't criticize you for it, I'm just discussing it, you know. You have a perfect right to feel that way, except that I just plain don't think you're right about the rest of it. I think our play is not in proper shape. I think we're over-serious at times, but that's partly my fault—you know—for hitting a little too hard."

Norton: "Directors make mistakes, too!"

Logan: "Well, you know me! I've made some beauts. But—oh, sure, we all make mistakes. Irving Berlin has thrown three songs out of the show that he didn't like..."

## Spanish Language 'Forum' Slated for Mexico City

"A Funny Thing Happened on the Way to the Forum" will be given its first foreign-language presentation in Mexico City. Robert Lerner will produce the musical in Spanish for an Oct. 9 opening at the Teatro Insurgentes. Lerner, currently in New York, has signed William Bradley to direct the production, in which Ortiz De Pinedo will appear in the role played on Broadway by Zero Mostel.

The Spanish translation will be provided by Pancho Cordova, who'll also appear in the show with Alexander Clangerotti and Hector Lechuga.

## Legit Followups

### The Sound of Music (LUNT-FONTANNE, N.Y.)

The Lunt-Fontanne is still alive with "The Sound of Music," a sound it has heard for more than 1,000 performances.

The starring role, originated by Mary Martin and subsequently played by Martha Wright, is now being enacted by Jeannie Carson, and although her voice is strong and pleasant, her acting is broad and unsubtle. As the young Maria, she tries to be enthusiastic and vital, but seems loud and raucous. She is better in the second act, when the character has more maturity, but here, too, her performance has little range.

Outstanding among the supporting players is Elizabeth Howell, who sings beautifully and projects great warmth as the Mother Abbess. Donald Scott is an able if somewhat stolid Captain Von Trapp, and Jen Nelson does a good job as his worldly and cynical fiancée. A jarring note is the portrayal by Paul Lipson in the role vacated by Kurt Kaznar. His characterization smacks more of New York than of Vienna, and seems out of place.

The show's greatest assets, of course, are the lovely score by Richard Rodgers, which seems better on each rehearing, the lyrics of the late Oscar Hammerstein 2d, which compensate for the saccharine book by Howard Lindsay and Russel Crouse. The sets and costumes appear to be in good condition, but the same cannot be said for the theatre. Because the Lunt-Fontanne is one of Broadway's newest and most luxurious houses, it's surprising to see that the seats are already becoming shoddy. The arm rests are torn and tattered, and the stuffing protrudes from the backs of many of the chairs. *Kenn.*

(Nancy Dussault takes over tonight (Wed.) for Miss Carson who's to head the second touring company of the musical—Ed.)

## Dance Review

### Bamboche!

Los Angeles, Aug. 21. Stephen Papich production of program by the Katherine Dunham Dancers. Choreography and staging, Katherine Dunham; settings and costumes, John Pratt; lighting, Joseph Privittier Sr.; orchestra direction, Leslie Harnley. Opened Aug. 20, '62, at the Huntington Hartford Theatre, Los Angeles; \$6 top. Cast: Katherine Dunham, Vanoye Aikens, Hope Clark, Joan Seabrook, Odile Reifsteck, Lois Rollins, Maria Costoza, Talia Ferro, Candy Alexander, Carleton Johnson, Clifford Fears, Glenn Standifer, Wesley Gale, Monique LaSalle, David Henderson, Che Dad Salem, Messapad Ben Othman, Abderkader Ben Ahmed, El Kaaoui Allal, Marir Boujema, Driss Ben Mohammed, Bechra Beid Mohammed, Hayat, Dhaddouj, Anouar, Rabba, Heto Said Ben Brahim, Abderaham Ali Abderaham, El Serife Buker, Ahmed Abeslam, El Serife Takrichtba, Fatima Lahoucine, Tibikht Fatima Brahim. Singers: Bessie Griffin, Joan Montgomery, Robert Guillaume, John Hawker, Roy Lindsey. Musicians: Camara Ladi, Mulo Menn, de; Francisco Aguiabella, Charles Barnett, Sigmund Gallaway.

In her first American appearance in more than five years, Katherine Dunham returns essentially as a choreographer rather than a dancer. "Bamboche!" is a colorful dance revue integrating international folk styles. In Haitian Creole, the title means a festive gathering. From the enthusiasm of the premiere audience, the fans apparently had exactly that.

Dunham herself concentrates chiefly on her staging, appearing frequently in less exerting roles and leaving the physically demanding area of her technique to the younger, talented group of supporting performers. She retains a highlight in the now-classic "Barrelhouse" Florida shimmy with longtime partner Vanoye Aikens, but other appearances are merely light strutting.

While the main attention remains the familiar West Indies dances, the show presents several unique sections that, though excellent in themselves, seem out of place in the overall continuity. There's a gospel seg featuring Bessie Griffin, who has been seen locally in several revues and nitery shows. The singer has improved considerably, comes on strong with "On My Way," "How Great Thou

Art" and real handclapper "By and By."

"Bamboche!" offers the first local presentation of the Royal Troupe of Morocco. The dancers are exciting and colorful, emphasizing acrobatic movements and a drums and reed music that has an Egyptian sound. A startling bit is a young boy dressed as a woman.

Another highlight is the five-scene "The Diamond Thief," a ballet-pantomime done by the Dunham dancers. Several excellent performers are featured, though unidentified in the program. Other notable offerings include "Los Indios," nicely done by Maria Costoza, Joan Seabrook and Carleton Johnson, and Brazilian "Choros," beautifully danced by Hope Clark, Odile Reifsteck, Clifford Fears and Johnson. Lucille Ellis, Ural Wilson, Dorothy Speights and Ricardo Avalos stand out in other areas.

The show runs about 20 minutes too long, and perhaps the "Tango" and "Strutters Ball" numbers would be the most easily left out. Miss Dunham's choreography could probably benefit from more freedom from tradition. John Pratt's sets and costumes are good, particularly one with a water buffalo headpiece worn by Aikens in "Diamond Thief." Joseph Privittier Sr.'s lighting could be less deep and sultry in some areas. Leslie Harnley directs the orchestra.

"Bamboche!" plays three weeks in Los Angeles prior to a tour and hopefully a Broadway presentation. *Dale.*

## Scheduled B'way Preems

Affair, Miller's (9-20-62).  
Step the World, Shubert (10-3-62).  
Come on Sirens, Morosco (10-4-62).  
Banderol, Music Box (10-9-62).  
Virginia Woolf, Rose (10-13-62).  
Seidman and Son, Belasco (10-15-62).  
Step on a Crack, Barrymore (10-17-62).  
Tchin-Tchin, Plymouth (10-18-62).  
Mr. President, St. James (10-20-62).  
Fun Couple, Lyceum (10-22-62).  
Night Life, Atkinson (10-23-62).  
Perfect Setup, Cort (10-24-62).  
Matter of Position, Booth (10-25-62).  
Beyond Fringe, Golden (10-27-62).  
Calculated Risk, Ambassadors (10-31-62).  
Nowhere to Go, Winter Garden (11-10-62).  
D'Oyly Carte, Center (11-13-62).  
Little Ma, Lunt-Fontanne (11-17-62).  
Lord Fango, Royale (11-19-62).  
Cradle and All, Playhouse (11-27-62).  
Harold, Longacre (11-29-62).  
Counting House, Biltmore (12-13-62).  
Oliver, Imperial (12-27-62).  
School Scandal, Majestic (wk. 1-21-63).

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## Broadway

David Davison, theatrical insurer, recuperating after surgery at University Hospital.

Hotel Excelsior, Rome, managing director Armando Armani arrives in New York Oct. 11, prior to the ASTA convention in Las Vegas.

George Poultny, veteran head of Actors' Equity in San Francisco, is a grandfather, as of Aug. 23. Tom and Rita Poultny are the happy parents.

Tankos Yarmon Hotels which operates the posh Colony, Palm Beach, leased the Delmonico Hotel, on Park Ave., from David Phillips for 190 years.

Rev. Edward D. Wroblewski, of Buffalo, recently ordained to the Catholic priesthood, was a pro magician prior to becoming a seminarian, according to a UPI wire story.

Lawrence Kanaga Jr., son of the GAC proxy, married Karen Di Blanda in Westport, Saturday (1). After a short honeymoon, groom starts his first year at Harvard Law School.

Janet Cohn, of the Brandt & Brandt play agency, planned to Denver yesterday (Tues.) to visit playwright Mary Chase and then go to the Coast for conferences with other clients. She's due back in two weeks.

All the Boston reviewers of the new Irving Berlin musical, "Mr. President," made no bones about the bellydancers but the Christian Science Monitor's Frederick H. Guidry described it as "a tasteless chunk of side-show undulation."

United Hotel Corp. bought control of the Stardust Hotel, Las Vegas, from Mr. and Mrs. John Factor of BevHills, the dominant owners for a reported \$14,000,000. Stardust, with its 1,040 rooms, has been jointly operated by the Desert Inn.

Walter J. Brotherton, veepee of the First National City Bank's 40th St. and Broadway office (originally on the 41st St. corner), retired Sept. 1 after 30 years in an office which dealt largely with show biz. Banker Brotherton goes back with the old Dr. A. P. Giannini days. Toots Shor has a black tie farewell dinner Friday (7) for Neal Lang, on his departure to become v.p. and managing director of the new Americana Hotel, Puerto Rico, a Loew's-Tisch link. Yesterday (Tues.) the Warwick's v.p. and g.m., Erwin H. Schlicht, was "pouring" for Lang in the executive suite.

From Copenhagen, Phil ("Beetle and Bottle" emcee) Baker writes that he is meeting George Jessel in Israel this month, with an eye "to the comeback trail" via Army shows, which Jessel also has been doing of late. Baker is married to a Danish girl and has been a Copenhagen resident for some time.

Showmen-industrialists Harry E. Gould and Francis S. Leven have given up their round-the-world trip in favor of a Far East safari, with more time in Japan, Hong Kong, Manila, Hawaii etc. Meantime Mrs. Gould (Lucille) left over the weekend for a couple of weeks in Paris on personal haut couture mission, returning in time to make the Asiatic trip.

Ed Sullivan, discharged over the weekend from St. Mary's Hospital, Mayo Clinic, following gallbladder operation, had a secretary with him in Rochester, Minn., to acknowledge the many greeting cards and other communications from global friends and fans. He will vacation to recuperate before resuming emceeing the tv show bearing his name; currently it's on tape.

Hotel Pierre's Cotillion Room bucks the opening of the nearby Savoy-Hilton's Columns (with Ted Straeter inducting a straight sanation policy) on the same night next Tuesday (11). Stanley Melba's new policy for the Pierre is a variation of his musical shows with Robert Simpson and Leigh Green fronting an augmented 24-piece Joseph Sudy band in classical and semiclassical vocalizing.

First National City Bank is advertising for claimants of dormant accounts, among them Harry War-noll, 150 W. 46th St. (in the former Mills Music Bldg., next door to the VARIETY Bldg.); and the News-men's Commission to Investigate the Murder of George Polk, 133 W. 44th St. (presumably now to be found c/o Overseas Press Club which established journalism awards in the name of Polk, the

foreign correspondent who died in action).

Frank M. Folsom to Vienna this weekend, by way of Rome, for his fourth annual trip to the Atoms-for-Peace conclave. He is the official ambassador for the Vatican; his codelegate is Rev. Theodore M. Hesburgh, president of Notre Dame. Although both are Americans, the Holy See selected them to represent the Vatican as official ambassadors. Folsom, chairman of the executive committee of RCA, and formerly president of the company, has recently recovered from a serious prostrate operation, but is shipshape to make the trip.

Newark-born Dore Schary named chairman of an Advisory Performing Arts Committee to the New Jersey Tercentenary Commission by Gov. Richard J. Hughes. Others with show biz-p.r. backgrounds on the committee (among others) are Dr. Lee H. Bristol Jr., president Westminster Choir College, Princeton; Fred Danielli, Garden State Ballet, Newark; Mila Gibbons, Aparri School of Dance, Princeton; John Harms, Harms Chorus, Englewood; Brooks Johns, producer, McCarter Theatre, Princeton; Peter W. Langford, prez N. J. Theatre League, East Orange; Philip C. Lewis, Docu-Drama, Tenafly; Milton Lyon, exec. director, McCarter Theatre; Adam Pinsker, mgr. N. J. Symphony, Orange; Moe Septee, Mosque Theatre, Newark; Mrs. Lowell Swartzell, director, Children's Summer Theatre, Douglas College, Princeton; St. John Terrell, Music Circus, Lambertville.

## Chicago

(Delaware 7-4984)

Luther Adler in last week for "Route 66" seg.

Val Bettin top featured in "See How They Run" at Candlelight Playhouse.

Mercury Theatre in Elmwood Park was robbed of \$1,200 by two gunmen last week.

The local revue, "Tongue in Chic," getting a revival at Weller's Lodge in suburban Niles.

Second City beginning a new workshop series in improvisational theatre with Viola Spolin directing.

Robert Simpson's "Hits of Broadway," now in its 37th week at Del Prado Hotel, opened its ninth edition last night (Tues.).

Jim Jorgenson, former amusements ad salesman for the Sun-Times and Daily News, opened his own p.r. and advertising firm.

Count Basie has been dotted for Thomas E. Ward's political rally (he's running for Congress) on Oct. 9 at Medinah Temple. Irv Kupcinet will emcee, and show will be produced by Les Lear.

## Cape Cod

By Evelyn Lawson

"Boccaccio 70" all-time b.o. smash on Cape.

Tennessee Williams flew into Provincetown from Rome.

Bobby Hackett left Regatta Room in Hyannis for New York and then Vegas.

Heaton Vorse, Provincetown journalist, visiting tv producer Joel O'Brian in N. Y.

Art galleries, museums and shops report heavy sale of pictures throughout season.

David Shepard, director of The Compass, instant laugh players that have filled the Yachtsman Hotel, Hyannis, all summer will take the troupe back to home base, Chicago, after Labor Day. They have their own theatre there.

Last week the Cape got little warning of hurricane Alma. Supposed to head out to sea, she danced up and down the Cape with wind and rain for three days, lowering gate receipts at the end of an otherwise banner season.

All boats to Nantucket and Martha's Vineyard will continue on modified schedules and prices through November for both passengers and cars. The summer season over the sports fishing season begins: Fish running reported. Surf fishing derbies start up and down Cape and islands.

Provincetown's annual artists ball, no one remembers when the tradition was first started, was emceed by Abe Burrows, costumed as Teddy Roosevelt. First prize went to Mary Heaton Vorse, writer and senior citizen, for "most beautiful lady." Burrows off to Europe to start production on his new film soon.

## London

(HYDe Park 4561/2/3)

London's Festival Ballet starts a fall tour at Coventry Oct. 8.

Actress Sheila Burrell opened a sparetime baby clothes' store.

Milton Deane, publicist, back after convalescence at Gledbelds. Carroll Lewis back after three years in U.S.; Canada and Bahamas.

Shirley Anne Field will switch on the Blackpool Illuminations Friday (7).

Harry Meadows, Churchills' niter topper, hospitalized following a fall from a horse.

Jill Paperno, of Broadway's Little Theatre, here to gander properties and legit talent.

Barbara Leigh started her first West End cabaret singing stint at the Society Restaurant.

Otto Preminger tossing a lunch Sept. 11 in connection with preem of "Advise and Consent."

Sue Lyon handing out the Lyons' Maid Gold Cup at the Variety Club's Sandown Park charity race meet on Saturday (8).

Hal Prince made a swift trip to watch the Bristol Old Vic Company rehearsing his "Fiorello," due for West End in October presented by Donald Albery.

## O'Malley Valley

By Walter Winchell  
(Formerly of B'way)

A B'way columnist was overpaid by the Vegas Tropicana a few seasons ago—70G for 2 wks.

Bob Mitchell (organist at this ballpark) doubles at KFI. He handled the stops-and-pedals on Libera's Ch. 7 show.

Doris Day hasn't missed a Dodgers home-game yet. Her pew is a box alongside the home team dugout. When they lose she gets the sads.

Mitzi Gaynor's remarkable routines in Vegas rate that burg's tallest weekly wage todate—40G. Says she gets that fee in Miami Beach, Lake Tahoe and Reno: "New York," she sez, "can't pay it. I don't care about the money, they won't let you keep it, but I like knowing it's the top dough."

"Sullivan, Chevalier, Coward and Dietrich got \$25,000," groaned producer Monte Proser, "why do you ask 35?" "They," was the giggled shrug, "haven't syndicated."

Peggy Sands (nee Aileen Stanley Jr.) is the high spot at Ciro's in the Donn Arden girl-garden. A lovely looking lark, Figger, face a id all the other female man-traps. Palace Theatre vets remember her beauteous mother, Aileen Stanley, one-time big-time show-stopper, who turned Coast talent "Columbus."

"Can-Can" and "Finian's" (midget versions of N. Y. clix) did disappointing biz at Ambassador's Grove. May end that type of show there. Tony Martin, S. Davis Jr., Abbe Lane & Cugie upcoming reliables.

When pressbox chief Red Patterson tips off "Mitch" that New Yorkers are in the crowd, he segues into "Gibmiregods to B'way." When the Cincy team lost last week, he comforted 350 Cincy fans with "Beautiful Ohio."

Danny Kaye (steadiest Dodgers fan) unclaxes from the movie grind nightly in W. O'Malley's lodge at the most beautiful ballpark of them all, Dodger Stadium. Kaye (still shakv from a long illness) rests on 2 12-inch hotdurgs and 3 soda-pops.

Barbara Heller, femmedian, who clicked large at the Blue Angel and in the ill-fated Coast revue "Vintage '60" (imported by Mer-rick to the Big Street) is wasted in the Frank Sennes' song-revue. She may star soon in Arden's B'way Latin Q. show if Sennes can survive Smogburg's heatwave.

## The Hamptons

By Dorothy Ross

(East Hampton 4-1888)

Columnist Jeanette Rattray of the East Hampton Star turned the table on Daily News scribe Bob Sylvester. She did a column on the columnist, a native son of eastern Long Island.

Leueen MacGrath and husband Dr. Stephen Goodyear, the Barry Nelsons, pressagent Martin Schwartz, sculptor Jason Seley and architect Percy Ifill making like tourists in East Hampton.

Ernest Hemingway's widow keeping Anne Jackson company in East Hampton while husband Eli Wal-

lach is filming in Europe. Latter is in the Hemingway-based bio, "Adventures of a Young Man."

Dina Merrill can add another laurel to her socialite-actress crown. She's now a tennis champion having won the Women's Drew Cup at East Hampton's Maidstone Club where the competition is mighty stiff.

East Hampton's Ralph Maloney, former p.r. exec., has just completed a non-fiction tome of considerable interest to Madison Avenue. It's titled "The 24-Hour Drink Book—A Guide to Executive Survival," to be published in October by Ivan Oholensky.

Cyril Richard long-distanced Dania Krupska in East Hampton to choreograph an act for his adopted son and daughter-in-law whom he will sponsor on "Talent Scouts." Dania is also doing the incidental choreography for Garson Kanin's "Come On Strong."

Sag Harbor author, William Mil-vihill, has sold his novel, "The Sands of Kalahari," to Joseph Schenck Productions, to be released by Embassy Pictures. It's already won a \$10,000 Putnam Award, was a Doubleday Book Club selection, and is now a paperback.

Interesting bar companions at Dick Ridgely's in Southampton were author John Steinbeck and his handsome big poodle Charley celebrating the publication of Steinbeck's latest book, "Travels With Charley." Charley is a confirmed teetotaler and just lapped up ice-cream.

Portrait artist Richard Banks, now exhibiting at the Southampton Art Gallery, is showing his portraits of Carl Van Vechten, Hermione Gingold and silent film star Aileen Pringle, along with Hampton socialites. Banks composed the music for Gertrude Stein's "Dr. Faustus" and Giraudoux's "The Enchanted" before turning painter.

## Australia

By Eric Gorrick  
(Film House, Sydney)

"El Cid" (BEF) okay on long-run at Forum, Sydney, for Greater Union Theatres.

"West Side Story" (UA) into 10th week at Mayfair, Sydney, for Hoyts' pic loop.

Sophie Tucker donated takings covering last six days of her Sydney run to local charities.

Lucillo and his Spanish Dance Troupe here for third run under the J. C. Williamson Ltd. banner.

Aussies will have their first look-see at Cinemiracle when "Wind-jammer" preems this month at the Plaza, Sydney.

"Miracle Worker" flopped at Elizabethan, Newtown, for Elizabethan Trust and J. C. Williamson Ltd. despite crix raves.

Garnet Carroll is run-bidding with "Once Upon a Mattress" at Palace, Sydney, with Sheila Bradley and Keith Petersen.

J. C. Williamson Ltd. will preem "Carnival" late this month at Her Majesty's, Melbourne, with Kev Colson and Patricia Moore.

## House Reviews

Continued from page 54

unit of five guys who put over the rock with okay values.

Little Eva is the personable and energetic songstress whose "Loco-Motion" disk clicks with solid salesmanship and pert looks in person. The Majors (5) dish out "A Wonderful Dream" in spirited style, paced by a high-pitched lead and with good terp and comedy values. Tony Orlando proves to be an okay better with "Edge of Tears." The Thornton Sisters & Family (6) debut to fair effectiveness with a display of instrumental, vocal and hoofing work.

Reuben Phillips has done his usually skillful job of backing the groups with his orchestra, which is implanted with extra drums and guitars for this session. There are plenty of police on hand should anything get out of hand and there probably hasn't been such an array of stagedoor Johnnies around the theatre for some time. With the demise of the Brooklyn Paramount, this house looks like the spot now, both by virtue of location and physical plant which is tops.

It's a slick package, smoothly produced and presented with plenty of values for the rock fans. They demonstrate their appreciation with constant applause and cheering and in the lines of teenagers which form before each show. It looks like a big one for Kaufman and the Brooklyn Fox. Kall.

## Hollywood

James Davison released from Army and back to acting.

Rick Ingersoll and David Foster named veepee of Jim Mahoney flackery.

Jennifer Jones named to U.S. delegation to 1962 Venice Film Festival.

Gordon Hewitt named head of National Theatres' Northern Cal. film buying-booker dept.

Charles Mancuse swings over from 20th-Fox booker to Manhattan Films as head booker.

Richard Harris, former legal counsel at MCA, joined new International Management Associates Ltd. as veepee.

Directors and Writers Guilds officially endorsed the 1962 San Francisco International Film Festival, Oct. 31-Nov. 13.

## Frankfurt

By Hazel Guild

(Fuerstenbergstrasse 2; 595751)

German comic Harry Piel marked his 70th birthday.

Edgar Bergen in Germany playing the Air Force nightclubs.

Current count of 6,950 cinemas in West Germany shows that 4,869 are equipped for CinemaScope.

Nadja Tiller out of lead in Rolf Thiele's production of "Can-Can" following emergency operation.

Impresario Eva Maze off to South America on a three-week hunt for new talent to bring to West Germany.

"The Respectable Prostitute," based on Jean Paul Sartre play, being filmed by Intertel Television Corp. for the German TV net.

West Germans being urged to utilize the new production facilities now being erected in Tel Aviv, Israel, for filming future German productions.

German producer Kurt Ulrich planning to film Berthold Brecht's "Three Penny Opera," with Curd Juergens, Charles Aznavour and Melina Mercuri in the leads.

West German Film Classification Board's top category of "especially outstanding" added to "The Longest Day" (20th) and to the Swedish film, "As in a Mirror." Metro's "Sweet Bird of Youth" earned the "outstanding" tag, meaning some tax relief here.

## Paris

By Gene Moskowitz

(66 Ave. Breteuil; SUF 59-20)

Alan Jay Lerner through on way to Capri to work on a new musical. Andre Gide's pre-war legitter, the "Prodigal Son," revived by the Comedie Francaise.

Last season musical on silent film action episodes "La Femme-Femme" (The Real Woman) getting a reprise at the ABC.

Karel Reisz in en route to London to wind up Rank pic, "This Sporting Life," which he produced and Lindsay Anderson directed.

Jacques Charrier replaced in the presently shooting "Glads of Good Families" by Michel Subor. Charrier goes into an updated "Carmen" in Italy, "Carmen 70," which Carmine Gallone directs.

Jean-Louis Barrault and Philippe de Rothschild adapting Christopher Fry's "The Dark Is Light Enough" for mounting at the state subsidized Theatre De France headed by Barrault. Latter will stage and star.

Jean Benoit-Levy's widow suing Louis Merlin for saying in his book, "I've Seen Things," that Benoit-Levy did not really make his famous pic, "La Maternelle." Merlin said it was Marie Epstein. He has promised to delete this in future editions.

## Tel Aviv

By Joseph Lapid

(52 Shlomo Hamelach St.; Tel. 28348)

Rinat Choir prepping tour of U.S.

Aharon Messkin, leading actor of Habimah Theatre, revisited Moscow which he left 37 years ago.

German actor Hardy Krueger here trying to put together an Israeli-West German film co-production.

American tenor Leonard del Peru, now appearing with the Israeli Opera, announced his intention of settling in Israel.

Jennie Tourel and Nadaia Reisenberg, who teaches at the Rubin Academy for Music in Jerusalem, invited by the U.S. for a sixweek seminary, which draws students from all over Israel.



## OBITUARIES

### JOSEPH SANTLY

Joseph Santly, 76, songplugger, songwriter and vaude performer, died Aug. 28 in New York. He was known in the trade as "Banjo," a nickname earned because of the way he rolled his eyes while singing his plug songs.

As a songwriter, he was best known for "There's Yes, Yes, In Your Eyes," written in collaboration with Cliff Friend, who did the lyrics. The song sold over 1,000,000 sheet copies. His other songs include "Hawaiian Butterfly," "Friends," "Big Butter and Egg Man" and "Before We Say Goodnight."

He started his career as a boy soprano at the age of 13 plugging songs for M. Witmark & Co. Later he toured the old Orpheum vaudeville circuit accompanied by his brother. After his voice changed, he became a pianist for Helf & Hager, music publishers, playing for vaude performers and teaching them songs.

He also toured the nickelodeons

Liammoir who was to play Iago to his Othello in the coming Festival production. His son Christopher (a director with Granada TV in England) and actress Mary Rose (married to American actor Jack Aaronson).

### WILLIAM R. WILKERSON

William R. (Billy) Wilkerson, founder of the Hollywood Reporter, died Sept. 2 of a heart attack at his Hollywood home at 72. He had been ailing off and on for some time and, in effect, had been an absentee publisher of the Coast trade daily at intermittent periods for reasons of health.

Wilkerson's former interests included sundry restaurant and nitery operations on Hollywood's Sunset Strip, including Ciro's, Larue's, the Vendome and the old Trocadero. For a time also he had restaurant interests in Las Vegas. At his death, however, he was solely concerned with the Reporter. The niteries had gone

ager, his business was taken over by Colbert and called Colbert-LaBerge Concert Management. He was briefly associated with the Kenneth Allen Associates, Inc., and Concert Associates in 1955-56, but resumed independent management the latter part of '56. Last July, Colbert-LaBerge Concert management changed its name to Colbert Artists Management.

His wife, daughter and brother survive.

### CHARLES O'CONNELL

Charles O'Connell, 62, former director of the classical music wing of RCA Victor Records, died of a heart attack Aug. 31 in Philadelphia. He helped develop the Red Seal division into one of the leaders in its field with many top-selling artists. He held the Red Seal post from the late '20s to 1944.

O'Connell was also a writer with three books to his credit. One of them was "The Other Side of the Record" published in 1947. He also toured as guest conductor with several symphonies, among them the Philadelphia Orchestra. Some of the talent he worked with included Arturo Toscanini, Leopold Stokowski, Lily Pons, Andre Kostelanetz and Helen Traubel, among others.

Survived by his wife, son and daughter.

### JOSEPH J. O'NEILL

Joseph J. O'Neill, 66, last survivor of Elkins, Fay & Elkins (Jack, Fred and Joe O'Neill, brothers), vaude and minstrel team that hit bigtime early in the century, died Aug. 26 at home in Bridgeport, Conn., where he owned a printery.

The O'Neill brothers' act, formed with the aid of William Morris Sr., evolved from minstrels to vaudeville. Joe was a tenor and yodeler. The team's success in the U.S. was followed by clicks throughout Europe and particularly Ireland. In 1925 they retired to go into the printing business.

### JAMES W. MACDONALD

James Weatherby MacDonald, 63, former Broadway actor, died Aug. 31 in Santa Cruz, Calif. He and his wife moved there from New York, upon his retirement six years ago.

He launched his acting career after World War I. He appeared in numerous Broadway productions, including "The Silent House," "The Man on Stilts," "Sailors of Cattaro," "The Distant Shore," "Mr. Big," "The Man Who Had All the Luck" and his last appearance "Point of No Return." His wife survives.

### GLADYS F. NOVACK

Gladys Frank Novack, 52, operator of the Laurels Hotel & Country Club, Monticello, N.Y., and a vicepresident of the Fontainebleu Hotel, Miami Beach, died Aug. 30 in New York. Her husband, the late Joseph Novack, was former head of the Laurels, and brother of Ben Novack, current head of the Fontainebleu.

Mrs. Novack active in the management of the Laurels for 32 years, was in charge of its entertainment.

Survived by a daughter, brother and two sisters.

### PRESTON H. SELLERS

Preston H. Sellers, 68, organist who had worked for NBC, CBS and the Balaban & Katz Theatres, died of a coronary Aug. 27 in Chicago. In the 1920s, Sellers and his wife Edna performed organ duets for the B&K theatres, principally the Marbro on the west side.

During the 1930s he played with the Paul Ash and Mark Fischer orches, and later was a staff organist for WGN, WCFL, WLS and eventually NBC and CBS. He was performing at Vornos Cocktail Lounge in Chi at time of his death. Wife, daughter and son survive.

### DON FRANK

Don Frank, 49, former Philadelphia and Birmingham, Ala., radio announcer, died Aug. 30 in Philadelphia after a long illness.

A broadcaster at Philly's WPEN for 15 years, Frank was regular announcer of the Independence Day celebrations. He retired in 1952 because of illness.

His wife survives.

### HOWARD REIF

Howard Reif, 72, theatre owner, died Aug. 22 in Cleveland. Opening his first film houses in the mid-1910s, he became part of the

firm of Scoville, Essick & Reif in founding the Modern Theatres circuit consisting of about a dozen Cleveland nabes. He also had financial interest in three other suburban theatres.

Reif, a bachelor, is survived by his mother, with whom he lived, and a sister.

### LAWRENCE LEWIS

Lawrence (Larry) Lewis, 48, prexy of Industrial Films, Ltd., died of a heart attack Aug. 27 in Toronto. Born in that city, he was associated with the film industry for 20 years. He formed his own company 10 years ago.

During World War II, Lewis was in charge of film and theatrical projects for the Royal Canadian Air Force.

Survived by wife and two sons.

### JAMES ORMONT

James Ormont, 82, father of Buddy and Jerry Lester and editorial writer for Hearst publications in Chicago for 25 years, died in Hollywood Aug. 28 after a brief illness.

He had been living in New York but moved to the Coast several weeks ago to make his home near his sons.

### WILLIAM R. JOHNSON

William R. Johnson, 67, who in the 1920s and '30s operated the largest string of gambling parlors in Chicago, many of them fronted by show biz operations, died Aug. 26 in that city. Among his properties was the Bon Air Casino, now the Chevy Chase Country Club. Brother survives.

### JAMES E. GRIBBLE

James E. Gribble, 49, independent film distributor, died Aug. 22 in Dallas after a long illness. He had earlier been associated with 20th-Fox and once was Dallas branch manager for Eagle-Lion.

Survived by his wife, son, sister and two brothers.

### HANS DE SCHULTHESE

Hans de Schulthese, 44, former v.p. of General Film Laboratory, Hollywood, died as a result of auto accident injuries in Vienna Aug. 28. Three daughters survive.

### JOHN COLLUM

John Collum, 36, veteran actor, died of a heart attack in Hollywood Aug. 28 after an illness of several years. He had been an actor since age of six.

His wife, three children and parents survive.

Earl Winterton, 79, longtime member of the board of the Rank Organization and, during his 47 years in Parliament, a strong spokesman for the film industry, died Aug. 27 in London.

Mother of John Muchmore, Paramount sound recorder, died Aug. 27 in Saskatoon, Sask., Canada. She was sister of late Henry MacRae, onetime Universal serial producer.

Earl J. Harsk, 63, film technician at Technicolor since 1941, died of cancer Aug. 29 in Hollywood. His wife and daughter survive.

Russell Mabley, 66, managing-director of Porthcawl Recreations Ltd., owners of Coney Beach Amusement Park, died recently in Porthcawl, Wales.

Dr. Charles C. Mather, drama educator at Culver (Ind.) Military Academy, died Aug. 26 at Parkview Hospital, Plymouth, Ind.

Mother, 74, of former band singer Bea Wain (now the wife of Andre Baruch, the announcer) died Sept. 1 in New York.

Thomas Hamilton, 60, manager of the Hippodrome Theatre, Boness, Scotland, died there recently.

Mother of prominent independent theatrical agent May Johnson, of Canada, died recently in Beacon Falls, Conn.

Roy Snyder, 65, theatrical electrician, died Aug. 28 in Red Bank, N.J. His wife and brother survive.

Father, 76, of Gregory Peck, died of a heart attack Aug. 26 in San Diego, Cal.

Richard T. Garrick, 83, longtime actor, died Aug. 21 in Hollywood.

## MARRIAGES

Estrellita Nachbar to Yousuf Karsh, Aug. 28, New York. Bride is a writer; he is a photographer. Bishop Fulton J. Sheen, with whom the famed Ottawa (Canada) photographer collaborated on a picture-book on Rome, performed the ceremony. One of those reported gremlins misreported Karsh's marriage to Solange Gauthier who was his first wife, now deceased.

Jean Martel to Frank Scott, Omaha, July 28. Bride is traffic manager of KBON in that city; he's news director of same outlet.

Vickie Weston to Ronnie Hunter, Filey, Eng. recently. Bride is a dancer; he's a sports organizer at Butlin's Holiday Camp.

Lesley Loynds to Dave Miller, Blackpool, Eng. recently. He is a drummer with Jimmy Justice's combo.

Ruth Caldwell to Frank Lintott, Ayr, Scotland, Aug. 20. Bride's a dancer; he's a stage manager.

Sanita Lang to Rex Reason, Santa Barbara, Calif., Aug. 25. Bride was Miss New York of 1957; he's the actor.

Barbara Brown to George Rutland, Harrow, Eng., Aug. 24. Both are members of the "Sound of Music" company.

Sydonie Platt to Philip Newell, Bridgewater, Eng., Aug. 26. Bride is a musically singer.

Elizabeth Ashley to James Farentino, Sept. 1, New York. Both are thespians.

Ann Rothman to Steve Cohen, Sept. 2, New York. He's the son of VARIETY staffer Joe Cohen.

Nancy Olson to Alan Livingston, Sept. 1, Brentwood, Cal. Bride is an actress; groom is executive vicepee of Capitol Records.

Janis Paige to Ray Gilbert, Aug. 30, Nice, France. Bride is the American actress; groom is an American songwriter and arranger.

Kareen Di Blanda to Lawrence Kanaga Jr., Westport, Conn., Sept. 1. He's the son of the president of General Artists Corp.

## BIRTHS

Mr. and Mrs. Dennis Clancy, son, Dundee, Scotland, recently. Father is a singer.

Mr. and Mrs. Morty Reed, son, New York, Aug. 24. Father is of the comedy team, Chase & Reed.

Mr. and Mrs. Ken Swofford, twin son and daughter, Hollywood, Aug. 25. Father's an actor.

Mr. and Mrs. Robert Rossiter, son, Chicago, Aug. 21. Mother is Carol Csida, daughter of Joe Csida, former Capitol Records vicepee; father is with the Leo Burnett ad agency.

Mr. and Mrs. Anthony Hurley, daughter, Walton, Eng., Aug. 23. Parents are U.K. professional ballroom champs, mother being Fay Saxton.

Mr. and Mrs. Howard Gitelman, twin son and daughter, Aug. 21, Boston. Mother is former dancer Claudia Schroeder.

Mr. and Mrs. Warren Berlinger, son, Hollywood, Aug. 28. Mother is actress Betty Lou Keim; father's an actor.

Mr. and Mrs. Fred Thompson, daughter, Aug. 28, La Jolla, Calif. Father is leader of The Swagmen, a folksinging group.

Mr. and Mrs. Jay Julien, son, Aug. 28, New York. Father is a Broadway producer.

Mr. and Mrs. John Barrymore, daughter, Sept. 2, Rome. He's the actor.

## Belafonte

Continued from page 1

000 and failed to sell out completely because the people were not buying the general admission seats. The house was scaled to do \$135,000 and there were very few reserved seats available for the preem.

### Chevalier's Boffo 95G

Los Angeles, Sept. 4

Maurice Chevalier grossed a great \$95,000 in seven performances of his one-man show at the Greek Theatre here last week. Trumpeter Al Hirt and vocalist Andy Williams are current at the spot in "Sounds of the Sixties."

Audience gave the French star an unexpected standing ovation on the Sunday night final show.

### IN MEMORIAM

## Marcus Loew

September 5th, 1927

with Johnny Nestor, another plugger. Nestor would sing and Santly would accomp on piano. Nestor & Santly also plugged through the 125th St. cafes, Pabst's Harlem and the West End Casino.

During the heyday of vaude, Santly teamed with Jack Norton as "Singers With Trimmings." Later, he worked as a plugger for Waterson, Berlin & Snyder and then for Jerome H. Remick. He established his own music publishing firm, Sanson Co. in the 1920s, retiring from publishing eight years ago.

He continued to write songs, and one of his tunes, "He Wants It That Way," with lyrics by Sano Marco, is to be published soon. He joined the American Society of Composers, Authors & Publishers in 1919. He was one of three songwriting brothers, the other be-

through different management changes. The most consistently lasting is Larue's, which was taken over by the chef and headwaiter.

Wilkerson segued to Hollywood from Fort Lee, N. J., where he was in exhibition and in 1930 founded the trade daily. He was born in Springfield, Tenn.

Widow, William Jr., 10, and daughter, Cynthia Diane, 9, survive. Services this (Wed.) morning at the Church of the Blessed Sacrament, Hollywood.

### ALEXANDER R. BOYD

Alexander R. Boyd, 85, film pioneer and president of the A. R. Boyd Theatre chain, died Aug. 29 in Philadelphia. He was the builder and operator of a half dozen midtown Philly theatres, including the Boyd, now operated by the Stanley

### IN LOVING REMEMBRANCE

## BETTIE MacDonald

"ZIEGFELD GIRL"

Sept. 5, 1953

ing Lester, and the late Henry Santly.

Surviving in addition to his brother Lester, are his wife and a sister.

### ANEW McMASTER

Anew McMaster, 72, Irish-born Shakespearean actor, died of a heart attack Aug. 24 in Dublin. He was to have played Othello, a role in which he has appeared well over 1,000 times, in the forthcoming Dublin Theatre Festival. His last appearance on the stage was five nights earlier at a charity show organized by Irish Equity.

McMaster began his stage career in London in 1911 as a member of the Terry-Neilson Company in "The Scarlet Pimpernel" and be-

Warner Co., and the city's Cinema house.

Boyd headed separate theatre corporations in such Pennsylvania cities as Allentown, Bethlehem, Easton and Chester. His film career dated back to the turn of the century. He was v.p. of the Stanley Co. of America from 1919 to 1928. He left the latter firm to form A. R. Boyd Enterprises Inc.

Boyd, who had little formal education, entered the exhibition field when he assumed the lease of the old Bijou Dreams in downtown Philly for \$12,500. He was credited with being the first exhib to install an organ in a film theatre when he had one placed in Philly's Arcadia Theatre.

A widower, he left no immediate survivors.

### HENRY COLBERT

Henry Colbert, 63, New York concert manager died Aug. 31 in N.Y., after a long illness. He was head of Colbert Artists Management, which was responsible for the introduction of such artists as Joan Sutherland and Elisabeth Schwarzkopf to U.S. audiences.

Other artists he presented here for the first time or sponsored in concert tours were Dietrich Fischer-Dieskau, Janos Starker, Rita Streich, Annie Fischer, Russell Oberlin, Hermann Prey and Mieczyslaw Horowitz. Since his entry into concert management in 1949 he had also imported or managed about 25 chamber music ensembles.

Born in Berlin, he came to the U.S. in 1937. In 1939 he joined the New Friends of Music and served as the organization's manager for 11 years. A year after forming his own firm, he was joined by his wife, Ann as a partner in 1950. After the death in 1952 of Bernard R. LaBerge, also a concert man-

In loving memory of

My Beloved Husband

## JACK NORWORTH

Sept. 1st, 1959

Amy Norworth

came a noted leading man in London during and after World War I. He first played in "Othello" in Australia in the early 1920s. Later he formed his own Shakespearean company and in 1932 played the first Hamlet in the new Shakespeare Memorial Theatre at Stratford-on-Thames.

He made several tours in the Near East and Australia, the last being in the 1950s. His last visit to America was in 1957 when he appeared in Eugene O'Neill's "Long Day's Journey Into Night" on Broadway and on tour.

Surviving are his wife Marjorie (a sister of actor Michael Mac-



**WHAT MAKES ENA SHARPLES THE SECOND BEST KNOWN LADY IN ENGLAND?**

What? You never heard of her? You don't know that when she appeared at a public dedication recently, crowds lined the route, mobbed the presentation site, and mounted police were called in? You don't know that she gets 2,000 fan letters a month? That every week, twice a week, three-quarters of Britain's tellys light up to catch her on Granada's prime time soap opera, **"CORONATION STREET"**?

This programme is a major departure from the stereotype. Gone are the cliché characters, the suds situations. In their place is a Feuding Middle-aged Matriarchy in an Angry Young Man milieu. A working class saga with the vinegary bite of reality. People bitch. Fight. Gossip. Are generous-hearted. Humorous. Delinquent. Real. Audiences recognize and respond to it wholly. *Spectator*,

the intellectual weekly, calls it, "the most extraordinary phenomenon in British popular culture." **"CORONATION STREET"** tops the entire United Kingdom ratings. The series, incidentally, is now available to buyers. For details, contact Kay Campbell at the New York offices (509 Madison Avenue) of

**GRANADA TV NETWORK, ENGLAND** 



FILMS

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STAGE

# VARIETY

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35¢

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64 PAGES

## 1 THEATRE + 10 PIX = \$14,000,000

### Nitery Epoch of the 'Common Man'; Top Stars, Pop Prices, Mass-Capacity

The century of the common man, a phrase in wide circulation some years ago, has been making itself more applicable to the nitery field. A small, but influential group of bonifaces are reaching out to the masses with top names and low prices to take nitery entertainment out of the luxury class and into the reach of a wage earner. "It's the only way a 2,000-seat nitery can exist," according to one operator.

What's more, these vast operations depend greatly on the top boxoffice names available to carry out their aims. Grosses can hit astronomical figures. For example, the Latin Casino, outside of Camden, N.J., can do well over \$200,000 weekly even if capacity audiences spend only the \$6 and \$3 minimums. The LC accordingly will pay as much as \$30,000 weekly for a headliner. Currently, Eddie Fisher and his sidekick, Joey Forman, are attracting hordes from Philadelphia and Southern New Jersey. The capacity of the room was stretched for the preem show Thursday (6), and there was also a sizable group from New York for the festivities. It was one opening that produced a sellout in which banquet business was not a factor.

This type of room is springing up in many sections of the country. The Town & Country Club, Brooklyn, Blinstrub's, Boston, together with the Latin Casino, have learned

### G.O.P. Marks New Era In Fundraising With Touring Unit to Plug Candidates

Kansas City, Sept. 11. What the Republicans hope will be a new era in fundraising is a touring unit which is playing a string of one-nighters in behalf of local candidates. Here, the show (see credits below) was labelled "Kempermania," highlighting the campaign of young banker Crosby Kemper for U.S. Senator.

The show, with unusually heavy advertising (several half pages in color in the Kansas City Star), pulled 6,500 into the Municipal Auditorium, which can seat around 15,000 for an event like this. Just what the show raised in actual dough the Republicans aren't saying, but it's presumed they came out okay, even on a talent-laden layout like this. Seats were scaled at \$100, \$50, \$25 and down to \$1.50. Since the house was heavy with industry and society representatives the money obviously came in.

The show already has some dates under its belt. It goes to St. Louis from here, and continues through the next couple months. Evidently it is a George Murphy package, springing from contacts arising

(Continued on page 54)

### Can't View Own Biopic

It seems quite possible that Robert Stroud, the convicted murderer whose story is told in United Artists' "Bird Man of Alcatraz," will never see the picture.

R. C. Settle, warden of the Medical Center for Federal Prisoners at Springfield, Mo., where Stroud is now held, first turned down a UA suggestion that a screening of the film be held for all inmates, and recently nixed a followup UA offer that a special screening be arranged for Stroud alone.

### 'Firestone Hour' In TV Perpetuity Deal With ABC

When the "Firestone Hour" returns to ABC-TV in the next few weeks (after a several season absence) it'll be under conditions unique to the medium in which it will have a time period ownership status that not even a General Foods or a Procter & Gamble enjoys.

Firestone moves into the Sunday night at 10 slot under a 52-week sponsorship deal. And so long as it maintains the year-round sponsorship, ABC cannot oust it from the time period, no matter what the circumstances, thus giving it a "forever and forever" franchise.

On the other hand it totes up to a fancy franchise for ABC-TV, as well, since the network will be producing the show for the client, enabling it to siphon off some of those below-the-line costs.

Firestone enjoyed a similar "in perpetuity" arrangement with the network last time it was on, but it's recalled that the show wasn't dumped until Firestone had cut down to a 39-week sponsorship arrangement, thus relinquishing its franchise.

### 'Look Me Over' Theme Song for Sundry Politicos

"Hey Look Me Over," tune written by Carolyn Leigh & Cy Coleman for the 1960 Broadway musical, "Wildcat," is getting up in the political world. Last year it was adapted for Louis J. Lefkowitz in New York's mayoralty campaign and now Edward M. Kennedy has picked it up in his primary fight with Edward McCormack to run on the Democratic ticket for Senator from Massachusetts.

Miss Leigh has written special

(Continued on page 54)

### R.C. MUSIC HALL'S B.O. SPECTACULAR

By GENE ARNEEL

A legit impresario was discussing the business at New York's Radio City Music Hall, noted the plus-\$200,000 weekly grosses (Warner's current "Music Man" topped the 200G mark in each of its first two weeks) and sized up the situation this way: "Naturally they'll draw the crowds; it's the best show for the money in town."

Oldtimers recall that the late William F. Rodgers, longtime v.p. and distribution chief of Metro, told the court in the course of the famed film industry antitrust trial, that a single booking at the Hall was worth more to MGM than a spread throughout a full-fledged circuit.

The facts of fiscal life at the Hall would be impressive to even the most impassive in any phase of show business. The top 10 pictures in this 6,200-seat theatre's 30-year history have accounted for an actual gross of \$13,844,114. To repeat, that's only 10 pictures and the average is nearly \$1,400,000 in a single theatre.

The top 10—Universal's "That Touch of Mink," the record-holder, opened June 14, 1962, ran 10 weeks and grossed \$1,885,335;

Warner's "Fanny," opened July

(Continued on page 18)

### Flash: Feds Find Payola Just Ain't Tax Deductible

Washington, Sept. 11.

Payola is not tax deductible. The Internal Revenue Service ruled that as a violation of Federal policy, payments to disk jockeys can't be listed as a deduction by the individual or firm making the payments.

In its weekly bulletin, IRS said that the Federal Trade Commission announced Federal policy on payola and issued complaints against some record manufacturers and distributors in 1959. Because of this 1959 FTC action, payola payments on and after Dec. 6, 1959 are not deductible as a business expense.

The agency added that deductions prior to Dec. 6, 1959 will be disallowed if payments "frustrated a sharply-defined policy" of a state.

Any payola deduction claims must give names and addresses of persons receiving the money, IRS said. In turn, IRS wants to make sure that persons receiving payola report it as income.

### 'Horn' Click With Twofers in Philly Seen as Model for Other Tourers

Philadelphia, Sept. 11.

#### Show Biz Before Gov.

Las Vegas, Sept. 11.

Singer Gene Austin, an aspirant for the Democratic nomination for Governor of Nevada, isn't letting the vagaries of politics interfere with his show biz career.

Austin is deserting the campaign temporarily in order to play an engagement at the Empires, Denver, Sept. 12 for 10 days.

The Philly success of "Come Blow Your Horn," which has been playing to near capacity at the Forrest Theatre on twofers, may have general significance for the road. The touring Mike Ellis-William Hammerstein production played Detroit and Washington to mild business and there was talk of cancelling the Philadelphia run when the last weeks in the Capital slipped to \$12,000 grosses.

Iz Kamens, who publishes theatre programs here and in Washington, is a leading purveyor of twofers, which he calls "special discount tickets." Kamens was called into the picture and flooded Philadelphia with 3,000,000 of the cut-rate ducats. Obviously as a result, "Horn" will gross nearly \$100,000 in its four weeks in Philly, in contrast to the \$53,000 it drew in its four-week stand in Washington.

The Philadelphia printer supplied twofers this summer for "Horn" and the touring "Irma la Douce," in Los Angeles and Denver. He believes that the twofers have a definite value for the road. "In a way it's almost as good a guarantee as a subscription series," he says.

"They've been giving out twofers for years in New York, where it's generally an indication that a show is in trouble. For that reason

(Continued on page 54)

### Common Market Prods. Near Deal On Pix Coin Aid

Venice, Sept. 11.

Further steps towards the approval of a European Common Market film aid setup similar to Britain's Eady Plan were taken here by ECM film industry topers at a meeting held during the last days of the local festival.

Basic understanding is said to have been reached on an aid plan financed not by an admission surcharge but by a proportional deduction on admission tabs to be granted by various governments involved. Exact figure, perhaps between 5-10%, is to be determined at a new meeting of the ECM committee slated to be held in Paris Oct. 3-4.

Meeting included members of all branches of the European film industries, among them Messrs. Von Hartlieb, Schwerin, Waldeit-

(Continued on page 54)

### 'Stop the World' Tune De-Damned for U.S. Air

In addition to being one of the most recorded show tunes in quite a while, "What Kind of Fool Am I" has also stirred some controversy with radio station programmers in some parts of the country.

Toward the end of Anthony Newley's original waxing of the tune, he uses the word "damn." This has apparently touched off sufficient blue-pencil activity on station program lists to cause London Records, which issued the platter, some concern. The company has produced a special de-jay copy without the word in it and thereby eliminating the "damn" problem.

There are, incidentally, 11 waxings of the tune currently on the market and another four platters of "Gonna Build a Mountain," also from "Stop the World—I Want To Get Off," which was written by Newley.

### Govt. Rules B-Girls Must Pay Income Tax & Social Security on Drink Hustling

Washington, Sept. 11.

B-girls are feeling the long arm of Uncle Sam, with a new Internal Revenue Service ruling. It says money they make from drink hustling "constitutes wages," and, therefore, must have Federal income tax and Social Security withheld from it.

This applies, IRS said, whether their remuneration is "on a commission basis or otherwise" and regardless of whether "they may be considered independent contractors with respect to the performance of a particular act or specialty in the same establishment."

The ruling applies only to earnings involved in mixing, with no reference to money made from prostitution. Recent Senate McClellan Subcommittee probe of American Guild of Variety Artists developed information that many B-girls also are practicing harlots.

The tax ruling was a clear victory for Sen. John L. McClellan (D-Ark.), the subcommittee chairman, who told Internal Revenue it should require employers of B-girls to dock taxes and Social Security from their pay.

## Venice's Out-of-Competition Pix Give Artistic Backbone to Fete

Venice, Sept. 11. The Information Section of the just concluded 23d Venice Film Festival, which had 34 features from 17 countries—14 of them first pix—again showed it was a potent part of the fest and this year even overshadowed the actual competing films at times in interest if not in quality.

The Info Section had two, and sometimes three, pix unspooled every afternoon. Pix were eligible for the best initial prize, critic awards and some of the other specialized nods given outside the regular fest awards for the official pix. Attendance was good and in many cases SRO, which was rare at the evening in-the-running films.

Inaugurated some years ago, when Venice decided to have only 14 pix entered for the main prizes, it has grown in importance every year. It allows promising beginners an audience, and sometimes dedication, and also brings in pix from new producing countries as well as others of ethnic interest. The special prizes for this section also help.

Over the last few years the U. S. indies made expert use of this Venice innovation and managed to unveil or reaffirm such pix as "Weddings and Babies," "Jazz On a Summer's Day," "On the Bowery," "Come Back Africa," "The Savage Eye," "Shadows," "The

(Continued on page 11)

## 'The Longest Day' Faces New D.C. Barrage of Beefs By GI 'Volunteer' Extras

Washington, Sept. 11. No sunset is in sight on Capitol Hill for Darryl F. Zanuck's "The Longest Day." It's due for more Congressional comment later this fall when the Senate Constitutional Rights Subcommittee issues its collection and findings of gripes from U.S. soldiers used as extras against their volition.

Stag investigators spent 17 days in Europe gathering G.I. complaints on all scores but subcommittee sources indicated that the "Longest Day" hubbub was high on the list.

Subcommittee staffers interviewed all the members of a transportation company stationed in Rochefort, France, who wrote of being "pressured" into bits as extras in the Zanuck epic. What the subcommittee really sought was proof of officers exerting pressure on the troops to serve as landing squads in the D-Day filming.

Also looked into were the already-denied allegations that the 14 soldiers who refused to volunteer were shipped from Ile de Re

(Continued on page 54)

## Vegas' Show Biz B.R.

A show biz investing syndicate comprising Las Vegas businessmen has been formed by Joe Wells, operator of the Thunderbird Hotel there, and prey of trucking firm. Wells heads Vegas Investment Partners which will furnish front money for various theatrical ventures including films, musicals, cafes, or to further the career of a performer in whom they're interested.

Monte Proser, entertainment director of Thunderbird, will make investment recommendations.

## 2d Annual Pennsy 'Harvest Frolic' In Dutch On Coin

By JOSEPH T. KINGSTON

Lancaster, Pa., Sept. 11. Most un-Dutch aspect of the second annual Pennsylvania Dutch Harvest Frolic, which wound up a seven-day run here, was the unparalleled largesse distributed with both hands to members of the visiting press.

The Frolic, hit by only one rainy day this year, closed out with reported gross paid attendance of 16,367, less than half of what confidently had been expected by the backers. It was a big disappointment, all around. It also was somewhat of a mystery, since Lancaster's 3,000-plus hotel and motel accommodation units were over-

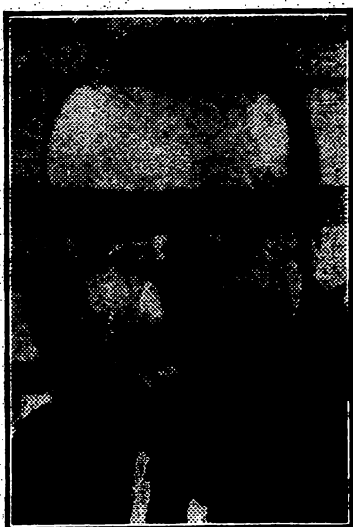
(Continued on page 54)

## SKELTON'S RECORD INDIANA FAIR TAKE

Indianapolis, Sept. 11. The Red Skelton show broke all records of the Indiana State Fair for a single star, giving five performances to a total of 41,001 fans who paid \$109,409 to see him. He almost packed the Coliseum for every performance. The 12-day, rain-plagued fair, ending Sept. 5 attracted 342,916 gate-paid admissions, far more than the 1961 total of 277,846 and 1960's 252,807. The Tommy Steiner Rodeo also was a smash money-maker earlier in the fair.

Skelton's contract called for a guaranty of \$30,000 or 60% of the proceeds after taxes. The Hoosier-born comic took home a check for \$61,826.05 as his share. The fair's share was \$41,217.37.

The Skelton record-breaker compared with Ernie Ford, who grossed \$75,806 in four shows in 1960, and teamed up with Bob Hope in 1958 to gross \$118,698.



MITCH MILLER

Of TV's famous "Sing Along," says: "I was happy to record, for Columbia Records and for the original sound track, PAUL ANKA's title song for the Darryl F. Zanuck-20th Century Fox film, 'The Longest Day.' ANKA's song has all of the emotional ingredients that help depict the intense feeling of 'The Longest Day.'"

## Macao's \$15-Mil. Tourist Pitch

Macao, Sept. 11.

Macao, tiny Portuguese colony which has been playing second fiddle to Hong Kong, 40 miles away, in tourism and industry, is going to have an expensive facelift to lure more traffic.

It is embarking on an estimated \$15,000,000 building project, to be financed by gambling syndicates, which calls for the construction of three up-to-date tourist hotels. Additionally, the Macao Government, according to its new, dapper governor, Lt. Col. Antonio Lopes dos Santos, will spend at least \$6,000,000 on beautifying the city over a period of eight years.

Where Macao is not losing out to Hong Kong is in the gambling attractions it offers. And Macao, known also as "The City of God," makes no attempt to hide its gambling feature which has earned for itself the title "Casino of the Orient."

Gambling is at the floating "Macao Palace" and the Picine. An Australian company has managed to obtain a slot-machine concession. One go at the slot-machine costs \$10.

Construction work on the first of the three new hotels starts this month and it should be ready by the end of 1963. The next two

(Continued on page 54)

## Seattle Fair Spotlights H'wood's Top Contribution: Musical Pix, 1929-1951

Seattle, September 11.

A series of American musical films, "The American Musical Film, 1929-1951," will begin Wednesday (12) in the Playhouse at the Seattle World's Fair, with more than 30 top musicals scheduled to be shown in a film festival that will run until the fair closes October 21.

The musical's series will present what many believe to be Hollywood's finest artistic contribution to cinema art—the big, colorful musical production, which reached its finest flower in the 1930's and 1940's.

Each show will include two musicals, with at least one and perhaps more, to be added to the following list: "Broadway Melody of 1929," "Meet Me After the Show," "The Merry Widow," "Go Into Your Dance," "Page Miss Glory," "Tin Pan Alley," "Flying Down to Rio," "Vernon and Irene Castle," "Dimples," "Show Business," "Born to Dance," "Good News," "Sweet Adeline," "East Side of Heaven," "Babes in Arms," "Wintertime," "The Jolson Story," "Naughty Marietta," "Stormy Weather," "Forty-Second Street," "Can't Help Singing," "You're a Sweetheart," "The Pirate," "One Night of Love," "Yankee Doodle Dandy," "The Great Ziegfeld," "Gold Diggers of 1933," "An American in Paris," "Wabash Avenue," and "Meet Me in St. Louis."

## Segregation Spotlight Suddenly Made Negro Comics' Material Understood

### Banned But Big at B.O.

Sydney, Sept. 11.

Australian Broadcasting Commission, non-commercial radio operators, banned all recordings from "The King and I" during the visit here of the king and queen of Thailand. ABC reasoned the playing of waxes might give offense to the royal couple.

Meantime, non-commercial stations are airing the "banned" disks and record stores report top sales.

## Lenny Bruce Gets Axed by Sydney Hotel: 'Too Dirty'

By ERIC GORRICK

Sydney, Sept. 11.

Lenny Bruce shocked an Aussie audience of around 300 on his preem Thurs. (6) at Aarons' Hotel, Sydney. Many women left the hotel's show room as Bruce dished out the unhibited barbs plenty hot.

Bruce gave an unorthodox account of the Crucifixion, then focused on Jews, "niggers," war heroes and then told how he employed a prostitute to "frame" a judge, giving the payees a minute inside story on the setup. Bruce followed by stunning the payees with the key "Lady Chatterley" word for no reason at all.

Bruce took a heavy slap at the management for the poor lighting and sound system just prior to swinging into his routine.

Manager of the hotel, N. Devery, immediately cancelled Bruce's contract. Devery said he was "disgusted" by the performance

(Continued on page 50)

## D.C. CULTURAL MODEL UNVEILED IN PROV.

Washington, Sept. 11.

A model of the newly designed Washington Cultural Center, dropping the cost from \$75,000,000 to \$30,000,000, is to be unveiled in Newport, R.I., this afternoon (Tues.) with Mrs. John F. Kennedy as a spectator. The Newport reception for architect Edward Durell Stone's design is being held at the Elms mansion.

The speakers besides the First Lady and Stone, will include Roger Stevens, chairman of the board of trustees for the Center; John Nicholas Brown, chairman of the Rhode Island Committee for the Center; and Leonard Bernstein, Robert Montgomery, Paul Newman and Joanne Woodward.

Pittsburgh, Sept. 11. Slappy White, here at the Holiday House, told the story and Will Gaines, here for the opening of the new Zanzibar, confirmed the tale of how Dick Gregory broke into show business with White's material.

White said that Gregory was the house m.c. at Roberts' Show Lounge in Chicago where he (White) was the star of the show. White had been getting excellent results from his segregation and racial stories and when Gregory was asked to fill in at the Playboy Club for one night, he just took White's whole routine and scored a smash success with it.

Gaines said that White, Willie Lewis and Red Foxx had been doing the same type of material for over a decade, but it was only in recent years that the white audience knew what was happening. He said that tv brought the Little Rock situation into their living rooms. And with repeated incidents around sit-in demonstrations, along with freedom bus riders, the whole story of segregation suddenly became a subject that was understood.

Gaines said he was doing most of the material himself and getting a lot of mileage out of it. Where he always played the best rooms as a dancer, he now gets plenty of club dates and the same good rooms as a comic.

White pointed out that his money was consistently steady and the only real benefit he has received from Gregory's skyrocketing popularity was the availability of better rooms such as the Holiday House and the Playboy Club in New Orleans.

## Expect JFK to Okay Copyright Extension; It's a P.D. Cliffhanger

Washington, Sept. 11.

The copyright extension bill is on President Kennedy's desk, with no official word on whether or not he will sign it. But the unofficial word in Washington is that the Justice Dept.'s longstanding opposition to the measure has softened. It is felt, therefore, that odds he will place his signature on it are better than even.

The Senate completed final Congressional action Friday (7) on the bill which extend all copyrights in force on the date of enactment until Dec. 31, 1965.

Since it takes effect on the day the President signs it (if he signs it), the timing is a cliffhanger for those with copyrights expiring this week and which may pass into public domain. There is no way to tell when the President will take action one way or the other.

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# JOHNSTON'S UPBEAT HORIZONS

## Rockefeller, Hunt, Wayne, Powell Linked in Southwest Pay-TV Effort

Little Rock, Sept. 11. Prominent figures in show business, finance and other fields have formed a new corporation to operate a pay-as-you-see television enterprise. The new setup is Home Theatres Inc. Members of means measured into the millions, has acquired the Paramount-owned International Telemeter franchise for the entire southwest area, including Dallas, Houston, Oklahoma City and other cities.

Home Theatres is affiliated via interlocking officers and directors with Midwest Video, previously licensed to locally (Little Rock) sponsor Telemeter. Winthrop Rockefeller is among the investors here.

Participating stockholders in Home Theatres include C. Hamilton Moses, now president of Midwest Video; John Wallyn, co-owner of the Chicago White Sox; Col. D. H. Byrd, aircraft parts manufacturer; E. O. Cartwright, senior v.p. of Merrill Lynch, Pierce, Fenner & Smith; A. B. Cobb, Arkansas business exec; T. J. Crow, building contractor of Dallas; A. E. Dahl, chairman of the American National Bank, Rapid City, S. D.; Stanley and Richard Durwood, operators of Durwood theatres, based in Kansas City; David Grundfest, chairman of Sterling Stores; Walter Hussman, newspaper publisher and president of KTAL-TV, Texarkana; Frank Newell, president of the Associated Chambers of Commerce of Louisiana.

Also, from show business, Dick Powell and John Wayne.

Also, Lloyd B. Sands, exec of Hunt Oil and son-in-law of H. L. Hunt, of the Hunt Oil empire. Sands supposedly is representing Hunt in the feevee company. Reported as participants, too, although indirectly, are John and Clint Murchinson, the Texas tycoons.

Specific plans for the actual (Continued on page 15)

## 'Spartacus' Hits \$18-Mil. Globally

"Spartacus," which even had its doubters at distrib Universal when the pic was first presented on a roadshow basis, has now hit something like \$18,000,000 in global billings, about evenly divided on the domestic and foreign books.

That represents a sizable advance since last February, when prexy Milton R. Rackmil disclosed a \$12,000,000 take at that point. And at the present tempo, it's entirely possible the company will chalk up a \$22,000,000 tally prophesied by Rackmil for the year-end.

Pic has taken in about \$9,500,000 this side from some 3,300 dates, and about \$9,000,000 from 4,579 engagements overseas. Pertinently, a big attraction is generally regarded as good for anywhere from \$5,000-40,000 dates in markets outside the U.S.-Canada.

## PENTAGON DUE TO BRUSH CO-OP ON MILITARY PIC

Washington, Sept. 11. Nothing is official yet, but the Pentagon is apparently set to cold-shoulder any requests for cooperation in the filming of the new novel, "Seven Days in May," which Kirk Douglas has bought. The book by Fletcher Knebel and Charles W. Bailey, ace newsmen in the Cowles Publications Washington Bureau, describes a military coup of the U.S. Government in the 1970s.

Don Baruch, Defense Dept. chief of Motion Pictures, said no request for military cooperation has been made and no judgment has been handed down. But trade sources disclosed that both Warner Bros. and Columbia, interested in the book, has made informal inquiries and has found Pentagon hostility.

## Decca, U's Divvies

Decca Records declared its regular quarterly dividend of 30c per share on company's capital stock. It's payable Sept. 28 to holders of record Sept. 17.

Diskery's subsid, Universal Pictures, is likewise regular with a quarterly divvy of 25c per share on the common issue. Melon is payable Sept. 27 to holders of record Sept. 15.

## U's Fiscal '62 Runs 71% Ahead Of '61 Billings

Still fired up by the comedies, Universal's 50th annl shapes as another bonanza semester.

Fiscal '62, as reported this week by domestic sales v.p. Henry (Hil) Martin, is running 71% ahead of last year in billings, and this is exclusive of the Canadian revenues.

Of the funny features, rentals from "That Touch of Mink" have already hit the \$5,000,000 mark in approximately 3,500 dates, bettering by 6.9% the pace of "Lover Come Back." Latter pic, with something like 8,900 engagements in hand, has generated nearly \$7,000,000 for the company, and on the domestic side is given a good chance to rival U's champ earner, "Operation Petticoat," which has \$9,000,000 in billings and is still in release.

"Lover," it's thought, could match (maybe better) the 15,000 domestic dates so far nabbed by "Pillow Talk" (\$7,500,000 to date), or at any rate the former is getting booked at substantially the same snappy tempo.

Exec noted that Universal went to bat this year with 21 releases, including two reissues, with the same or surpassing number looming for fiscal '63, which kicks off Nov. 4. New semester launches with another comedy, "If a Man Answers," Bobby Darin-Sandra Dee costarrer.

Lineup of heavyweight product thereafter lists "40 Pounds of Trouble," "Freud," "To Kill a Mockingbird," "Ugly American," "Gathering of Eagles," "Three On a Match," "Lancelot and Guinevere," "List of Adrian Messenger," "Tammy and the Doctor" and "Thrill of It All." All of these, pertinent to the ad-pub scheme of things, are either completed or in production.

Some apprehension regarding "Freud" is suggested in the disclosure that a final title is still up for grabs. New working handle at the moment is "Freud—The Dark Passion." Intention is to nurse it for some awards, per decisions to land December dates in N.Y. and Los Angeles in order to qualify for the Oscar and N.Y. Critics accolades.

## SCHARY GETS KEY JOBS IN MOSS HART BIOPIC

Hollywood, Sept. 11. Dore Schary will coproduce and script Warner Bros. picturization of late Moss Hart's "Act One," under a deal closed with prexy Jack L. Warner. WB acquired rights several years ago, and, of course, will release.

Schary will start work on screenplay following opening of his new play, "Banderol," on Broadway Oct. 9. Schary and Hart were close friends for more than 35 years and Schary figures in the autobiog although he will not include himself in the film version.

## CITES ECONOMICS OF FILMS' STRIDES

Hollywood, Sept. 11.

Eric Johnston yesterday (Mon.) discussed economic condition of motion picture industry worldwide, indicating rosy future ahead but one which will still be difficult to achieve. Industry's chief spokesman showed figures that, while indicating lower billing returns today than in the earlier days of Hollywood, have shown fluctuation definitely turning to the bright side.

Major in his discussion was fact that number of theatres have increased world-wide from 79,000 in 1947 to 154,900 in 1950. Seating has also nearly doubled, rising from 42,700,000 to 73,800,000, latter figure accounted for chiefly because of increase in drive-ins. New theatres, apparently are abroad, since figure for the U.S. is 17,600 total in 1961 as opposed to 18,200 in 1948. In earlier period this represented only 800 drive-ins while today there are 5,000, he said. New trend, however, is for more four-wall houses being built in shopping centers, Johnston asserted.

Billing figures shown were from 1955, the date Johnston attributed to "the supposed great decline." Film industry today draws a total world-wide gross of \$557,000,000 as compared to \$626,000,000 in 1955. While this is lower, it represents an upturn from lower areas in between. Figure, broken down, represents \$267,000,000 today from \$326,000,000 in 1955, domestically, (Continued on page 15)

## Zanuck Zips L.A. Story Dept.

Twentieth-Fox is shutting down its Coast story department, headed by Ted Strauss, and shifting all its operations to the home-office in New York. According to prexy Darryl F. Zanuck, this move will result in "one central bureau" for the submission and consideration of all potential story material. Also, he thinks New York is the "logical base" for this function since its the center of publishing, legit, tv nets and literary and theatrical agencies.

Strauss' position is unclear. East coast department is headed by Henry Klinger, who Zanuck has named "temporary" head of the combined operation. The prexy has ordered studies to determine the requirements of the consolidated department and said that when these are completed, the name of the operating head and the make up of the department will be announced.

## 20th's Chips for Next 12 Mos.

The following is the 20th-Fox release schedule for the next 12 months as outlined by global sales vep. Seymour Poe.

September, "The 300 Spartans," "I Like Money" (Topaze).  
October, "Longest Day," in roadshow. Also, "The Loves of Salambo," "The Battle." The latter two are French-Italian co-productions acquired by 20th during 1960 actors' strike and on shelf ever since. "Battle" is Abel Gance's spectacle originally titled "Battle at Austerlitz," with all-star European cast.  
November, "Gigot," Jackie Gleason.  
December, "Last Days of Sodom and Gomorrah."  
January, Robert Lippert's "Young Guns of Texas." Also, "Queen's Guards," completed two years ago, starring Raymond Massey.  
February, "The Lions," William Holden, Trevor Howard.  
March, "Robe" reissue.  
April, Mark Robson's "Nine Hours to Rama," Easter release, Horst Buchholz.  
May, Robert Youngson's "30 Years of Fun," silent comedy anthology.  
June, "The Leopard," Burt Lancaster, Alain Delon, Claudia Cardinale.  
July, Jerry Wald's "Woman in July," Joanne Woodward, Richard Beymer.  
August, "Condemned of Altona," Max Schell, Sophia Loren, Fredric March, Robert Wagner.  
Exact date of "Cleopatra" roadshow release has not been set, according to Poe, but plans are now developing.

## Zanuck Sees Series of 'Negative' Moves Soon Heading to 'Positive' Action in Filmmaking; Morale Good

By ABEL GREEN

### Reopen Commissary

Darryl F. Zanuck has reopened the homeoffice third floor private diningroom as an efficiency convenience, on a pro-rata cost basis, "chiefly because when we go out to lunch it's tough to get a cab and we're here in Siberia on West 56th St. near 10th Ave." It is only for the h.o. exec staff.

The barbershop and steamroom, which he had shuttered pronto when he assumed the presidency, remain closed.

## AA Yens Big Pix; Selling Studios In Fiscal Tactic

Coast-originated report last week that the Allied Artists lot was on the block (as a studio, not for real estate development) flushes out the common knowledge intratrade that AA for some time has been on a fiscal tight-rope.

Company prez Steve Broidy is throwing in with the "big picture" apostles henceforth, which amounts to the first open admission that his "little" major has been out of step with presentday market realities. It may be a chicken-or-the-egg riddle, but basic to AA's difficulties is the fact that old financial sources have been less responsive of late. Rumor in this connection has it that the new Ace Films entity rallied with some of the coin required of AA for its stake in "El Cid." That epic has, fortunately, been the distrib's only solace the past year, and is still going strong.

Of the Sunset Drive lot, Broidy states it's just not geared for those big productions. The expressed intention is to shoot 'em elsewhere as tenants—and there are plenty of mammoth soundstages on the Coast idling at the moment and foreseeably. Pertinently, of course, disposal of the studio also disposes substantial deadweight overhead.

Price sought for the lot is \$900,000.

Still awaited is the company's fiscal yearend statement. But for the first 39 weeks, the deficit was \$1,196,000, which compared with a \$414,000 net profit in the corresponding year earlier period. "El Cid," of course, will invigorate the books to a considerable extent, (Continued on page 18)

Darryl F. Zanuck, the new president of 20th Century-Fox, feels that "for the first time I am beginning to see the light. Now, as soon as 'The Longest Day' opens here Oct. 3, after its Paris premiere Sept. 25, I may bring on Joe Mankiewicz and the print of 'Cleopatra' and we'll complete cutting and editing here. Joe and I have been on the phone and in touch by correspondence in the meantime."

Zanuck stresses he "would like to get into the more positive aspects of the company (i.e. film producing again). I'm getting tired of doing the negative although it's that overhead that's been killing the company but it was necessary. Strangely enough, even at the studio where so many of my longtime intimates have felt the economics, the morale is surprisingly good because even they recognize that 20th-Fox plans to be a going company and not go into any liquidation."

Zanuck brought Pete Levathes east for homeoffice powwows and he will make a thorough examination of Levathes' television production activities. Zanuck will also look at nine pilots "which will tell me best the horizon of the production phases of our video department."

He likewise has Mark Robson in from London with "9 Hours to Rama," a film on which, says Zanuck, "I'm very high." This is a British quota picture so the physical cutting must be done in London, but he and the producer-director have been "paper cutting" the picture.

Zanuck is waiting for another (Continued on page 18)

## Fred Hift Into 20th O'seas Post

Fred Hift, who has been functioning as international advertising and publicity coordinator on Darryl F. Zanuck's "The Longest Day," has been named to the newly created post of 20th-Fox director of advertising and publicity for Britain, Europe and the Middle East. The appointment is effective immediately.

Hift will headquarter in Paris as he has been doing during his "Longest Day" hitch, and will be under the direction of 20th ad-pub vep S. Charles Einfeld. Prior to joining Zanuck, Hift had headed up the production publicity units on Robert Rossen's "The Hustler," Plato Skouras' "Francis of Assisi" and Otto Preminger's "Exodus." He was a film reporter on Variety before taking the Preminger job.

While Hift's post is a new one, 20th did have a director of Continental publicity, Giulio Ascarelli, prior to the overall shakeup in 20th overseas structure in 1959. Ascarelli subsequently went to United Artists but returned to 20th a couple of years ago to head up overseas publicity units on prod'ct shooting abroad. At that time he shifted from Paris to a London base. He will exit the company to h.q. in Rome independently.

## MCCARTHY'S STATUS AT 20TH UP IN AIR

Hollywood, Sept. 11. Discussions are going on regarding the future of Frank McCarthy, longtime producer of 20th-Fox. Contacted for comment, McCarthy replied, "My status has not been resolved, and my situation is under discussion."

Darryl F. Zanuck, 20th-Fox prexy, recently announced postponement of "Take Her, She's Mine," which McCarthy was to have produced.

## Back From Soviets, Preminger Urges H'wood to Get Going With U.S. Version Of Film Academy for New Talent

By JACK PITMAN

Having onceovered (last spring) the Russian film scene, Otto Preminger found impressive the Soviets' technical parity, their "beautiful" color and, perhaps most significant, the efforts made to groom young aspirants to a cinematic career in the state-held industry.

The last point refers to the Moscow-located film academy, which boasts a faculty comprised of top Russian cameramen, directors, producers, writers, et al. Student body is put through a five-year course with opportunity for laboratory exercise—i.e., experimental filmmaking. The setup rates Prem's praise as "really wonderful," and the suggestion that the American pic industry could do worse than to emulate the Russian model.

This, of course, touches on the sometime uttered need variously in the trade for the encouragement of "new blood" to segue into the business as the old guard phases out.

Prem apparently hasn't clarified the details of an American counterpart in his own mind, except to express the conviction that Federal sponsorship would be imprudent and unworkable. Instead, he ventures that it might be a proper undertaking for some of the lush money foundations, and possibly could entail a system, too, whereby alumni would be committed to "bequests" once they become income-productive in the film medium.

Stressed, however, is that these are top-of-the-head proposals, offered by the producer-director because he's anxious to see the academy idea get rolling.

Prem spent 10 days last May in Moscow and Leningrad at the invitation of the Union of Soviet

### 'Sky Above' Beats Shears In Chi Censor's Ruling

Embassy Pictures has made it a clean sweep against the censors who objected to nudity in its feature documentary, "Sky Above—Mud Below."

Distrib triumphed last week in Chicago after taking its case to the Windy City's new appeals board established under the revised Chi censorship setup. Previous reversals were obtained in Detroit and State of Kansas. Distrib had flatly nixed demands for deletions.

### Preminger Buys 'Genius,' Upcoming Dennis Novel, As UA Comedy in 1963

Otto Preminger, who hasn't tried his hand at a screen comedy since 1953's "Moon is Blue" (with resultant Code brouhaha), bought the rights to, and will produce-direct, "Genius," the new Patrick Dennis novel which Harcourt, Brace & World is bringing out Oct. 17. The pic has a December, '63, start and will be released by United Artists.

Yarn concerns a deadbeat (taxes, alimony, hotel bills, etc.) director who lams Hollywood for Mexico, and his subsequent travail shooting a film there. Prem expects to make the screenplay assignment on his return from a three-weeker o-seas in connection with "Advise and Consent" prems in London and Paris. He planed over Sunday (9).

With "Genius" going into the works, the filmmaker has mapped

### Agents Join O'seas Exodus; Bernsen Exits Jaffe Firm To Open Offices in Rome

Hollywood, Sept. 11.

Harry Bernsen Jr., Sam Jaffe agency veepee who has been with that company for the past seven years, has resigned to form Continental Management, which will have its hq in Rome. He is prexy of the new agency.

Bernsen, leaving Sunday to open his Rome offices, will rep clients of various offices on the continent and in England, as well as his own. He plans to visit key production centers there on a monthly basis, servicing clients. In addition he will package pix for European producers.

Bernsen explained his move was motivated by the belief that the "internationalization of pictures will grow and grow. Now is the time to use one's best efforts to procure employment for clients." Upbeat in overseas production plus the downbeat in production here contributed to his move, he added.

Bernsen said European producers are seeking more and more to turn out international pix, and to do this will need an increased number of American actors, writers and directors.

"An agent can't collect his 10% commission for a client working overseas and not be there, not if he wants to give satisfactory service. Situations arise on the set during the making of a picture in Europe, which an agent in Hollywood cannot handle," he commented.

He also will keep in mind the possibilities of global tv, because Teletar could well change everything, and may bring new developments not now visible, he added.

### Europe to U.S.

Binnie Barnes  
Lucius Beebe  
Guy Bolton  
Van Cliburn  
Ed Feldman  
J. Fishberg  
Keith Goldsmith  
Arnold Grant  
James Harris  
Oscar Homolka  
Alan Jay Lerner  
Euan Lloyd  
Stuart Levin  
Syd Mirkin  
Louis Nizer  
Phakavali Dancers  
Robert Rossen  
Mo. Rothman  
Robert Russell  
Michael Stern  
Joan Tetzel  
Bruce Yarnell

### N.Y. to L.A.

Val Arms  
Jack Clark  
Bill Doll  
Roger Englander  
Raymond Katz  
Peter G. Levathes  
Larry Lowenstein  
Paul Lynde  
Joe Manchester  
Rita Moreno  
Arthur Price  
George Ross  
Herb Siegel  
Edith Sommer  
George Weltner

### U.S. to Europe

Dick Barkle  
Martin Davis  
Blake Edwards  
Kenneth S. Giniger  
Olga Lee  
Betty Madigan  
Philip Miles  
Dave Parsons  
Ruth Polage  
Otto Preminger  
Arthur Ross  
Alexander Smallens  
Lloyd Wilson

### L.A. to N.Y.

Sid Caesar  
Joseph Cotten  
Henry Daniell  
Reginald Denenholtz  
Bullets Durgom  
James W. Ingraham  
Gene Kelly  
Alex March  
Herb Maline  
Patricia Medina  
Robert Ellis Miller  
James H. Nicholson  
Robert Preston  
Tony Randall  
Boris Sagal  
Zadel Skolovsky  
Robert P. Sutton

## New York Sound Track

Prof. Robert Gessner, quondam WB scripter and playwright, who heads the first motion picture-television-drama course at any American college (N.Y.U.), will be back from a two-month European trip to perform as Visiting Prof. of Cinema at Harvard for the February semester. It is being inaugurated then but Prof. Gessner checks in at Cambridge in November after he attends Campus seminars on the cinema in England, France, Poland, Germany and Yugoslavia, all of which have State-subsidized courses in the cinematic art. He was invited as guest lecturer and sailed last week on the Queen Elizabeth on this two-month heira, on leave from N.Y. Univ.

Otto Preminger, never shy with opinions of critics, cracks that he offered to screen his "St. Joan" for Esquire's Dwight Macdonald "in the Italian version."

Sidney Del Mar, who headed Stanley Warner's tax department, tendered a retirement fete at the Harvard Club after 32 years with the circuit. Universal acquired global rights to Gray-Mac's "Stagecoach to Dancers' Rock." "Boccaccio '70" reportedly has grossed \$666,000 from 51 weeks of playtime in 19 theatres to date. And that's just domestic. For his 57th, Embassy staffers presented topper Joe E. Levine with a limited edition of Boccaccio's "Decameron." Young filmmaker Rick Carrier, who initiated with the current "Strangers in the City," signed Tina Louise for his next, "The Vagrant Erotics," due to roll here this fall. He has two other pix also in the works. Bygone Hollywoodian (in the pre-video era) Mischa Auer now living in Marbella, Spain, and a sometime thesp in the Hispano cinema. Richard E. Rogers, son of vet distribution official Budd Rogers, named a veepee of Modern Talking Pictures Service, the industrial pix distrib. Out in the San Fernando Valley, the Sherman Theatre is in the fifth week with a parlay of "La Dolce Vita" and "Two Women."

Orson Welles' "Mr. Arkadin," which Warner's released abroad seven years ago but which never played this side, gets its first U.S. date Oct. 2 at the uptown New Yorker. Welles, who's been quoted saying it was his most ambitious pic since "Citizen Kane," wrote-directed the offbeat film in Europe with a cast including himself, Michael Redgrave, Akim Tamiroff, Mischa Auer and Katina Paxinou.

Leona and Joe Hummel deserting their Mallorca, Spain, retreat Oct. 1 for a month of the theatres in London, and thence to New York Nov. 1 for ditto, before returning to their Paris winter base. In early spring they repair again to Mallorca. Hummel is the retired former head of WB's Continental operations.

Transplanted Bostonian Joseph E. Levine ("who has more beans than Heinz") was birthday-surprised on his 57th natal day with a fancy soiree at the Four Seasons. Some 60 friends corralled by Rosalie (Mrs. J. E.) Levine came from the Hub and locally for the blacktie dinner, replete with strolling fiddlers and dansapators, and a Joseph E. Levine Memorabilia Gallery whipped by Bob Weston and Harold Rand.

Columbia strictly Gallic with its press screening of "Two Tickets to Paris." It's to be held tonight (Wed.) aboard the S.S. France, docked on W. 48th Street, and there'll be champagne and all. The Bob Shapiros (he's managing director of the Paramount Theatre here) back from a pilgrimage to Grossingers.

The Russell Downings (he's president of the Music Hall) shown big as life in the S. S. United States mag ads.

Ruth Polage, AIP's eastern publicity manager, left for Europe last Thursday (6). Meanwhile, AIP's foreign administrative manager, Keith Goldsmith, has returned to his New York desk after a seven-week biz trek through the Middle East. And Seven Arts ad-pub veep Ed Feldman is back from London where he set plans for the charity preem of "Lolita." Whenever the Music Hall's current smash tenant leaves, Jackie Gleason's "Gigot" will be setting up house there.

Spotted along the (upper 7th Ave.) Rialto: 20th-Fox board chairman Spyros P. Skouras having lunch at the Stage Delicatessen Friday (7).

Evelyn Mulrow, who during her Warner Bros. days served as secretary to Mort Blumenstock, Wolfe Cohen and Mike Hutter, is now Charles Boasberg's top girl at Paramount. 20th's new southern division manager, Bill Williams, in town last week for conferences with 20th sales chief Seymour Poe and domestic boss Bob Conn, returned to Dallas to wind up affairs there prior to moving permanently to New York in a couple of weeks. Larry Ayers, whose 32 years with 20th came to a close last week, was parted by 20th associates Wednesday (5) night. At the moment, his future plans are unset.

Mme. Leonard Gille, French Resistance heroine whose story is one of those told in Darryl F. Zanuck's "The Longest Day," was one of the puzzles on CBS-TV's "To Tell The Truth" Monday (10) night. Also on the show was Hubert Trent, one of the 63 Allied airmen Mme. Gille saved. Taking a bow from the audience: Irina Damich, the French model-turned-actress, who plays Mme. Gille in the picture. Astor Pictures says "Last Year in Marienbad" has taken \$224,980 through the boxoffice of the Carnegie Hall Cinema in its first 26 weeks. That's fancy coin for a 300-seat house.

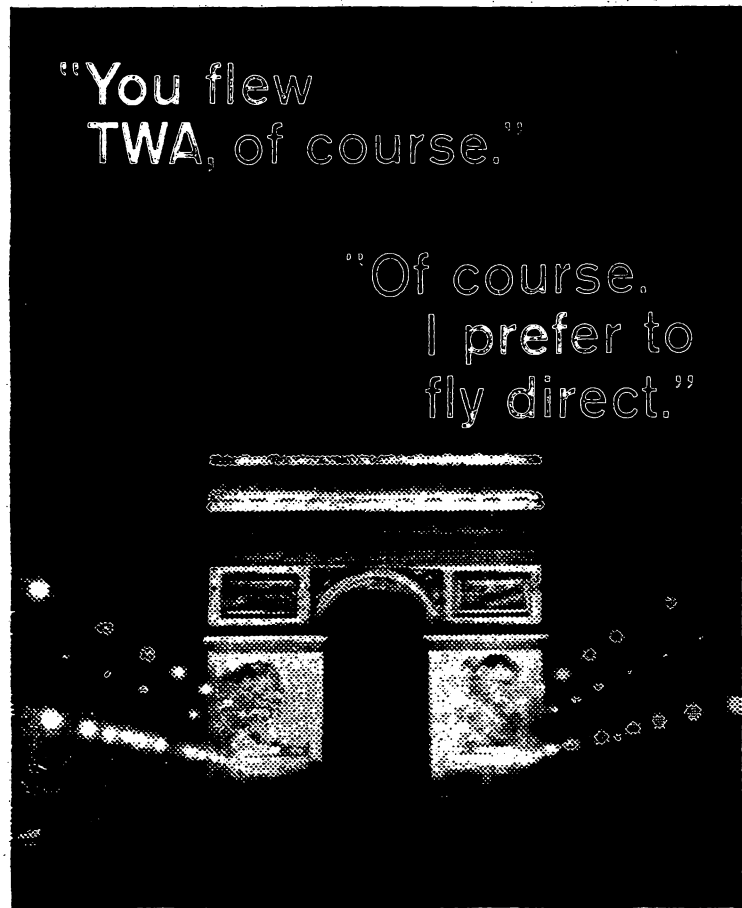
We're in for a bumper crop of film versions of Greek classics this season. Opening next week is Conn, exhib Sperie Perakos' version of Sophocles' "Antigone," starring Irene Papas. Coming later in the season: Euripides' "Electra," also starring Miss Papas, and Sophocles' "Electra" starring Anna Synodinou. All three were made, of course, in Greece. Better get out your Bullfinch.

The Film Library of the Museum of Modern Art threw a cocktail party last night (Tues.) for Gene Kelly. Producer Martin H. Poll has added a fourth project to his list of productions for UA. Latest is "Abby and The Girls," which follows the recently completed "Grand Duke and Mr. Pimm," and the upcoming "Janus" and "Twist of Sand." In-and-out-of-town last week, producer-director Blake Edwards reported he plans to start his all-star "The Great Race" in September, 1963. First he must do "The Pink Panther"—both are for UA.

Lester A. Schoenfeld Films has acquired U. S. distrib rights to a series of short subjects on "The Art of Etienne Decroux," pantomime artist. Pix were produced by Richard de Rochemont. Indie producer Jean Carmen Dillow has left for Italy for additional photography on "Tears Are For Tomorrow." The theory and practice of filmmaking, and an analysis of American and foreign films, will be covered in two courses being offered this fall at the New School for Social Research. This may be something of a "first" in the merchandising of a Japanese picture this side. MGM Records will release a soundtrack album and a 45 rpm single featuring the score of Akira Kurosawa's "Yojimbo," which Seneca International prems here at the Carnegie Hall Cinema Sept. 24.

Martin Davis, Paramount's ad-pub director, off yesterday (Tues.) for a week's swing of London, Madrid and Paris. Molly Picon on leave from the "Milk and Honey" legiter, off to the west for "Come Blow Your Horn" film work.

Stag testimonial going tonight (Wed.) out in Iowa for longtime midwest exhib leader A. H. Blank at the Ft. Des Moines Hotel, with a dais to be draped by such tycoons as St. Fabian, Spyros Skouras and Barney Balaban. Comic Joey Adams emceeding the fete. Still with the accolades, Samuel Goldwyn gets one Oct. 24 at the Waldorf from the Deafness Research Foundation. Citation will be for courage in coping with loss of hearing; the producer recently underwent successful aural surgery.



Who doesn't? Flying direct saves time, and TWA flies direct (no change of plane) from New York to twelve of the most popular cities abroad. TWA also has direct jets from San Francisco, Los Angeles and Chicago to London, Paris and Rome. Even if TWA didn't fly direct, people would still prefer TWA for Royal Ambassador First Class service that treats you like a royal ambassador. Your travel agent or nearest TWA office can give you other good reasons for flying TWA to Europe and beyond.

Nationwide  
Worldwide  
depend on





# REFINE HARDTIX STRATEGY

## 20th's Poe Tees Broad Reshuffle Of Domestic & Foreign Sales Operation

Following the lead of prexy Darryl F. Zanuck, who has lost no time in implementing plans for the "new" 20th-Fox, global sales veep Seymour Poe has begun a far-reaching shakeup of the 20th domestic and foreign sales organization. Last week, at his first press conference in New York since assuming his duties, Poe announced the appointment of Robert L. Conn as his executive assistant in charge of domestic distribution, making Conn the No. 1 man for sales in the U.S.-Canada under Poe.

At the same time, Poe has abandoned the "sales cabinet" setup for domestic sales, initiated by former general sales manager Glenn Norris, and reinstated a division managership policy, whereby the domestic market is broken into four divisions—east, west, south and Canada.

On the matter of the overseas organization, Poe said he probably won't be ready to announce major changes there for two or three weeks. He is, however, "in active negotiations" with an exec "outside the company" to become "foreign manager" of 20th, that is, the overseas equivalent to the newly appointed Conn. Manny Silverstone, brother of the recently retired prexy of 20th-Fox International, Murray Silverstone, is still veep of the international subsid.

(Continued on page 20)

## Chuck Connors, Mishkin Expand Into Film Prod., Kick Off 'Confessions'

Hollywood, Sept. 11. Chuck Connors over the week-end revealed expanded association with Meyer Mishkin under which Mishkin will oversee all of Connors' activities, including expansion into a new feature production firm.

Pair will be associated chiefly in Ranch Productions under which first project is to be feature, "The Confessions of St. Augustine." John Wilder and Jerry Zeigman are now scripting. Film will be made in Spain, with production expected to start within the next six months. Possible African locations are also planned.

Connors said picture will be totally independent, with financing now being arranged through groups in Florida and New York. Picture has a budget in area of \$750,000, but Connors is setting \$1,000,000 financing to take care of preparations for what he also calls "totally independent distribution." He said there will be "no studio or existent distribution ties," but would not reveal the apparently unique distribution setup in his plans.

Mishkin has relinquished his activities as Connors' agent to take the new post, which also makes him actor's personal manager. He will have participation in all of Connors' activities, which he will oversee, including Chuck Connors Insurance Co., Clearwater, Florida, operation which is now merging with the Gulf Bay Bank and also Ridge-Krause Photographic Co., in which Connors has a 30% ownership. Mishkin will also handle Connors' "The Rifleman" tv interests. Show is now going into the fifth season.

Connors, with Ray Allen, James Fitzgerald and Mike Mamakos, has also formed CAF Enterprises for packaging of specialty life shows. First is "Wonderful World of Music," starring Vic Damone, Stan Kenton, Jimmy McHugh and Jane Powell, which debuts tomorrow in Seattle and on Sept. 21 closes the Hollywood Bowl season. They are prepping "Wonderful world of Laughter," with talks to Spike Jones as star, and "Wonderful World of Dance," with talks to Eleanor Powell, Donald O'Connor and Jose Greco.

## U Wants Tax Refund

Universal this week filed suit in N. Y. Federal Court for a rebate on its Federal tax payments in 1944-45.

Distrib, claiming a refund of \$173,818, alleges the district director of Internal Revenue erred by disallowing an earlier claim to the monies.

## 20th Mulls Setup Of Indie Distrib For Arty Product

Twentieth-Fox is considering the establishment of an indie distrib subsidiary, along the lines of the relationship that existed between Columbia and the late indie Edward Kingsley, for the handling of art pix, both imported and domestic ("If there are any domestic").

This was revealed here in New York last Wednesday (5) by global sales veep Seymour Poe in answer to a question as to the scheduled release of the Brigitte Bardot starrer, "Only For Love" (La Bride Sur Le Cou). Pic, which the company acquired two years ago, did not show up on Poe's release sked for next 12 months. Veep said the film was being held with the possibility that he might establish an artie subsid, better designed to handle such product.

Poe emphasized that the idea still is very tentative, and did not indicate whether such a subsid might be set up from scratch or involve the acquisition of a presently operating indie firm.

However, he said, it need not be a large operation, estimating that it might not take more than five or six people working out of a New York office. As in United Artists' arrangement with Lopert, physical handling of Lopert films is done through UA exchanges.

Idea would be to have an organization that can best sell pix not deemed "suitable" for conventional release. Both UA and Columbia have used their subsid and/or affiliates principally to sell foreign artie films, including some non-Code seal pix and Legion of Decency "condemned" pix which parent companies could or would not handle.

## ASTOR IN RESHUFFLE OF EXEC PERSONNEL

In the wake of various resignations, Astor Pictures has made a number of personnel shifts. Mario de Vecchi, who has been an Astor veep, now is veep in charge of international sales and product acquisition. Conrad Waters has been named comptroller and Robert Stebbins assistant treasurer. Morris Altman, who has been on the Astor payroll, shifts over to become general manager of Astor's recently acquired affiliate, Pathe America.

Succeeding Anthony Tarell, who resigned recently, Sam Sigman, who has been in the sales department, becomes director of franchise operations. Harry Rosner becomes the company's office manager.

Charles Fellerman, who has been Astor's exploitation manager, becomes ad-pub director, with Burt Solomon as his assistant. Hilda Brennan, who formerly worked in Europe, has joined the homeoffice publicity department.

Astor opens its new franchise office in New York late this week, with Harry Fellerman in charge, and Harry Margolis as his assistant.

## SUGAR TOPS 20TH ROADSHOW UNIT

By VINCENT CANBY

The vital increasingly importance to a company's treasury of successful roadshow releases is reemphasized this week with the appointment of Joe Sugar to head up the newly organized domestic roadshow sales department at 20th-Fox. Sugar, who has assigned his post as sales veep for Magna Pictures to take the 20th job, will thus be responsible for the profitable liquidation of approximately \$45,000,000 in film negative, that is, Darryl F. Zanuck's \$10,000,000 "The Longest Day" and the close-to-\$35,000,000 "Cleopatra."

Not in the history of the industry, perhaps, has one company had so much riding on just two films.

In moving over to his 20th roadshow post, where he'll be directly responsible to global sales veep Seymour Poe, Sugar will be taking with him a fund of roadshow experience, both that which he racked up personally on the Magna-20th release of "South Pacific" and on "Around the World in 80 Days" (During his earlier tenure at United Artists), as well as the commonly shared knowledge of the roadshow experience gained by the other companies in the last six years.

It's acknowledged that the new era of the film roadshows was launched in 1956 with the block-

(Continued on page 63)

## AIP Ahead On All O'Seas Deals

Through every one of its overseas coproduction deals, American International Pictures has brought back more money to the U.S. than it has expended as its part of the coproduction, prexy James H. Nicholson, said in New York last week.

As an example, he said that if AIP's share of a foreign coproduction ran to \$200,000, with another \$100,000 added for new music tracks, editing, etc. in the States, that film, based on past performances, can be expected to bring back to the States between \$500,000 and \$1,000,000 in overseas income.

The motion picture industry of the U.S., said Nicholson, brings back more dollars than any other industry "in its sum total business capacity."

He went on to state that aside from the Rank Organization, the 10 major U.S. distributors are the only worldwide distributors in existence today. These distributors now are handling not only an increasing number of French films in France, Italian films in Italy, etc., but also are distributing those pix in an ever-growing number of outside territories. "This again," said the prexy, "results in a flow of dollars back to the States at no cost of American production dollars."

Nicholson, and his exec veep, Samuel Z. Arkoff, had just returned from a European biz trip, scouting new coproduction projects. They were quick to point out that AIP, however, has six pix scheduled to roll in Hollywood starting Sept. 20. Execs hosted a press lunch in New York Thursday (6) prior to a screening of their most recent Italo acquisition, "Marco Polo," starring Rory Calhoun.

## 'Lolita' Sets 8C High For London Theatre

London, Sept. 11. The Metro-Seven Arts production of "Lolita" at the Columbia Theatre in the West End set a new house record of \$8,000 in gross for the three-day opening weekend.

Top mark at this 700-seat house had been held by both "Gigi" and "La Dolce Vita."

## Metro's Roster of 30 Films in Year Spotlights Company's Revitalization

### Metro's 50c Melon

Metro board this week declared a quarterly dividend of 50c per common share to stockholders of record on Sept. 21 and payable Oct. 15.

The \$2 annual rate was first voted by the board in November, 1961, and represented a 25% increase over the previous \$1.60 annual.

## 'Cleopatra's' Clear Sailing Runs Into Revival of Oldie

Somewhat remarked in New York film circles has been the resisted temptation to cash in on the "Cleopatra" interest. Not only has the American sector of the global picture realm given 20th-Fox a wide berth with its impending Queen of the Nile epic, but from all reports European filmmakers have been equally deferential.

The only stain, if such it be, on this "goodwill" performance internationally is the present plan to put an Italo oldie, "Two Nights With Cleopatra," on the American exhibition trail late this year. (20th's "Cleo" isn't slated to preem until next spring.) Impresario this side is Budd Rogers, now in business as an overseas product rep since losing his Pathe America prexyship when that company was absorbed by Astor Pictures.

"Two Nights" is strictly low-budget farce treatment of the Cleo tale, but its cast is headed by Sophia Loren and Italo comic Alberto Sordi, latter now coming into some prominence on Yank screens. Even though it was made before her career hit its present skyrocket trajectory, the Loren name especially could make the pic a telling entry in the U.S. market.

Regardless of its ultimate b.o. performance, the comedy isn't regarded as being in conflict with 20th's \$35,000,000 negative. Traders opine that confusion in the public mind is highly unlikely, thanks to the Niagara of newspaper breaks dealing with the Liz-Eddie-Dickie imbroglio. 20th apparently feels secure about it, or at least has made no move thus far to buy up "Two Nights" as potential competition. Pertinently, however, the company did just that two years ago when it grabbed and played off an Italian spec based on the Cleo story called "Legions of the Nile."

"Two Nights" will play here dubbed. Not certain yet is whether Rogers will book it direct or cede pic to a distributing organization.

## TOP SAG OFFICERS TO RUN AGAIN OCT. 12

Hollywood, Sept. 11.

Screen Actors Guild prexy George Chandler has been nominated for a fourth term, and the present slate of officers—with one exception—has also been nominated for reelection. Election will be held next month. Membership is being notified that additional nominations can be made up to Oct. 12 by nominating petitions signed by 35 members. Seven officerships and 14 board jobs are to be filled.

Nominated besides Chandler were: for first veepee, Dana Andrews; second veepee, Charlton Heston; third veepee, Jack Lemmon; fourth veepee, Conrad Nagel; recording secretary, Ann Doran; treasurer, Frank Faylen. All but Lemmon are incumbents, Heston now being third veepee.

Metro will have 30 new features for release in the next 12 months; it could be two more but not two less. So states distribution v.p. Robert Mochrie, who thus was assuring exhibitors that they have a continuing product source in MGM.

The company is not geared to handle any more, he added, considering the publicity and sales effort required for each entry. Significantly, he said the bulk of the new product will be made at the Culver City studio and will not be "runaway."

Mochrie called a press conference (he seldom does this sort of thing) mainly to make with the praises for "Mutiny on the Bounty," the upcoming Marlon Brando remake. He said the final cost was \$19,500,000; will be rented to exhibitors on 70% deals, and will be exhibited on a 10-a-week performance basis except for 14-a-week during the Christmas holidays.

Mochrie related the epic, with Morris Lefko in charge of unit sales, has gotten a charge out of the tour of the Bounty, a replica of the original, and adds there has got to be excitement, of the promotional-value kind, wherever this ship makes a port of call.

## Levine to 'Deglamorize' Sophia Loren's Image In Bally for New Gallic Pic

Joe E. Levine & Co. (Embassy Pictures) has taken a second look, so to speak, at the French "Madame Sans Gene," and now believes it can perform better than the distrib's early calculations.

Resultantly, the company has scrapped its campaign for the pic (with a sizable sum already invested therein) and is fast mapping a new one. Also tossed out is the title, which the Embassy brain-trust belatedly feels lacks boxoffice relevancy. New tag remains to be selected.

Uppermost point which assertedly cued the switch in merchandising strategy is the conviction that the original campaign emphasized the "wrong" image for star Sophia Loren, since the artwork established her as a regal lady. (In the film, she portrays Napoleon's laundress married to a French army non-com. The couple's military-social status rises as her relationship with Napoleon blossoms.)

But now comes the reasoning that what audiences have been digging in the latterday Loren is the earthy peasant image, per the "Two Women" smash and the seemingly ditto "Boccaccio '70." (Unreconciled by this view is her presumed stout contribution to the "El Cid" b.o. In that pic her bloodline is blue.) At any rate, a bloused, rub-a-dub Sophia Loren is to prevail for the "Madame" pitch.

Also in clearer focus now, apparently, is the film's 70m dimensions, suggesting to the distrib. a hitherto unrealized commercial breadth. The point, simply, is to get "Madame," on as many 70m screens as possible in order to take advantage of the Technirama lensing. All dates this side for the pic, due for release within the month, are to get the dubbed version.

## 'Mutiny' Preem Dates

"Mutiny on the Bounty" is set for the showcasing, beginning Nov. 8 at Loew's State Theatre, New York.

The Metro hard-ticket offering is set to bow at these other theatres as follows: Nov. 15 at the Cinestage, Chicago; Egyptian, Los Angeles; Stanley, Philadelphia; and the Saxon, Boston.

Also, Nov. 21 at the United Artists Theatre in Detroit, the Coronet in San Francisco, and the Warner in Washington; Nov. 22 at the Alouette Theatre in Montreal and Nov. 29 at the University Theatre in Toronto.

## Requiem for A Heavyweight

Screen translation of tv success still packs dramatic punch but added weight has slowed pace.

Hollywood, Sept. 4.

Columbia release of David Susskind production. Stars Anthony Quinn, Jackie Gleason, Mickey Rooney, Julie Harris, with Stan Adams, Madeline Spivey, Val Avery, Herbie Faye, Jack Dempsey, Barney Ross, Alex Mitter, Roy Calhoun, Cassius Clay, Gus Lesnevich, Willie Pep, Steve Belloise, J. J. Ballarcon, Paul Rossi, Michael Conrad, Abe Simon, Stan Ross, Lou Gilbert. Directed by Ralph Nelson. Screenplay by Rod Serling, as adapted from his teleplay; camera, Arthur J. Ornitz; editor, Carl Lermer; music, Laurence Rosenthal; assistant directors, Anthony La Marca, Michael Hertzberg. Reviewed at Columbia Studio, Sept. 4, '62. Running time, 85 MINS.

Mountain Rivera	Anthony Quinn
Maish Rennick	Jackie Gleason
Army	Mickey Rooney
Grace Miller	Julie Harris
Perelli	Stan Adams
Ma Greeny	Madeline Spivey
Bartender	Herbie Faye
Jack Dempsey	Himself
Ring Opponent	Cassius Clay
Hotel Desk Clerk	Steve Belloise
Ring Doctor	Lou Gilbert
Referee	Arthur Mercante

Rod Serling's poignant portrait of the sunset of a prizefighter has lost some of its dramatic weight in the transition from the very small to the very large screen. However, it still packs considerable punch as a character study, although its action has slowed to where the plot padding is often obvious.

The impact that "Requiem for a Heavyweight" made on its viewers in the shorter tv version has lost some of its strength but has not let go completely. The shift in emphasis to build up the part of the trainer has resulted in two brilliant performances. These alone should create an appeal that could put the pic into the winner class.

Director Ralph Nelson, concentrating on character analysis, has allowed the pace to falter through apparently stretched sequences. Some of the casting, no doubt done for authenticity and atmosphere, has boomeranged. Julie Harris plays her employment counselor as though she never really believed in the character. Not beautiful by any means, she is still not the plain Jane who could become attracted to this wreck of a man. Spivey, physically and vocally perfect as Ma Greeny, the gang boss, is unable to create the necessary menace. A major disappointment, as her first (she) appearance visually stimulates the audience into expecting a scene that never materializes. Stan Adams' unethical wrestling promoter, is properly vulgar.

Casting actual boxing personalities is atmospheric but distracting and often ludicrous, particularly an amateurish bit by Jack Dempsey. There's a superb establishing shot at the pic's start of a young fighter (Cassius Clay) giving Anthony Quinn, a brutal beating. Here Arthur Ornitz's camerawork is so personal, going out of focus with every blow from the flailing fists, that he makes the viewer feel that he is taking the beating. With relief, the bell rings and the credits appear.

The performances of Quinn and Gleason are equally matched and carry the picture, no small chore. Quinn's punchy, inarticulate behemoth is so painfully natural that one winces when he feels pain, whether to his body or his feelings. He has created another portrait to add to a carefully selected gallery and is as good as the audience expects him to be. Gleason, however, still new enough at serious acting to be unpredictable, is amazingly fine and, with a flashier role, may be favored when the two performances are compared. In some of his close-ups, he conveys, visually, the best interpretation of fear since Gene Lockhart in "Blackmail." He's weak, crafty, shifty and still a little pathetic.

Mickey Rooney, hampered with some bad makeup, is warm and sympathetic as Army, the trainer, but doesn't really shine except for one card-playing scene. It's the only funny bit in the pic and he steals it from under Gleason's nose. The plot contains some glaring implausibilities.

After concern of the employment counselor, played by Miss Harris, for the fighter is firmly established, one wonders why, having told him that he'd set up an appointment for the same evening with a potential employer, she then makes no attempt to get it under way, but idles away what seems to be most of the evening drinking beer with Quinn. The jukebox in the bar in which they're meeting, one frequented by

broken-down prizefighters, features schmaltzy mood music that would be better-suited to a dimly-lit cocktail lounge.

A subsequent scene has Quinn stumbling about a classy hotel corridor beating on doors and shouting, but getting little response. However, when he lurches into a waiter and knocks some dishes off a tray, a door flies open and there's Miss Harris! Just then an elevator door conveniently opens and the embarrassed Quinn escapes into it. Another technical fault is in the sound track. Voices of several characters, particularly those of Miss Harris and Stan Adams, have a sibilant shrillness that is irritating.

Laurence Rosenthal's score is generally effective, using primarily for dramatic underscoring.

This requiem for a heavyweight has become a double tragedy—that of a doomed fighter and the man who caused it. Robe.

## Pressure Point

Provocative discussion of bigotry laid in the framework of white psychopath patient-Negro doctor relationship. Film will depend on method of sale for commercial success.

Hollywood, Sept. 5.

United Artists release of Stanley Kramer production. Stars Sidney Poitier and Bobby Darin; guest star, Peter Falk; with Carl Benton Reid, Mary Munday, Howard Caine, Gilbert Green, Barry Gordon, Richard Bakalyan, Lynn Loring, Anne Barton, James Anderson, Yvette Vickers, Clegg Hoyt, Butch Patrick. Directed by Hubert Cornfield. Screenplay, Hubert Cornfield, S. Lee Pogostin. Based on story by Robert Lindner; camera, Ernest Haller; music, Ernest Gold; Asst. director, Philip Bowles; production design by Rudolph Sternad. Reviewed at Screen Directors Guild Theatre, Hollywood, Sept. 5, 1962. Running time, 87 MINS.

Doctor	Sidney Poitier
Patient	Bobby Darin
Young Psychiatrist	Peter Falk
Chief Medical Officer	Carl Benton Reid
Bar Hostess	Mary Munday
Boy Patient	Barry Gordon
Tavern Owner	Howard Caine
Mother	Anne Barton
Father	James Anderson
Drunken Woman	Yvette Vickers
Pete	Clegg Hoyt
Jimmy	Richard Bakalyan
Playmate	Butch Patrick

Stanley Kramer, in this provocative discussion of questions paramount in today's society, presents a film that has a good deal of artistic value but which will depend greatly on its method of sale for commercial success. There are qualities of subtle sensitivity that point clearly toward the art house route which could develop a word-of-mouth sendoff leading to important reception. Indiscriminate mainstream or multiple booking could give it exposure in less meaningful areas that might short-circuit long run boxoffice potential.

Story, based on a composite of case histories from the late Dr. Robert Lindner's book, "The 50-Minute Hour," is triggered by an explosive patient-doctor relationship between an American-German Bundist imprisoned for sedition and his Negro psychiatrist. Superficially, the film has considerable dramatic impact in the pressure of the relationship alone, as the prisoner contemptuously displays his "white Christian" disdain towards the doctor. However, Kramer uses this personal situation to create a framework for a much larger commentary on major issues of prejudice abroad today in this country. Notably, the film is a strong and carefully developed attack on bigotry, the underlying message fraught with evidences of the sickness of bigotry and its dangerous consequences for civilization. How the picture may go over in certain areas in the South, where racial strife is boiling, is conjectural.

There are strong moments in which the patient's development toward psychopathy are explored. His hatred for Jews, his contempt for authority or other persons' success is frequently displayed. In a major sequence, Kramer integrates newsreel clips of a wartime Nazi Bund rally in Madison Square Garden that vividly shows the extent to which the sickness of bigotry can go and be exploited by a foreign power.

There are no resolutions to the questions raised in the film, but it does become thought provoking to the degree that it opens up avenues toward such resolution.

Within the story and immediate characterizations, other sensitive hints of abnormal human behavior—homosexuality, bestiality, sadist-masochistic relationships—are also present, but these are not fully

explored. The picture remains fragmentary, but it has considerable power in its initiation of the subject.

Hubert Cornfield, who collaborated on the screenplay with S. Lee Pogostin, directs in a style very much like European films. He works for visual effect, using considerable pantomime and arty camera angles for sequences depicting patient's mental disturbances. While these are handsomely executed, it could be that he has gone overboard to achieve these artistic effects. Ernest Haller's expert camera work is an asset, as are optical effects by Pacific Title Company.

Bobby Darin gives a strong performance as the patient, delivering a believable, natural characterization. He plays with a frighteningly realistic attitude of distrust and psychopathic fear. Sidney Poitier, on the other hand, is careful as the psychiatrist, acting with intense, planned response at all times. He is strong and clinical, perhaps too much so at times. Frequently, too, he is guilty of sloppy diction, also a characteristic Darin's performance, but believable in his character.

In small roles, Peter Falk stands out as the young psychiatrist whose problem was the reverse situation that brought out Poitier's flashback story. Moppet Barry Gordon is excellent as Darin's child. Mary Munday, Howard Caine, Lynn Loring, Anne Barton, James Anderson and Carl Benton Reid contribute greatly.

Ernest Gold's unusual score is an asset, production design by Rudolph Sternad is fine. Dale.

## Damon and Pythias (EASTMANCOLOR)

Above average spear-and-sandal epic should make out o.k. at the boxoffice.

Metro release of International Motion Picture Enterprises production. Produced by Sam Jaffe. Stars Don Burnett, Guy Williams; features Ilaria Occhini, Liana Orfei, Arnoldo Foa, Carlo Giustino, Andrea Bosic, Carla Bonavera, Osvaldo Ruggeri. Directed by Curtis Bernhardt; screenplay, Bridget Boland (from original story by Sam Marx); camera (Eastmancolor), Aldo Tonti; music, A. F. Lavagnino. Reviewed in New York, Sept. 5, '62. Running time, 99 MINS.

Pythias	Don Burnett
Damon	Guy Williams
Nerissa	Ilaria Occhini
Adrianna	Liana Orfei
Dionysius the Tyrant	Arnoldo Foa
Cariso	Carlo Giustino
Rucanes	Andrea Bosic
Mereke	Carla Bonavera
Demetrios	Osvaldo Ruggeri

Although "Damon and Pythias" measures a cut or two above the run of spear-and-sandal spectacles, its virtues should not alienate the seemingly resilient audience for this kind of escapist mummery. In short, the Metro release should do nicely enough in tandem on the saturation runs.

Agent-turned-producer Sam Jaffe has gone for more than the merely mindless eye-filling values with his first picture. The dialog maintains a relatively intelligent and persuasive level, the acting is good or better, and Curtis Bernhardt's direction is smooth and even rather thoughtful. Shot in Italy, the film is not diffuse with agitated scenes, and Bridget Boland's screenplay (from an original yarn by associate producer Sam Marx) evidences more than the usual concern for contemplative story.

Based on the Damon and Pythias legend, of as stout a friendship as ever there was, the film hews to its purpose, echoing the maxim that there's nothing as potent as an idea whose time has come. The idea is the Pythagorean (pre-Christ) love-thy-neighbor philosophy. As exemplified in the relationship of the two friends, it is put to the ultimate test (one life for another) and eventually triumphs.

As Damon, a sort of rascally bohemian in ancient Syracuse, Guy Williams etches a sympathetic performance, while Don Burnett as Pythias, an Athenian proponent of the love credo, contributes an okay job in a part that doesn't allow much latitude. Ilaria Occhini as the wife of Pythias, and Liana Orfei as Damon's innamorata, are both decorative and effective. Arnoldo Foa, as dictator of Syracuse, invests his characterization with a nice shading, and others in the capable cast include Carlo Giustino, Andrea Bosic, Carla Bonavera and Osvaldo Ruggeri.

Aldo Tonti's lensing is sharp and relevant, and other technical contributions rate good. Pit.

## Venice Film Fest Reviews

### In Competition

#### Cronaca Familiare (A Family Chronicle) (ITALIAN-COLOR)

Venice, Sept. 5.

Titans release of a Titanus-Metro production. Stars Marcello Mastroianni; features Jacques Perrin, Salvo Randone, Silvie, Valeria Ciangottini, Serena Vergano. Written and directed by Valerio Zurlini. Based on the novel by Vasco Pratolini. Camera (Technicolor) Giuseppe Rotunno. Music, Goffredo Petrassi. At Venice Film Festival. Running time, 120 MINS.

Enrico	Marcello Mastroianni
Lorenzo	Jacques Perrin
Grandmother	Silvie
Salocchi	Salvo Randone

An exquisitely fashioned film based on a bestseller by Vasco Pratolini, lovingly directed by Valerio Zurlini and beautifully acted by Marcello Mastroianni and others. Pic will nevertheless need all the breaks it can summon to insure itself a proportionate b.o. impact in non-Italian areas, where Metro is handling release, due to extremely slow pace, even-planned development, and static action.

Director boasted during shooting that he would not change a comma in his pic version of Pratolini's novel, and he obviously has not. Film, as was the book, is about two brothers: one a working journalist who has always struggled for his daily meal, the other a slightly spoiled idealist adopted and brought up by a well-to-do family when their mother dies and father disappears. Warm affection eventually arises between brothers who had rarely seen one another in their youth. Work takes the newsman to Rome while his brother remains in Florence. When they meet again, the younger brother is already very ill and the reporter desperately tries to save him by having him treated in a hospital and later in a private clinic, but it's all in vain, and he dies. Tale is told in flashback form without climax but with several deeply moving moments as the scribe thinks back on his life, and on his brother's seemingly inescapable tragic destiny.

Marcello Mastroianni gives one of his very best performances as the reporter who takes over a father's role vs. his brother. Jacques Perrin capably outlines the role of the doomed younger brother, while Silvie and Salvo Randone ably bring to life roles as grandmother and guardian, respectively. Other minor roles are well filled.

Director Valerio Zurlini here has done his best work to date with material he obviously felt and loved, with great taste and restraint. His use of muted colors in tandem with Technicolor lenser Giuseppe Rotunno, is another outstanding facet of pic. He has eliminated all brights reds, blues, and other glaring hues as though

blurred by time in the newsman's flashback recollections. Music by Goffredo Petrassi is appropriate if at times too loudly recorded for adverse effect. Other technical credits are tops in a film of great prestige and quality, but whose commercial probabilities outside the Italian orbit must ultimately be rated as limited. Hawk.

#### Therese Desqueyroux (FRENCH)

Venice, Sept. 6.

20th-Fox release of Filmel production. Stars Emmanuelle Riva, Philippe Noiret, Edith Scob, Sami Frey; features, Renee Devillers, Jacques Monnot, Lucien Nat. Directed by Georges Franju. Screenplay, Francois Mauriac, Claude Mauriac, Franju from the novel by Francois Mauriac; camera, Christian Matras; editor, Gabriel Natot. At Venice Film Fest. Running time, 105 MINS.

Therese	Emmanuelle Riva
Bernard	Philippe Noiret
Anne	Edith Scob
Jean	Sami Frey
Mother	Renee Devillers
Father	Lucien Nat

20th-Fox has one of those rare films, a social and psychological drama that remains taut and absorbing throughout due to a rare combination of observant direction, expert thesping and an insight into the personages. It looms a solid European entry and should be heard in the world art marts.

A woman has tried to poison her husband in a provincial section of France. She is freed when he does not press charges. But on her way back to him she thinks over what led to it. She is a sensitive almost exalted girl who marries the son of a rich, landed family. But the man is direct, stuffy and incapable of awakening any feeling or love in her. She becomes frigid, dissatisfied and disenchanted.

Her decision to try to poison her husband just comes on naturally one day when he takes too much of an arsenic compound medicine he is addicted to and gets ill. After being found out and released she is locked up by her husband and almost drifts into madness. He finally decides to let her live in Paris but is never capable of forgiving and perhaps helping to take up their life again. She thus finally feels that she is free.

Emmanuelle Riva has a way of overcoming her ordinary looks by an intense projection of internal sincerity and etches a brilliant picture of this fragile tragic woman almost destroyed by human pettiness, pride and indifference. Others all limn their parts well and the technical aspects are good. A literate script is also a help.

But it is director Georges Franju who deserves the main plaudits. He keeps this from being literary, in spite of a commentary, by a controlled feel for visual detail, sight revelation and a pace and rhythm that build this probing drama into a film of strength and originality. Mosk.

### Out Of Competition

#### Rakas (Darling) (FINNISH)

Venice, Sept. 5.

Kurkvaara-Filmi Oy release and production. With Jaakko Pakkasvirta, Sinikka Hannula, Liana Kaarina, Leena Takala. Written and directed by Maunu Kurkvaara from an idea by Soili Kotala. Dialog, Kotala; camera, Maunu Kurkvaara; music, Osmo Lindeman. At Venice Film Fest. Running time, 80 MINS.

Jaska	Jaakko Pakkasvirta
Sinikka	Sinikka Hannula
Mirku	Liana Kaarina
Gunvar	Leena Takala

"Darling" is the first Finnish pic to show up in a film fest special section, since the searing, right and pacifistic war epic, "The Unknown Soldier," some years ago, with possible foreign chances. It is a fresh tale of young love. A young artist, who believes that any serious tie with a woman will slow him down and interfere with his life, nevertheless has a two-year relationship with a young secretary. He is not above dragging her to strip parties or making passes at her best friend.

When she is pregnant some months by him he decides to marry her but a fight sends him off in a huff. They both think of their relationship and he understands he needs her and comes back. It is simple, and sometimes slow, but there a rightness in tone and the relationship is handled with tact. A scene when she bathes and he

writes and then he tries to draw her nude, and realizes the beauty of her pregnancy, reaches a poetic balance that makes it a scene of dignity. Sometimes the direction is turgid but it manages to give an insight into youth that overcomes its boundaries.

Acting is properly restrained and the director, though sometimes too surface at times in his look at his people, displays a sense of pace and style that could have heard from in the future from this small filmmaking country. It is technically per. Mosk.

#### Black Fox

Documentary shapes an incisive filmic essay on the rise and fall of Adolf Hitler. This adds new material and a clear outlook. For specialized art spots.

Venice, Sept. 6.

Image Productions-Al Stahl-Le Vien International Productions-Animated Productions release and production. Written and directed by Louis Clyde Stoumen. Commentary spoken by Marlene Dietrich; animation supervision by Al Stahl; editor, Kenn Collins. Mark Wortreich. At Venice Film Fest. Running time, 29 MINS.

After a Swedish compilation pic, made by a German, and a German one, made by a Britisher, "Mein (Continued on page 16)



# U.S. 'PUSHED' H'WOOD TO VENICE

## Venice Festival Winners

**GOLDEN LION OF ST. MARK FOR BEST PICTURE**  
Double award: "Family Chronicle," directed by Valerio Zurlini (Italy); "Youth of Ivan," directed by Andrej Tarkovski (USSR).

### SPECIAL JURY PRIZE

"To Live Her Life," directed by Jean-Luc Godard (France)

### VOLPI CUP—BEST ACTRESS

Emmanuela Riva in "Therese Desqueyroux" (France)

### VOLPI CUP—BEST ACTOR

Burt Lancaster in "Bird Man of Alcatraz" (U.S.)

### BEST FIRST EFFORT

Double award: Frank Perry, director of "Lisa and David" (U.S.)  
Fernando Birri, director of "Los Inudados" (Argentina). Honorable mention: Serge Bourignon, director of "Sundays at Villa D'Avray" (France); Paoli and Vittorio Taviani and Valentino Orsina, codirectors of "A Man for Burning" (Italy); Eriprando Visconti, director of "Milan Story" (Italy)

### SAN GIORGIO PRIZE

"Bird Man of Alcatraz" (U.S.), directed by John Frankenheimer.

### PASINETTI PRIZE

"To Live Her Life" (France)

### INTERNATIONAL CRITICS' AWARD

"Knife in the Water" (Poland), directed by Roman Polanski

### ROMAN CATHOLIC FILM OFFICE PRIZE

"Term of Trial" (Britain), directed by Peter Glenville

### CITY OF VENICE AND CINEFORUM PRIZES

"Family Chronicle" (Italy)

### CIDIS AWARD

"Smog" (Italy), directed by Franco Rossi

### CINEMA NUOVO FOR BEST PICTURE

"A Man for Burning" (Italy)

### CINEMA NUOVO FOR BEST ACTRESS

Anna Magnani, "Mamma Roma" (Italy)

### CINEMA NUOVO FOR BEST ACTOR

Philippe Noiret, "Therese Desqueyroux" (France)

### ITALIAN FILM CRITICS' PRIZE

"A Man for Burning" (Italy)

### FILM CLUB FEDERATION PRIZE

"Mamma Roma" (Italy)

## Gondola Gleanings

Venice, Sept. 11.

"Party of the Festival" honors accorded midnight "Surprise" affair thrown for some 250 people (at a reported \$7,000 nut) by J. Jay Frankel, Joseph G. Besch, and Peter Horner at Torcello, an island across the lagoon from Venice. 25 motorboat-cabs were reserved for the occasion, which toasted the new MJP International Union Film Distributors tieup as well as honoring three young filmmakers present at the festival for their first pic efforts: Eriprando Visconti for "Milanese Story," Andrej Tarkovski for "Youth of Ivan," Frank Perry for his Yank-made "David and Lisa," and Serge Bourignon for "Dimanches de Ville D'Avray." A substantial group of die-hards saw the dawn come up across the lagoon.

Also on the party circuit, second week saw a decided spurt in activity: the Russian delegation threw a vodka-and-caviar affair at the Quattro Fontane. Warners hosted midnight supper for a large gathering at Cipriani's after the screening of "Term of Trial," the British Film Producers Association dined for luncheon the next day. MPEA came across with its traditional "to honor our Italian hosts" party at the U.S. consulate on the Grand Canal, with delegates, festival officials, industry toppers, and scribes on the invitation list.

It was a lively week for hassles, too. Apart from the incidents involving "Eva" and Orson Welles' "The Trial," the second local stanza saw one of the Italian entries, "Mamma Roma," accused of obscenity and threatened with seizure by the Venice magistrate. Pic was directed by Pier Paolo Pasolini, who feels he's being personally "persecuted"; he's had similar trouble in the past. Those three brief cuts of nude girls in Jean-Luc Godard's French entry, "Vivre sa Vie" (To Live Ones Life) have meanwhile resulted in the local resignation of selection committee member Giulio Cesare Castello (who's also member of the permanent advisory committee of fest). Castello's beef is that fest should not "force" a filmmaker to trim his work before fest presentation. The fest counters by claiming Godard was not "forced" but snipped the three controversial bits himself. A sideline hassle also involved Excelsior Hotel staffers, with waiters striking for several hours a day over a protracted salary dispute which began early this spring.

Second screening of J. Nicholas' production of Sophocles' "Electra" was exceptionally held on San Giorgio Island across the lagoon. The Russians found their reception directly conflicted with screening of a Czech entry, "Baron Munchausen," immediately sent out bulletins that they'd start affair later. Two features currently being shot in Venice: Mauro Bolognini's "Agostino," based on an Alberto Moravia short story, with Paolo Colombo starred, and "Au Bout du Monde," directed by Sinto Brass, who assisted Roberto Rossellini on "General della Rovere," with Sandy Rebbott starred. Add to "foreign" pic entered in fest being handled by Yank companies: 20th has the French entry "Therese Desqueyroux" and Columbia copped "Dimanche de Villa D'Avray" before fest started.

Jack Palance in Venice for a few days, has just wound his first script, "The Streak." Barbara Steele attended last days of fest in between her chores on "Fellini 8½." Star attendance in second week shaped strongly for a good all-round showing. Robert Darwin showed his 60-minute experimental color pic "A House of Sand" here to prospective customers. "David and Lisa" the most-contended-for pic at fest, with Joseph Besch, UA, Columbia, and others interested in the U.S. indie.

Allida Valli would also like to make "Anna Karenina" in Russia, with a Yank costar and Grigori Choukrai as director. There are also two other projects being mulled: Frank Capra, with Sophia Loren, and Gina Lollobrigida, with Galatea of Rome and Mosfilm. Moscow. Among other 2nd week thespians and names in attendance: Jennifer Jones, Guy Madison, Jack Palance, Monica Vitti, Daniele Gaubert, Anna Magnani, John Saxon, Jackie Lane, Sue Lyon, Rossella Falk, Emmanuela Riva, Jose Ferrer, Burt Lancaster, etc.

Three of last years 14 Venice entries have still not been shown in Italy: Poland's "Samson," Japan's "Yojimbo," and Czechoslovakia's "The Day the Tree Blooms." "The Last Judgment" (DeLaurentiis), despite critical drubbing it got here, went on to top others at Italo b.o., hitting \$272,000 for the 16 Italian keys. It was followed by "Thou Shalt Not Kill" (Cob) and "Last Year at Marienbad" in the b.o. stakes.

## GEORGE STEVENS SEES MORE CO-OP

By HAROLD MYERS

Venice, Sept. 11.

A new attitude on the part of the Hollywood majors and the independent producers towards international film festivals appears to have been inspired by Washington. That's the view held by George Stevens, Jr., who was in Venice as head of the U.S. delegation.

It was Stevens' second European fest since his appointment earlier in the year to the USIA. He fulfilled a similar function at Cannes as government rep. and has therefore had firsthand experience of two of the three major European events.

The Government according to Stevens, had always been pro-festival and had always done its best to project a favorable image, such as in appointing James Stewart as the State Department man in Berlin, and having Frank Capra at Karlovy Vary. But the Washington enthusiasm and support had not always been shared by some segments of the film industry.

It was common knowledge, Stevens averred, that several of the Hollywood outfits, notably some of the majors, were distinctly cool towards fests, and others were frankly cold, declining to participate, and often resenting the money spent by American participation in such events. That attitude was now undergoing a radical change. All the majors had now assured him of support in principle, and he was confident that would be reflected in improved U.S. participation in the years ahead.

One far reaching change was the suggestion which emanated from Hollywood that productions of festival-type pictures might be timed to coincide with some of the major international events, thus eliminating one major obstacle. It had always been a legitimate argument that it was uneconomic to hold up the presentation of costly and important films in the hope that they may be selected for festival presentation, but that would no longer apply if the timing formula is introduced.

Such a formula, of course, is somewhat at variance with the Motion Picture Assn.'s agitation for a change in international fest rules. (Continued on page 15)

## Lancaster Only Major U.S. Winnah At Venice Fete; Italo, Russ Entries In Photo Finish for Top Film Award

By ROBERT F. HAWKINS

Venice, Sept. 11.

### IFIDA Awards Set For Americana, N.Y., in Jan.

Annual film awards dinner-dance of the Independent Film Importers & Distributors of America will be held next Jan. 15 at the Americana Hotel in New York. Plans are being set by the IFIDA governing committee comprised of Dan Frankel, prexy of Zenith International; Fred Schneider, Show-corporation, and Jack Ellis, Ellis Films.

Highlight of the dinner will be the presentation of the Joseph Burstyn award to the best imported film of the year, plus a number of other awards. Mike Mayer, exec director of IFIDA, is aiming to get the cooperation of a number of foreign filmmakers and stars for the 1963 affair.

## Rank Org Net Holding Steady At \$6,500,000

London, Sept. 11.

The Rank Organization, in spite of its gloomy forecast that profits would dip this year, has, for 53 weeks ended June 30, 1962, wound up ahead of 1961. Trading profits for the 53 weeks were \$23,497,068 which compares with \$22,732,654 for the previous year. After taxation it's \$6,579,940 against \$6,579,278.

Figures have been announced in a prelim bulletin, the full report and accounts being scheduled for unveiling on Tuesday (18) next.

According to the bulletin, a final dividend of 17½% on ordinary and "A" ordinary shares will be paid following the interim payment of 7½%. Last year's dividends were 15% and 7½% interim.

In a note, John Davis, deputy chairman and managing director, states that Rank's net profit after providing for interest payable, taxation and outside shareholders, worked out at \$5,337,170.

Group profit show an increase (Continued on page 20)

## Italo-French Coproduction Setup Gears for Common Market Buildup

Venice, Sept. 11.

Roger Weill-Lorac, head of the syndicate of French Technical Film Industries, feels that coproduction between France and Italy over the years, and especially with the heightened activities under the Common Market, have benefited both industries immeasurably. He was in at the recent Venice Film Fest huddling with his CM counterparts.

Weill-Lorac states that in '61 France made 66 all-French pic and Italy 116, and in coproduction 37 French-Italo entries and 44 Italo-French pic. To achieve these numbers the technical and studio forces of both countries had been well shored up and expanded due to coproduction methods and monies. It also allowed for installation of all modern techniques and methods.

He opines that it is evident today that no country's film industry can exist solely on its own market and that coproduction, with the broadened backing and added marts, is the thing. However he points out that early coproduction showed that trying to please both investors was wrong, and led to too many hybrid pic that pleased neither. Now the actual creative aspects and outlook belong to one country but thespians and technicians are exchanged.

Well directed actors can fit most nationalities, he feels, and he indicates the many French thespians easily fitting into Italo pic and vice-versa. He also opines that Hollywood has learned this lesson and is producing in many countries, as well as backing local product, to get enough needed pic as well as those with worldwide possibilities.

Weill-Lorac thinks that the French-Italo production is geared for the stepped up CM filmmaking cooperation between the signatories. He maintains the leveling of production facilities is a good thing for if one country is humming with activity and foreign production, it can pass pic to its partner country since facilities are on a level and par.

He thus thinks it will lead to an equilibrium in the technical and employment aspects of the countries and also stave off the encroachment of video on any fellow studios.

He feels that there still may be some wrinkles to iron out, like differences in wages, working hours, costs and national agreements. But these should be worked out soon and a truly CM film industry firmed up that will keep all industries humming with their own and foreign productions, says he.

## Venice Film Book Fete Draws 41 Countries

Venice, Sept. 11.

Fortyone countries with over 500 publications are participating in the 7th Annual Venice Exhibition of Film Books and Periodicals, inaugurated here this week.

Exhibit this year is set up in Venice proper and divided into various sections, including critical and esthetic publications, technical and trade papers, social, moral, historical and juridical items, films for children's almanacs and annuals, etc. All must have been published between June 30, 1961 and June 30, 1962.

Majority of entries are from France, Italy, Germany, Poland and Great Britain, South Africa, Israel, Venezuela, Turkey and Iran are participating for the first time.

### Cinerama for San Antonio

San Antonio, Sept. 11.

A building permit for a new \$470,000 Cinerama theatre to be built here was issued by the city to the Henry C. Beck Co. of Dallas, contractors.

The one story structure will be built by Martin Theatres of Columbus, Ga. a 50 year old chain which operates 165 theatres throughout the south.

## L.A. Firm; 'Panic' Oke \$13,500, 'Matter' Solid at \$6,000, 'Interns' Sharp \$39,300, 2d, 'Grimm' Wonderful 32G, 'Music' 30G

Los Angeles, Sept. 11. First-runs continue firm in last week of school vacation, with four smash holdovers running up impressive grosses. Among openers, "Panic in Year Zero" is after an okay \$13,500 at the State and Iris while "Matter of Who" at the 750-seat Crest is looking toward a wow \$6,000.

Pair of Jerry Lewis reissues, "Sad Sack" and "Delicate Delinquent," is shaping to a hefty \$14,500 at the Hillstreet and Hollywood. But a return of "Flower Drum Song" has only a low \$3,000 in sight at the Pantages.

Sack grosses include "The Interns," racking up \$39,300 in its second frame at seven houses; "Wonderful World of Brothers Grimm," \$32,000 in a fifth week at the Warner Hollywood; "Music Man," \$30,000 in a seventh stanza at the Hollywood Paramount; and "West Side Story," \$26,000 in a 39th Chinese round.

### Estimates for This Week

State, Iris (UATC-FWC) (2,404; \$25-90-\$1.50) — "Panic in Year Zero" (ATP) and "Eegah" (Ind). Okay \$13,500. Last week, State, "Tarzan Goes to India" (MGM), "The Tartars" (MGM) (2d wk), \$5,600. Iris, with Los Angeles, "Three Stooges in Orbit" (Col), "Wild Westerners" (Col) (1st wk), \$9,500.

Crest (State) (750; 90-\$1.50) — "Matter of Who" (Hertz). Wow \$6,000. Last week, "Girls at Sea" (Man), "Follow That Horse" (Man) (2d wk), \$2,000.

Hillstreet, Hollywood (Metropolitan-FWC) (2,752; 856; 90-\$1.50) — "Sad Sack" (Par) and "Delicate Delinquent" (Par) (reissues). Hefty \$14,500. Last week, Hillstreet with Pantages, "My Geisha" (Par), "Count of Monte Cristo" (WB) (2d wk), \$10,900. Hollywood, "Five Weeks in a Balloon" (20th) (2d wk), "North to Alaska" (20th) (reissue) (1st wk), \$4,100.

Pantages (RKO) (1,512; 90-\$2) — "Flower Drum Song" (U) and "Joe Butterfly" (U) (reissues). Low \$3,000.

Warren's, Warner Beverly, Wilton, Hawaii, Baldwin, Village, Loyola (Metropolitan-SW-G & S-State-FWC) (1,757; 1,316; 2,344; 1,106; 1,800; 1,535; 1,298; 90-\$1.50) — "The Interns" (Col) and "Pirates of Blood River" (Col) (2d wk). Sack \$39,300. Last week, \$59,800. Orpheum, Pix (Metropolitan-FWC) (2,213; 756; 90-\$1.50) — "Kid Galahad" (UA) and "Hired Gun" (UAP) (reissue) (2d wk). Dim \$7,200. Last week, \$15,000.

Es. Angeles (Metropolitan) (2,447; 90-\$1.50) — "Three Stooges in Orbit" (Col) and "Wild Westerners" (Col) (2d wk). Slight \$2,400. Vogue (FWC) (810; 90-\$1.50) — "Sky Above, Mud Below" (Emb) (3d wk). Hotsy \$10,000. Last week, \$10,500.

Egyptian (UATC) (1,392; \$2-\$2.40) — "Guns of Darkness" (WB) (3d wk). Dreary \$4,000. Last week, \$6,300.

Four Star (UATC) (868; 90-\$1.50) — "Pigeon That Took Rome" (Par) (3d wk). Light \$3,500. Last week, \$5,000.

Music Hall (Ros) (720; \$1.80-\$2.40) — "Best of Enemies" (Col) (3d wk). Sturdy \$5,500. Last week, \$6,600.

Warner Hollywood (SW) (1,291; \$1.65-\$2.80) — "Brothers Grimm" (MGM) (5th wk). Smash \$32,000. Last week, \$41,600.

Fox Wilshire (FWC) (1,990; \$1.49-\$2.40) — "Adventures of Young Man" (20th) (5th wk). Handy \$6,000. Last week, \$6,300.

El Rey (FWC) (861; 90-\$1.50) — "Miracle Worker" (UA) (7th wk). Bright \$3,000. Last week, \$3,300.

Hollywood Paramount (State) (1,468; \$1.75-\$2.80) — "Music Man" (WB) (7th wk). Sparkling \$30,000. Last week, \$40,000.

Fine Arts (FWC) (631; \$1.49-\$2.40) — "Boccaccio '70" (Emb) (7th wk). Fine \$9,000. Last week, \$9,700.

Beverly (State) (1,150; 90-\$2) — "Lolita" (MGM) (12th wk). Sharp \$6,000. Last week, \$7,500.

Ido (FWC) (876; \$2) — "Taste of Honey" (Cont) (14th wk). Hep \$5,000. Last week, \$5,200.

Chinese (FWC) (1,408; \$1.25-\$3) — "West Side Story" (UA) (39th wk). Flashy \$26,000. Last week, \$28,500.

### Key City Grosses

**Estimated Total Gross**  
**This Week** \$2,285,250  
(Based on 21 cities and 250 theatres)  
**Last Year** \$2,605,850  
(Based on 22 cities and 268 theatres, chiefly first runs, including N.Y.)

## 'Phantom' Lively \$7,500, Buffalo

Buffalo, Sept. 11. Trio of newcomers aren't giving much punch to the current frame. "Phantom of Opera" is good at the Lafayette but "Scarface Mob" is mild at the Buffalo and "Stowaway in the Sky" at the arty Cinema is soft. Leading the town coinwise is "The Interns" in its sixth round at the Century.

### Estimates for This Week

Buffalo (Loew) (3,500; 90-\$1.25) — "Scarface Mob" (Desilu) and "Murder Inc." (20th). Mild \$6,000. Last week, "Two Weeks in Another Town" (MGM) and "The Valiant" (UA), \$11,000.

Center (ABPT) (3,500; 90-\$1.49) — "Music Man" (WB) (7th wk). Slimming to \$6,000. Last week, \$7,000.

Century (UATC) (2,700; 90-\$1.50) — "The Interns" (Col) (6th wk). Nice, over \$8,500. Last week, topped \$10,000.

Lafayette (Basil) (3,000; 90-\$1.25) — "Phantom of Opera" (U). Good \$7,500. Last week, "Spiral Road" (U) (2d wk), \$3,500.

Paramount (ABPT) (3,000; 90-\$1.25) — "Gidget" (Col) and "Gidget Goes Hawaiian" (Col) (reissues). Fair \$7,000. Last week, "Five Weeks in a Balloon" (20th), same.

Tech (Loew) (1,200; \$1.75-\$2.75) — "Brothers Grimm" (MGM) (3d wk). Oke \$6,500. Last week, \$7,500.

Cinema (Martina) (450; 90-\$1.25) — "Stowaway in Sky" (UA). Soft \$1,200. Last week, "Touch of Mink" (U) (4th wk; \$1.49 top), \$1,800.

Granada (Schine) (1,000; 90-\$1.25) — "Miracle Worker" (UA) (3d wk). Nice \$5,000. Last week, same.

## 'Miracle' Hot \$16,000, Omaha; 'Guns' 4G, 2d

Omaha, Sept. 11. A rainy weekend boomed biz at downtown first-runs this stanza. Rain forced postponement of all key opening football games from Saturday until Monday. "Miracle Worker" is hot in three houses, and "Until They Sail" is tall at the Dundee. "Guns of Darkness" is barely oke in its second round at the Astro, while hardticket "Windjammer" stays great in same session at the Cooper.

### Estimates for This Week

Admiral, Chief, Skyview (Blank) (1,239; 1,000; 1,200; \$1-\$1.25) — "Miracle Worker" (UA) and "Woman Hunt" (UA). Great \$16,000. Last week, "Tales of Terror" (AI) and "Fall Guys" (AI), \$14,500.

Astro (Dubinsky) (1,465; \$1-\$1.25) — "Guns of Darkness" (WB) (2d wk). Fair \$4,000 after \$5,500 bow.

Cooper (Cooper) (687; \$1.55-\$2.20) — "Windjammer" (Cinerama) (2d wk). Wind \$7,500. Last week, \$8,000.

Dundee (Cooper) (500; \$1.25-\$1.75) — "Until They Sail" (MGM). Hot \$2,500. Last week, "Meet Me in St. Louis" (MGM) (reissue), \$1,700.

Omaha Tristates (2,066; \$1-\$1.25) — "Hafari" (Par) (4th wk). Big \$4,000. Last week, \$6,000.

Orplum (Tristates) (2,877; \$1-\$1.25) — "Spiral Road" (U) (2d wk). Fancy \$6,000 after \$7,500 debut.

State (Cooper) (743; \$1) — "King Solomon's Mines" (MGM) (reissue). Nice \$3,500. Last week, "Tom and Jerry Festival of Fun" (MGM) and "Islands of Fun" (BV), \$2,800.

## 'Man' Handsome 8G In Seattle; 'Galahad' 5G, 2d

Seattle, Sept. 11. With the tourist trade tapering off, downtown first-runs are nearing normal biz again. "Adventures of a Young Man," the lone newcomer, is excellent at the Coliseum. "Kid Galahad" is fair in its second Music Hall round.

### Estimates for This Week

Blue Mouse (Hamrick) (739; \$1.50-\$1.75) — "Music Man" (WB) (8th wk). Swell \$7,000. Last week, \$8,300.

Coliseum (Fox-Evergreen) (1,870; \$1.25-\$1.50) — "Adventures of a Young Man" (20th) and "Frightened City" (AA). Excellent \$8,000. Last week, "5 Weeks in Balloon" (20th) and "Firebrand" (Col) (2d wk), \$6,100.

Fifth Avenue (Fox-Evergreen) (2,500; \$1.50-\$1.75) — "El Cid" (AA) (8th wk). Good \$6,500. Last week, \$8,200.

Music Box (Hamrick) (738; \$1.50-\$3) — "West Side Story" (UA) (28th wk). Good \$6,000. Last week, \$7,300.

Music Hall (Hamrick) (2,200; \$1.25-\$1.50) — "Kid Galahad" (UA) and "Explosive Generation" (UA) (2d wk). Fair \$5,000. Last week, \$7,800.

Paramount (Fox-Evergreen) (3,000; \$1.25-\$1.50) — "Bird Man of Alcatraz" (UA) and "East of Kilmarnock" (Indie) (2d wk). Okay \$6,000. Last week, \$11,400.

## Post Vacation Pinch Hits Cincy; 'Playgirl' Fair 4½G, 'Music' Hen \$10,000, 8th

Cincinnati, Sept. 11.

First-runs are feeling a post vacation pinch of matinee and weekend night attendance, what with highschool football and home games of the pennant-chasing National League Reds. The dip applies to all initial run houses, including Twin Drive-In, the only one with new bills; "Playgirl After Dark" and "Something Wild" shaping fairish and "Bird Man of Alcatraz" and "Horizontal Lieutenant" subruns rating slow. Brighties are "Music Man," holding hof in eighth week at the Albee, and "Brothers Grimm" looking firm in fifth frame at the Capitol.

### Estimates for This Week

Albee (RKO) (3,100; \$1-\$1.75) — "Music Man" (WB) (8th wk). Boff \$10,000 after \$13,500 in previous six-day week. House initiated Wednesday showings Aug. 22 of a series of six oldie operettas (MGM) at \$1.25 scale to "unusually successful" results.

Capitol (SW-Cinerama) (1,540; \$1.25-\$2.75) — "Brothers Grimm" (MGM) (5th wk). Firm \$15,000. Last week, \$18,000. School groups due soon.

Esquire Art (Cin-T-Co) (500; \$1.25) — "I Like Money" (UA) (4th wk). Good \$1,200 after \$1,800 for third.

Grand (RKO) (1,300; \$1-\$1.25) — "Harold Lloyd's World of Comedy" (Cont) and "Nun and Sergeant" (UA) (2d wk). Okay \$5,000. Last week, \$6,500.

Guild (Vance) (300; \$1.25) — "Sky Above" (Embassy) (3d wk). Big \$3,700 after \$4,100 second.

Hyde Park Art (Cin-T-Co) (500; \$1.25) — "Advise and Consent" (Col) (m.o.) (4th wk). Pleasing \$3,000. Last week, \$1,800.

Keith's (Cin-T-Co) (1,500; 90-\$1.25) — "Bon Voyage" (BV) (5th wk). Oke \$4,000. Last week, \$8,000.

Palace (RKO) (2,600; \$1-\$1.25) — "300 Spartans" (20th) (2d wk). Nice \$5,500 after \$7,500 opener.

Twin Drive-In (Cin-T-Co) (800 cars each side; 90c) — West: "Playgirl After Dark" (Indie) and "Something Wild" (Indie). Fair \$4,500. Last week, "Phantom of Opera" (U) and "Black Castle" (U), \$8,000. East: "Bird Man of Alcatraz" (UA) and "Horizontal Lieutenant" (MGM) (subruns). Slow \$3,000. Last week, "Ben Casey's Scavengers" (Indie) and "Shooting at Big Sag" (Indie), \$4,000.

Valley (Cin-T-Co) (1,275; \$1.50-\$2.50) — "West Side Story" (UA) (25th wk). Solid \$5,000 finale after \$6,500 in 24th.

## Legit Competish Hits Hub Biz; 'Huns' Oke \$11,000, 'Matter' Torrid \$12,000

Boston, Sept. 11.

Grosses sagged this week following the holiday as offish biz set in. Cold weather during the week, a high mercury on the weekend and competitish of three legit shows were factors. "Huns" at the Orpheum, and "Smashing of Reich" at the Paramount stack mild. "A Matter of Who" is slick at the Exeter, and "Kitchen" is okay at the Fenway. "Phantom of Opera" is slipping in second at the Memorial. "Best of Enemies" is good in third at the Beacon Hill.

### Estimates for This Week

Astor (B&Q) (1,170; 90-\$2) — "Music Man" (WB) (16th wk). Fine \$10,000. Last week, \$15,000.

Beacon Hill (Sack) (900; \$1-\$1.80) — "Best of Enemies" (Col) (3d wk). Neat \$8,000. Last week, \$10,000.

Boston (Beacon Ent.) (1,354; \$1.20-\$2.95) — "Brothers Grimm" (MGM) (6th wk). Fifth week ended Monday (10) was big \$17,000. Last week, \$21,000.

Capri (Sack) (850; 75-\$1.80) — "Lolita" (MGM) (9th wk). Slick \$7,000 again. Last week, same.

Exeter (Indie) (1,276; 90-\$1.49) — "A Matter of Who" (Herts-Lion) Sock \$12,000. Last week, "World of Comedy" (Cont) (7th wk), \$4,500.

Fenway (Indie) (1,300; \$1.50) — "Kitchen" (Kingsley) and "Big Chief" (Indie). Neat \$5,500. Last week, "La Notte" (Indie) (4th wk), \$3,000.

Gary (Sack) (1,277; \$1.50-\$3) — "West Side Story" (UA) (45th wk). Stout \$12,000. Last week, \$14,000.

Memorial (RKO) (3,000; 90-\$1.50) — "Phantom of Opera" (UA) and "It Happened in Athens" (20th) (2d wk). Fell to \$9,000. Last week, \$22,000.

Music Hall (Sack) (2,100; 75-\$1.50) — "Bird Man, Alcatraz" (UA) (15th wk). Oke \$10,000. Last week, \$14,000.

Orpheum (Loew) (2,900; 90-\$1.49) — "Huns" (Indie) and "Centurion" (Indie). Okay \$11,000. Last week, "Kid Galahad" (UA) (2d wk), \$6,000.

Paramount (NET) (2,357; 70-\$1.65) — "Smashing of Reich" (Indie) and "Kamikaze" (Indie). Fairish \$10,000. Last week, "Gidget" and "Gidget Goes Hawaiian" (reissues), \$9,000.

Pilgrim (ATC) (1,909; 75-\$1.25) — "Bellboy and Playgirls" (Indie) and "Geisha Playmates" (Indie) (3d wk). Hotsy \$8,000. Last week, \$10,000.

Saxon (Sack) (1,100; \$1.50-\$1.80) — "Stowaway in Sky" (Loper) (2d wk). Oke \$6,000. Last week, \$8,000.

State (Trans-Lux) (730; 75-\$1.25) — "Fruit is Ripe" (Indie) and "Girl Can't Help It" (Indie) (2d wk). Neat \$4,200. Last week, \$5,500.

## 'Galahad' Meek 5G, PROV.; 'CID' 7½G, 3D

Providence, Sept. 11.

"El Cid" continues to build in its third week to give the Elmwood the lead over other mainstems RKO Albee's second frame of "Phantom of the Opera," Loew's State's second of "Kid Galahad" and Strand's second of "Sad Sack" follow moderately. Majestic's fifth stanza of "Music Man" is mild.

### Estimates for This Week

Albee (RKO) (2,200; 65-\$1) — "Phantom of Opera" (U) and "Mothra" (Col) (2d wk). Fairish \$5,500. Last week, happy \$8,500.

Elmwood (Snider) (724; 90-\$1.25) — "El Cid" (AA) (3d wk). Return from beaches and unusually cool weather upping take to around nifty \$7,500. Last week, exceeded strong \$7,600, above expectations.

Majestic (SW) (2,200; 90-\$1.25) — "Music Man" (WB) (5th wk). Okay \$4,000 after good \$6,000 last week.

State (Loew) (3,200; 75-\$1) — "Kid Galahad" (UA) and "Magic Sword" (UA) (2d wk). Meek \$5,000. Last week, little better at \$6,500.

Strand (National Realty) (2,200; \$1-\$1.25) — "Sad Sack" (Par) and "Delicate Delinquent" (Par) (reissues) (2d wk). Fairly mild \$4,500 after happy \$8,000 in opener.

### Broadway Grosses

**Estimated Total Gross**  
**This Week** \$511,100  
(Based on 25 theatres)  
**Last Year** \$594,500  
(Based on 28 theatres)

## Toronto Brighter; 'Town' Big \$8,800

Toronto, Sept. 11.

Closing of the annual Canadian National Exhibition, plus return of cottagers and opening of school, is bringing about an upsurge in biz despite no newcomers in major deluxers. "Touch of Mink," now in its sixth stanza; "Brothers Grimm," in fourth frame, and "Dangerous Love Affairs," in second stanza, all are increasing over last week. "Notorious Landlady" is wham at two houses in second frame.

### Estimates for This Week

Capitol, Imperial (FP) (1,026; 3,206; \$1-\$1.75) — "Notorious Landlady" (Col) (2d wk). Still a wham \$19,000. Last week, \$21,500.

Carlton (Rank) (2,318; \$1-\$1.50) — "Touch of Mink" (U) (6th wk). Sock \$16,500. Last week, \$15,000.

Eglinton (FP) (918; \$1.50-\$2.75) — "Brothers Grimm" (MGM-Cinerama) (4th wk). Swingback to healthy \$7,000. Last week, \$6,500.

Hollywood (FP) (1,080; \$1-\$1.50) — "Lolita" (MGM) (5th wk). Up to lousy \$8,500. Last week, \$8,000.

Hyland (Rank) (1,373; \$1-\$1.50) — "Pair of Briefs" (20th) (3d wk). Hefty \$7,000. Last week, same.

International (Taylor) (557; \$1-\$1.25) — "The Night" (UA). Lusty \$4,500. Last week, "Taste of Honey" (IFD) (11th wk), \$3,000.

Loew's (Loew) (1,641; \$1-\$1.50) — "Two Weeks in Another Town" (MGM) (2d wk). Strong \$8,800. Last week, \$11,000.

Tivoli (FP) (935; \$1.50-\$2.50) — "West Side Story" (UA) (17th wk). Upsurge to nice \$8,500. Last week, \$8,000.

Towne (Taylor) (693; 90-\$1.25) — "Operation Snatch" (IFD). Successful \$4,000. Last week, "World of Comedy" (IFD) (6th wk), \$3,500.

University (FP) (1,393; \$1-\$1.50) — "Dangerous Love Affairs" (Astral) (2d wk). Wow \$12,000. Last week, \$10,000.

Uptown (Loew) (2,250; \$1-\$1.50) — "Spiral Road" (U) (4th wk). Good \$7,000. Last week, \$8,500.

## 'Miracle' Mild \$4,500 In Offish Port.; 'Interns' 6G

Portland, Ore., Sept. 11.

First-run biz is on the skids with too many long playing holdovers and meagre new entrees blamed. "West Side Story" is moving into a 26th steady frame at the Music Box with no end in sight. "Search for Paradise" holds for an eighth inning at the Hollywood with new Cinerama pic set to open soon. "Miracle Worker" is so-so at the Irvington.

### Estimates for This Week

Broadway (Parker) (1,890; \$1-\$1.50) — "Notorious Landlady" (Col) and "The Wild Westerners" (Col) (14th wk). Fast \$4,000. Last week, \$5,600.

Fox (Evergreen) (1,600; \$1-\$1.49) — "Music Man" (WB) (8th wk). Loud \$7,500. Last week, \$8,300.

Hollywood (Evergreen) (1,180; \$1.49-\$2) — "Search for Paradise" (Cinerama) (8th wk). Steady \$4,000. Last week, \$4,100.

Irvington (Smith) (650; \$1.50) — "Miracle Worker" (UA) and "State Fair" (20th) (reissue). So-so \$4,500. Last week, "Judgment at Nuremberg" (UA) (10th wk), \$3,500.

Music Box (Hamrick) (640; \$1.50-\$3) — "West Side Story" (UA) (26th wk). Nifty \$5,000. Last week, \$6,200.

Orpheum (Evergreen) (1,536; \$1-\$1.49) — "Interns" (Col) and "Don't Knock the Twist" (Col) (2d wk). Modest \$6,000. Last week, \$5,700.

Paramount (Port-Par) (3,006; \$1-\$1.50) — "Tales of Terror" (AI) and "The Dead One" (Indie). Okay \$5,000 on six days. Last week, "Hafari" (Par) and "Safe at Home" (Par) (3d wk), \$5,800.



# Chi Spotty; 'Conqueror' Fair \$17,500, 'Spartans' Slick 26G, 'Playgirl' Buxom \$10,000, 'Pigeon' Sockeroo \$9,300, 2d

Chicago, Sept. 11. Windy City first-run returns are mixed this round, with several longtermers holding up well and recent vintage h.o.'s hurt by school returnees. Among the new entries, "Sword of the Conqueror" is registering a fair \$17,500 at the Oriental. "300 Spartans" shapes a hep \$26,000 in its Woods preem. and Monroe pair of "Playgirl After Dark" and "Mating Urge" rates a snappy \$10,000.

First round of Surf reissue pair of "School For Scoundrels" and "Big Deal on Madonna Street" is nailing a sharp \$4,850, and Carnegie reissue duo of "The Mark" and "Victim" looks a tame \$2,500.

"Pigeon That Took Rome" is flying to a nice second frame at the Esquire. "The Night" is steady in its World third, and "Odd Obsession" is trim for the same sesh. at the Town. "Miracle Worker" is sturdy in its fourth United Artists frame, and "Spiral Road" looks lean in its State-Lake fourth.

"The Interns" continues lively in its fifth Roosevelt lap, and "Music Man" is grabbing a good eighth session at the Chicago. "Lolita" is fast in its 11th Loop stanza, and "Taste of Honey" is frisky in the same frame at the Cinema.

"Brothers Grimm" rates powerful in fourth week on hardticket at the McVickers, and "West Side Story" remains rousing in its Todd 29th.

## Estimates for This Week

Carnegie (Telemt) (495; \$1.25-\$1.80)—"The Mark" (Cont) and "Victim" (Astor) (reissues). Fair \$2,500. Last week, "Lisa" (20th), overquoted, was \$2,900.

Chicago (B&K) (3,900; \$1.25-\$1.80)—"Music Man" (WB) (8th wk). Good \$18,000. Last week, near \$28,000.

Cinema (Stern) (500; \$1.50)—"Taste of Honey" (Cont) (11th wk). Sold \$4,000. Last week, \$4,500.

Esquire (H&E Balaban) (1,350; \$1.25-\$1.80)—"Pigeon That Took Rome" (Par) (2d wk). Nice \$9,300. Last week, \$13,000.

Loop (Telemt) (606; \$1.25-\$2)—"Lolita" (MGM) (11th wk). Sizzling \$13,000. Last week, \$15,500. McVickers (Cinerama) (1,100; \$1.75-\$3.50)—"Brothers Grimm" (MGM) (4th wk). Hot \$25,500. Last week, \$31,000.

Monroe (Jovan) (1,000; 65-90)—"Playgirl After Dark" (Indie) and "Mating Urge" (Indie). Snazzy \$10,000. Last week, "Jungle Fighters" (Cont) and "Never Let Go" (Cont), \$4,500.

Oriental (Indie) (3,400; 90-\$1.80)—"Sword of the Conqueror" (UA). Fair \$17,500. Last week, "Five Weeks in a Balloon" (20th) (2d wk), \$25,000.

Roosevelt (B&K) (1,400; 90-\$1.80)—"The Interns" (Col) (5th wk). Lively \$19,000. Last week, \$28,000.

State-Lake (B&K) (2,400; 90-\$1.80)—"Spiral Road" (U) (4th wk). Tame \$11,000 for five days. Last week, \$15,000.

Surf (H&E Balaban) (685; \$1.50-\$1.80)—"School For Scoundrels" (Cont) and "Big Deal On Madonna Street" (UMPO) (reissues). Sharp \$4,850. Last week, "Best of Enemies" (Col) (3d wk), \$5,300.

Todd (Todd) (1,089; \$2.20-\$3.50)—"West Side Story" (UA) (29th wk). Lofly \$25,000. Last week, \$28,000.

Town (Teitel) (640; \$1.25-\$1.80)—"Odd Obsession" (Indie) (3d wk). Fine \$4,200. Last week, \$4,500.

United Artists (B&K) (1,700; 90-\$1.80)—"Miracle Worker" (UA) (4th wk). Okay \$16,500. Last week, \$24,000.

Woods (Essaness) (1,200; 90-\$1.80)—"300 Spartans" (20th). Slick \$26,000. Last week, "Two Weeks in Another Town" (MGM) (3d wk), \$12,000.

World (Teitel) (1,608; 90-\$1.25)—"The Night" (Indie) (3d wk). Steady \$3,500. Last week, \$5,000.

## DRIVE-IN BREAK-IN

North Andover, Mass., Sept. 11. An 800-pound safe containing \$1,100, was smashed and its contents taken by thieves at the Den Rock Drive-In Theatre on Route 114 last week.

Manager William Sullivan discovered the break.

## Estimates Are Net

Film gross estimates as reported herewith from the various key cities are net, i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

# 'Grimm' Fat 16G, L'ville; 'Man' 8G

Louisville, Sept. 11. Strong new product, big films still doing well in holdover spots and cooler weather are spelling a healthy situation among downtown first-runs. Kentucky State Fair, running from Sept. 7-15, had attendance slowed by intermittent rains. "Brothers Grimm" is socko in first full week at the Rialto. (For accounting purposes, week now ends on Saturday, making opening four days an abbreviated weeks). "Adventures of Young Man" is fairly good at United Artists.

## Estimates for This Week

Brown (Fourth Avenue) (75-\$1.25)—"West Side Story" (UA) (11th wk). Fair \$5,000 after last week's bright \$7,000.

Kentucky (Switow) (900; 75-\$1.25)—"Phantom of Opera" (UI) and "Night Creatures" (UI). Oke \$5,000. Last week, "My Geisha" (Par) (2d wk). Slow \$3,500.

Mary Anderson (People's) (51-\$1.25)—"Music Man" (WB) (8th wk). Modest \$4,500. Last week, robust \$7,500.

Ohio (Settos) (900; 75-\$1.25)—"Kid Galahad" (UA) (2d wk). Fair \$3,000. Last week, brisk \$7,500.

Rialto (Fourth Avenue) (1,100; \$1.25-\$2.50)—"Brothers Grimm" (MGM) (first full 7-day week). Whopper \$16,000. Opening segment of four days ending Saturday (1) brought sock \$12,000.

United Artists (Fourth Avenue) (3,000; \$1-\$1.25)—"Adventures of Young Man" (20th). Nice \$8,000. Last week, "Five Weeks in a Balloon" (20th). Oke \$7,500.

# 'Phantom' Nimble \$8,500, Denver; 'Tarzan' Robust 7½G, 'Alcatraz' 14½G, 2d

Denver, Sept. 11. Of the fresh product "Phantom of the Opera" is nice at the Denver while "Tarzan Goes to India" is strong at the Orpheum. "Bird Man of Alcatraz" is big in a second Paramount round. Other holdovers are steady with "Brothers Grimm" solid in a fifth frame, "Touch of Mink" loud in a seventh stanza and "Music Man" trim in its 10th week.

## Estimates for This Week

Aladdin (Fox) (900; \$1.25)—"Boccaccio '70" (Embassy) (3d wk). Good \$4,800. Last week, \$5,500.

Capri Art (Art Theatre Guild) (238; \$1.25)—"Daughter of the Sun" (Indie) (2d wk). Stout \$1,800. Last week, \$1,200.

Centre (Fox) (1,270; \$1.25-\$1.45)—"Touch of Mink" (U) (7th wk). Loud \$7,000. Last week, same.

Cooper (Cooper) (814; \$1.65-\$2.50)—"Brothers Grimm" (MGM) (5th wk). Big \$18,000. Last week, \$21,000.

Crest (Wolfberg) (750; \$1.25-\$1.45)—"Music Man" (WB) (10th wk). Trim \$3,000. Last week, \$3,000.

Denham (Indie) (800; \$1.25-\$2.50)—"West Side Story" (UA) (19th wk). Fine \$7,500. Last week, \$7,000.

Denver (Fox) (2,432; \$1.25)—"Phantom of Opera" (U) and "Eegah" (Indie). Nice \$8,500. Last week, "Tales of Terror" (AI) and "Mermaids of Tiburon" (Indie) \$13,000.

Esquire (Fox) (600; \$1.25)—"Lolita" (MGM) (3d wk) (m.o.). Okay \$2,200. Last week, \$2,500.

Orpheum (RKO) (2,690; \$1.25)—(Continued on page 10)

# K.C. Heavy With H.O.'s; 'Interns' Wow 10G, 2d

Kansas City, Sept. 11. Town is hefty with holdovers this session, only newcomers being modest product in trio of drive-ins and new pair in the art-film Rockhill. "House of Women" in drive-ins is doing so-so biz, and "Call Me Genius" and "Man Who Wagged His Tail" are moderately strong at the Rockhill, latter two likely to hold. Best money is coming from "Interns" in second round at the Plaza, and "Brothers Grimm" in fifth frame at Empire.

## Estimates for This Week

Brookside (Fox Midwest-Nat. Gen. Corp.) (800; \$1-\$1.25)—"Miracle Worker" (U) (3d wk). Good \$3,500. Last week, snappy \$4,500.

Capri (Durwood) (1,260; 75c-\$1.50)—"Lolita" (MGM) (9th wk). Steady \$4,000. Last week, same.

Crest, Riverside (Commonwealth) (900 cars each), Boulevard (Continued on page 10)

# H.O.'s Perk Pitt; 'Grimm' Tall 21G

Pittsburgh, Sept. 11. Everybody is happy with their product this week and holdovers are making Pitt first-run houses happy for the second week in a row. Now in its 31st week, "West Side Story" has announced it is in the last three weeks at the Nixon. "Brothers Grimm" remains the top grosser in town in its fifth frame at Warner. "Miracle Worker" continues fast in second at Penn. "Hatori" remains fancy in second at Stanley.

## Estimates for This Week

Fulton (Assoc.) (1,530; \$1-\$1.50)—"Interns" (Col) (3d wk). Tall \$8,500. Last week, \$16,000.

Gateway (Assoc.) (1,900; \$1-\$1.50)—"Spiral Road" (U) (3d wk). Okay \$5,000. Last week, \$6,000.

Nixon (Rubin) (1,760; 1.50-2.75)—"West Side Story" (UA) (31st wk). Remarkable \$6,500 with three week closing notice posted. Last week, \$6,500.

Penn (UATC) (3,300; \$1-\$1.50)—"Miracle Worker" (UA) (2d wk). Fine \$12,000 after \$14,000 for opening week.

Shadyside (MOTC) (750; \$1.25)—"Doctor in Love" (Gov) (2d wk). Sharp \$3,800 after first week of \$3,500 with fine critical notices.

Squirrel Hill (SW) (834; \$1.75)—"Boccaccio '70" (7th wk). Powerful \$3,800. Last week, \$4,200.

Stanley (SW) (3,700; 1-1.50)—"Hatori" (Par) (2d wk). Hep \$10,000. Last week, \$17,000.

Warner (SW) (1,516; \$1.50-\$2.75)—"Brothers Grimm" (MGM) (5th wk). Socko \$21,000 with only three matinees. Last week, \$24,500.

## National Boxoffice Survey

### Biz Spotty; 'Music' No. 1, 'Grimm' 2d, 'Story' 3d, 'Interns' 4th, 'Lolita' 5th

Spotty business marked the b.o. picture this week in most keys covered by VARIETY. Baseball pennant race tended to keep patrons away from the wicket in some cities. In other areas a product shortage cut the take. The affected exhibs complained that holdovers were too many and new pix too few.

Still another downbeat factor was the back-to-school rush. On the rosy side, however, is cooler weather which is producing more biz for downtown deluxers. Miss America Pageant telecast Saturday (8) failed to make any noticeable dent in filmgoing, a check in several keys showed.

Retaining first place again is "Music Man" (WB), which is well ahead of "Brothers Grimm" (Cinerama-MGM); second, "West Side Story" (UA), fourth last week, has pushed up to third by dint of increased biz in some cities where the marathon runner has announced "closing weeks."

"The Interns" (Col), now moving into extended runs, has dropped a notch to land in fourth position. "Lolita" (MGM) is fifth, followed by "Miracle Worker" (UA). Latter has been picking up some substantial money in hold-over playdates.

"300 Spartans" (20th), a relative newcomer, is an inconsistent per-

# B'way Snappy; 'Music Man' 175G 3d; 'Grimm' Happy 50G In 5th; 'Pigeon' 35G, 'Phantom' 14G 3d; 'Guns' Misfires

Radio City Music Hall's "Music Man," with stage show, continues a spectacular run; but don't overlook "Brothers Grimm" and "West Side Story" and, additionally, any member of the art locations. This is the nub of Manhattan's first-run story.

"Music Man" likely will hit \$175,000 in its third week, ending tomorrow, after over \$207,000 in the first and \$202,000 in the second. This is just excellent. "Bros. Grimm" is figured at \$50,000 in its fifth week and this is clean-up biz. "West Side Story" is holding up in exciting fashion, looking for \$38,500 in its 46th week at the Rivoli.

A major surprise in the minor key is "Paradiso" and "Concrete Jungle" at the Embassy. This nudie package is estimated at \$16,000 for the sixth week.

Jack Ellis, indie importer, planted "Psychosissimo" at the Normandie and is reaping a modest harvest, figured at \$5,000 in first week.

## Estimates for This Week

Astor (City Inv) (1,094; \$1.25-\$2)—"Judgment at Nuremberg" (UA) (4th wk). Third week ended yesterday (Tues.) with not much short of \$20,000. Very good, all things considered, like it's a moveover run from the Palace and daydating with Trans-Lux 86th Street Theatre and 12 other outlets in Metropolitan area. The verdict for producer Stanley Kramer: Well done.

Cinerama (Loew's) (1,552; \$1.50-\$3.50)—"Brothers Grimm" (MGM-Cinerama) (6th wk)—Fifth week ended yesterday (Tues.) with about \$50,000, after \$59,000 last (holiday) week. No fiscal fairy tale; it's simply whammo.

Criterion (Moss) (1,520; \$1.25-\$2.50)—"Notorious Landlady" (Col) (7th wk). Seventh session ends today (Wed.) with around \$16,000 after \$25,000 in previous. Kim's wearying but nonetheless still timpatco.

DeMille (Reade) (1,463; 90c-\$2.75)—"Pigeon That Took Rome" (Par) (4th wk)—Third week ended yesterday (Tues.) with \$25,000 after \$30,000 in previous. Effective campaign helping this one (which was well reviewed) stay in lofty state.

Embassy (Guild Enterprises) (500; \$1.50-\$2.50)—"Paradiso" (Indie) and "Concrete Jungle" (Indie) (6th wk)—Fifth week ended Friday (7) with \$16,000, add another \$9,000 for Saturday through Monday. The playboys are buying with surprisingly big results.

Palace (RKO) (1,642; \$1.25-\$2)—"Phantom of the Opera" (U) (4th wk). Third week ended yesterday (Tues.) with \$14,000 after \$18,000 in previous. Getting by while

awaiting "Marco Polo" (American International) on the 18th.

Forum (Moss) (813; 90c-\$1.80)—"Sky Above" (Embassy) (13th wk). The 12th week ended Monday (10) with \$4,000. Good run all told but past few days have had distributor Joseph Levine in the shorts. "Flame in the Streets" (Indie) in today (Wed.).

Paramount (AB-PT) (3,665; \$1-\$2)—"Two Weeks in Another Town" (MGM) (4th wk). Fourth week ends tomorrow (Thurs.) with a little less than \$20,000. Unexciting but the ushers still had a good deal of company. "300 Spartans" (20th) in next Wednesday (19).

Radio City Music Hall (Rockefellers) (6,200; 95c-\$2.75)—"Music Man" (WB) and stage show (3d wk). Still making with the loudest noise around town with apparent \$175,000 in third week ending today (Wed.) after \$207,300 in opener and \$202,000 in second. Superb.

Rivoli (UAT) (1,545; \$1.50-\$3.50)—"West Side Story" (UA) (46th wk). The 46th week ends today (Wed.) with close to \$38,500. All joy via musical tragedy.

State (Loew's) (1,900; \$1.50-\$2.50)—"Lolita" (MGM) (13th wk). The 13th week ends today (Wed.) with about \$20,000 which is, like the girl herself, fully developed and nicely rounded.

Victoria (City Investing) (1,003; 50c-\$2)—"Guns of Darkness" (WB) (4th wk). This session ends tomorrow (Thurs.) with slim \$5,500. Theatre is like darkness. "I Thank a Fool" (MGM) in Friday (14).

Warner (SW) (1,813; 90c-\$2)—"Spiral Road" (U) (6th wk)—Sixth week ends tomorrow (Thurs.) with about \$12,000, which is doing things in moderation. Stays another week or two.

## First-Run Arties

Fine Arts (Davis) (468; 90c-\$1.80)—"Best of Enemies" (Col) (6th wk). Fifth week ended Monday with about \$8,800. Good.

Beckman (Rugoff) (590; \$1.20-\$1.75)—"Notorious Landlady" (Col) (7th wk). Sixth week ends today (Wed.) with \$7,500. Slipping but no mortgage foreclosures; as matter of fact, a click run.

Fifth Avenue Cinema (Rugoff) (250; \$1.50-\$1.80)—"Shoot the Piano Player" (Astor) (8th wk). This frame a modest \$4,400. "Antigone" (Ellis) is on the 17th.

Carnegie Hall Cinema (F&A) (300; \$1.50-\$2)—"Last Year at Marienbad" (Astor) (27th wk). This week ending today (Wed.) looks to hit \$4,600 after \$5,700 in previous. Bearing in mind the post-holiday letdown, as per usual, this is a steady performer.

Guild (Guild) (450; \$1-\$1.75)—"Matter of Who" (Herts-Lion). Seventh week ended Sunday (9) with about \$6,500. This was for just six days, barely fair. "The Island" (Zenith) opened Monday to generally strong reviews and did a fancy \$3,000 in first day.

Murray Hill (Rugoff) (565; 95c-\$1.80)—"Lolita" (MGM) (13th wk). The 12th week ends today with about \$8,000, which is grownup revenue.

Paris (Pathe Cinema) (568; 90c-\$1.80)—"Girl With the Golden Eyes" (Union) (4th wk). Third week ended Sunday (9) again close to \$8,000. No strain at all.

Sutton (Rugoff) (561; 95c-\$1.80)—"Waltz of Toreadors" (Cont) (5th wk). Fourth week ended Sunday (9) with \$13,500. Ole.

Trans-Lux 52d Street (T-L) (540; \$1-\$1.50)—"Pigeon That Took Rome" (Par) (4th wk). Third round ended yesterday (Tues.) with \$9,900. Good.

Trans-Lux 85th Street (T-L) (550; \$1.50-\$2)—"Judgment at Nuremberg" (UA) (4th wk)—Third week ended yesterday (Tues.) with \$8,800. Although competing with itself at the Astor and 12 other Metropolitan area houses, "Nuremberg" is doing just fine in this location.

World (Perfecto) (390; 90c-\$1.80)—"Sons & Lovers Holiday" (Astor) (3d wk)—Third week ends tomorrow (Thurs.) with an apparent \$10,100. This is vigorous.

Normandie (T-L) (592; \$1.25-\$2)—"Psychosissimo" (Ellis) Importer Jack Ellis edged this Italian entry in Friday (7) and provided provocative ad layouts. Figure the first week at a little less than \$5,000.

(Complete Boxoffice Reports on Pages 8-9-10).

## 'Tarzan' Fast \$6,000, Balto; 'Jim' Slow \$1,500, 'Boccaccio' Sock \$15,000, 2d

Baltimore, Sept. 11.

"Boccaccio '70" is still in the lead, doing nicely in second week at both the downtown Charles and neighborhood Crest. "Taste of Honey" is holding well in second week after big first at both downtown Mayfair and neighborhood Uptown. "Tarzan Goes to India" is pleasing in first at the New. "Notorious Landlady" is good in third week at the Town. "Jules and Jim" is slow in opener at the Cinema.

### Estimates for This Week

Avalon (Freedman) (850; \$1.50) — "Eve and Handyman" (Indie) (reissue). Fair \$2,000. Last week, "Touchables" (Indie) (2d wk), \$1,500.

Aurora (T-L) (367; 90-\$1.50) — "Paradise" (Indie). Slow \$1,800. Last week, "Scarface Mob" (Desilu), \$1,200.

Charles (Fruchtman) (500; 90-\$1.50) — "Boccaccio '70" (Embassy) (2d wk). Nice \$7,000. Last week, \$8,000.

Crest (Fruchtman) (1,700; 90-\$1.50) — "Boccaccio '70" (Embassy) (2d wk). Good \$8,000. Last week, \$12,000.

Cinema (Schwaber) (466; 90-\$1.50) — "Jules and Jim" (Janus). Slow \$15,000. Last week, "Joker" (UA), \$1,200.

Hippodrome (T-L) (2,200; \$1.25-\$1.65) — "Interns" (Col) (3d wk). Nice \$6,000. Last week, \$8,000.

Five West (Schwaber) (435; 90-\$1.50) — "Bird Man of Alcatraz" (UA) (4th wk). Steady \$3,000. Last week, \$3,300.

Little (T-L) (300; \$1.25-\$1.65) — "Hiroshima, Mon Amour" (Zenith) and "Lovers" (Zenith) (reissues) (2d wk). Slow \$1,800. Last week, \$2,000.

Mayfair (Fruchtman) (700; 90-\$1.50) — "Taste of Honey" (Cont) (2d wk). Oke \$3,000. Last week, \$4,000.

New (Fruchtman) (1,600; 90-\$1.25) — "Tarzan Goes to India" (MGM). Pleasing \$6,000. Last week, "Five Weeks in Balloon" (20th), \$5,000.

Playhouse (Schwaber) (355; 90-\$1.50) — "Matter of Who" (Indie) (3d wk). Fair \$2,000. Last week, \$2,200.

Rex (Freedman) (500; \$1.50) — "Mr. Teas at Burlesque" (Indie) (2d wk). Oke \$2,000. Last week, \$3,500.

Stanton (Fruchtman) (2,800; 90-\$1.50) — "Music Man" (WB) (6th wk). Holding at \$7,000. Last week, same.

Town (T-L) (1,125; \$1.25-\$1.65) — "Notorious Landlady" (3d wk). Good \$7,000. Last week, same.

Uptown (Fruchtman) (1,100; 90-\$1.50) — "Taste of Honey" (Cont) (2d wk). Okay \$5,000. Last week, \$6,000.

## 'West Side' Pic Click Cues Legiter Revival

Minneapolis, Sept. 11.

The film "West Side Story" (UA) and the stage musical now are in competition with each other here currently.

With the pic in its roadshow eighth month at \$2.75 top and still garnering large grosses, the suburban Bloomington Civic Theatre has opened its fall-winter season with the stage musical. A long run is anticipated.

The film's huge boxoffice success here, the same as elsewhere, is what caused the Bloomington Civic Theatre's decision to choose it as its initial season offering, its director says. The group has done well with a number of other big Broadway musical comedies in previous seasons and has found they draw much better than plays, it's pointed out.

The touring stage "West Side Story" played here to big business some seasons ago.

### 'LONGEST DAY' BOXOFFICES

Chicago, Sept. 11.

Thirty-two theatres of the Balaban & Katz circuit in Illinois and 48 houses of United California Theatre will double as boxoffices for the roadshow engagements of 20th-Fox's "The Longest Day" in Chicago and San Francisco, respectively.

The picture opens at the Roosevelt Theatre in Chicago Oct. 11 and at the Alexandria Theatre, San Francisco, Oct. 18.

## DENVER

(Continued from page 9)

"Tarzan Goes to India" (MGM) and "Pirates of Blood River" (Col). Strong \$7,500. Last week, "Interns" (Col) and "A Public Affair" (Indie) (3d wk), \$7,000.

Paramount (Wolfberg) (2,100; 90-\$1.25) — "Bird Man of Alcatraz" (UA) and "The Valiant" (UA) (2d wk). Big \$14,500. Last week, \$18,000.

Towne (Indie) (600; \$1.25-\$1.45) — "Best of Enemies" (Col) (2d wk). So-so \$3,000. Last week, \$5,000.

## Philly Has Upswing But 'Geronimo'-'Sword' Only Tepid 9G, 'Interns' 15G

Philadelphia, Sept. 11.

Exhibs are happy with a biz upswing. Miss America Pageant telecast from nearby Atlantic City had no effect on midtown houses. Stanton's new twin bill of "Geronimo" and "Magic Sword" is only fair. "Brothers Grimm" is big in a sixth round at the Boyd.

### Estimates for This Week

Arcadia (S&S) (622; 95-\$1.80) — "Two Weeks in Another Town" (MGM) (4th wk). Neat \$8,500. Last week, \$10,000.

Boyd (SW) (1,536; \$2-\$2.75) — "Brothers Grimm" (MGM) (6th wk). Big \$27,000. Last week, \$26,000.

Fox (Milgram) (2,200; 95-\$1.80) — "300 Spartans" (20th) (2d wk). Weak \$6,500. Last week, \$13,000.

Goldman (Goldman) (1,000; 95-\$1.80) — "Scarface Mob" (Desilu) (2d wk). So-so \$7,500. Last week, \$11,000.

Midtown (Goldman) (1,200; 95-\$1.80) — "West Side Story" (UA) (44th wk). Fancy \$10,500. Last week, \$8,000.

Randolph (Midtown) (2,200; 95-\$1.80) — "Interns" (Col) (3d wk). Bright \$15,000. Last week, \$21,000.

Stanley (SW) (2,500; 95-\$2) — "Music Man" (WB) (7th wk). Ringing \$18,000. Last week, \$24,000.

Stanton (SW) (1,483; 95-\$1.80) — "Geronimo" (UA) and "Magic Sword" (UA). Mild \$9,000. Last week, \$8,000.

Studio (Goldberg) (383; 95-\$1.80) — "Love in Hot Climate" (Indie) and "Blaze Starr Goes Back to Nature" (Indie). Wow \$6,700. Last week, "Wild Sex" (Indie) and "Palace of Shame" (Indie) (2d wk), \$6,000.

Trans-Lux (T-L) (500; 95-\$2) — "Lolita" (MGM) (10th wk). Sharp \$7,200. Last week, \$9,000.

Viking (Sley) (1,000; 95-\$1.80) — "Spiral Road" (UA) (7th wk). Okay \$4,500. Last week, \$5,000.

World (R&B-Pathe) (499; 95-\$1.80) — "Liaisons Dangereuses" (Astor) and "Victim" (Pathe-Amer) (2d wk). Brisk \$3,200. Last week, \$4,500.

## Trans-Lux Picks Up New Nazi Documentary

"Secrets of The Nazi Criminals," a new documentary by Swedish filmmaker Tore Sjöberg, who made the internationally successful "Mein Kampf," has been acquired for U. S. release by Trans-Lux Distributing. Pic is to be released with another documentary, "The Battles of Stalingrad," also made by Sjöberg.

"Secrets," which includes much footage used as evidence at the Nuremberg war criminal trials, has its first U. S. date in Washington Sept. 22. At the moment, Sjöberg is reported to be putting together another war documentary, "The Bombing of Hiroshima."

## Cantor Joins Columbia As Coast Sales Supervisor

David Cantor, associated with the late RKO 20 years as western field supervisor and then national exploitation director, has been hired by Columbia as West Coast group sales supervisor and special exploitation rep on the Sam Spiegel-David Lean production of "Lawrence of Arabia."

Cantor also has held posts with 20th-Fox and United Artists.

## IATSE Claim Vs. AA Rejected in L.A. Court

Hollywood, Sept. 11.

Effort by two IATSE locals to force arbitration of their claim that Allied Artists was responsible for making health and welfare and pension payments for two employees of an indie producer not a signatory to the IA basic agreement has been denied by Superior Judge Brodie Ahlport. Action was brought by Locals 80 and 728 on behalf of Carl Gibson, Local 80, and Norton Kurland, Local 728, and revolved around Samuel Bronston production of "El Cid," lensed in Spain, and released by Allied Artists.

In countering action, AA through its attorney, Irving Rogosin, contended that company was only the distributor of film and not in any way involved in the production. Therefore, it asserted, it was not obligated to make such payments, a position supported by the court.

## 'Tarzan' Slim 5G, Mpls.; 'Girl' 2G

Minneapolis, Sept. 11.

A flock of newcomers is failing to stir up much boxoffice noise. Product shortage is also putting two first-run houses in the subsequent-run column. The Uptown, after two years of fresh fare, reverted to sub-runs today (Tues.) on a permanent basis. The Century is on a five-week or longer such binge. Unseasonably cold weather is no boxoffice help. "Tarzan Goes to India" is slim at the State. "Girl With Suitcase" is soft at the Suburban World.

### Estimates for This Week

Academy (Mann) (1,000; \$1.25-\$1.50) — "Harold Lloyd's 'World of Comedy'" (Cont) (2d wk). Dandy \$5,000. Last week, \$6,000.

Avalon (Frank) (800; \$1) — "Touchables" (Indie) and "Little Hut" (MGM) (reissue). Satisfactory \$1,000. Last week, \$1,400.

Century (Par) (1,300; 85-\$1) — "Exodus" (UA) (reissue) (4th run). Light \$3,300. Last week, "Ben Hur" (MGM) (reissue) (4th run), \$3,800.

Cooper (CF) (808; \$1.65-\$2.50) — "Brothers Grimm" (MGM) (4th wk). Smash \$16,500. Last week, \$19,000.

Gopher (Berger) (1,000; \$1-\$1.25) — "Horror Chamber of Dr. Faustus" (Lopert). Moderate \$5,500. Last week, "Jack the Giant Killer" (UA), \$5,000.

Lyrie (Par) (1,000; \$1.25-\$1.50) — "Interns" (Col) (m.o.) (5th wk). Lively \$7,000. Last week, "Five Weeks in Balloon" (20th), \$6,500 at \$1-\$1.25.

Mann (Mann) (1,000; \$1.50-\$2.75) — "West Side Story" (UA) (29th wk). Marvelous \$7,000. Last week, \$7,500.

Orpheum (Mann) (2,800; \$1.25-\$1.50-\$1.75) — "Music Man" (WB) (7th wk). Tremendous \$10,000. Last week, \$11,500.

Park (Field) (1,000; \$1.50) — "Hatari" (Par) (5th wk). Hefty \$5,500. Last week, \$6,500.

State (Par) (2,200; \$1-\$1.25) — "Tarzan Goes to India" (MGM). Slim \$5,000. Last week, "Interns" (Col) (4th wk), \$9,000.

Suburban World (Mann) (800; \$1.25) — "Girl With a Suitcase" (Ellis). Soft \$2,000. Last week, "Taste of Honey" (Cont) (4th wk), \$2,200.

Uptown (Field) (1,000; \$1.25-\$1.50) — Changed to subsequent runs. Last week, "Counterfeit Trail" (Par) (10th wk), \$2,500 five days.

World (Mann) (400; \$1.25-\$1.50) — "Dangerous Love Affair" (Astor). Pleasing \$6,000. Last week, "Two Weeks in Another Town" (MGM) (2d wk), \$4,500.

### Film Femme's New Prez

Kansas City, Sept. 11.

Ninth annual convention of the Women of the Motion Picture Industry which concluded here Sunday (9) elected Mrs. Jean Mullis, Atlanta, president. She succeeds Mrs. Myrtle Parker, Charlotte, N.C., who continues as a board member.

Attendance of about 200 came from 13 exchanges in the United States and Toronto, Can.

## 'Spartans' Weak \$8,600 in Quiet D.C.; 'Town' Mild \$10,400, 2d; 'Interns' 10 1/2 G

Washington, Sept. 11.

This is in weak interlude between holiday and school openings. Holdovers are marking time now after bolstering by rainy Labor Day weekend. "Interns" is strong at Trans-Lux and "Spit on Your Grave" is brisk at Plaza. "Stowaway in Sky" is shaping fine in second round at Apex. "300 Spartans" is mild in Capitol initialer.

### Estimates for This Week

Ambassador-Metropolitan (SW) (1,480; 1,000; \$1-\$1.49) — "Music Man" (WB) (6th wk). Okay \$13,000. Last week, \$15,500.

Apex (KB) (940; \$1-\$1.25) — "Stowaway in Sky" (UA) (2d wk). Strong \$7,000 after \$10,500 in first frame.

Capitol (Loew) (3,240; \$1-\$1.49) — "300 Spartans" (20th). Weak \$8,600. Last week, "Tarzan" (MGM), \$10,800.

Dupont (Mann) (400; \$1-\$1.65) — "Viridiana" (Union) (3d wk). Trim \$4,800. Last week, \$6,000.

Keith's (RKO) (1,839; \$1-\$1.49) — "Scarface Mob" (Desilu) (2d wk). Fair \$7,000 after \$8,500 opener.

MacArthur (KB) (900; \$1.25-\$1.40) — "Only Two Can Play" (Col) (9th wk). Good \$4,500. Last week, \$5,500.

Ontario (KB) (1,240; \$1-\$1.49) — "Taste of Honey" (Cont) (3d wk). Oke \$6,500. Last week, \$8,500.

Palace (Loew) (2,360; \$1-\$1.49) — "Two Weeks in Another Town" (MGM) (2d wk). Mild \$10,400 after \$16,400 initialer.

Playhouse (TL) (459; \$1.49-\$2) — "Best of Enemies" (Col) (4th wk). Okay \$4,500. Last week, \$6,000.

Plaza (TL) (278; \$1.49-\$1.80) — "Spit on Your Grave" (Indie) (3d wk). Brisk \$6,000. Last week, \$7,100.

Town (King) (800; 90-\$1.25) — "Touch of Mink" (U) (11th wk). Slick \$5,000. Last week, \$7,200.

Trans-Lux (TL) (599; \$1.49-\$2) — "Interns" (Col) (4th wk). Sturdy \$10,500. Last week, \$11,500.

Uptown (SW) (1,300; \$1.49-\$2.75) — Dark for repairs. Last week, "West Side Story" (UA) (42d wk), big \$11,000.

Warner (SW) (1,250; \$1.25-\$1.60) — "Spiral Road" (U) (2d wk). Fair \$7,000. Last week, \$9,000.

## Holdovers Click in St. L.; 'Interns' Rousing \$18,000, 2d, 'Miracle' \$7,000, 3d

St. Louis, Sept. 11.

Most of the turnstile action is in the holdover department this season, with only two new billings in town on major marquees — "Vikings" and "Trapeze," reruns, at the St. Louis, and "Scarface Mob" at Loew's Mid-City. Tops in encores: "Music Man" in a seventh frame at the Ambassador, "Miracle Worker" in a third at the Esquire, "Hatari" in a fourth at the huge Fox and "Interns" in a socko second at State.

### Estimates for This Week

Ambassador (Arthur) (2,970; 90-\$1.25) — "Music Man" (WB) (7th wk). Good \$9,000. Last week, \$10,000.

Apollo Art (Grace) (700; 90-\$1.25) — "Coming-Out Party" (Union). Average \$1,500. Last week, "Summer to Remember" (Indie), \$2,000.

Esquire (Schuchart-Levin) (1,800; 90-\$1.25) — "Miracle Worker" (UA) (3d wk). Okay \$7,000. Last week, \$10,000.

Fox (Arthur) (5,000; 90-\$1.25) — "Hatari" (Par) (4th wk). Fine \$12,000. Last week, \$15,000.

Loew's Mid-City (Loew) (1,160; 60-90) — "Scarface Mob" (Desilu). Light \$7,000. Last week, "Tom and Jerry Festival of Fun" (MGM), \$7,000.

State (Loew) (3,600; 60-90) — "Interns" (Col) (2d wk). Solid \$18,000. Last week, \$22,000.

Pageant (Arthur) (1,000; 90-\$1.25) — "Judgment at Nuremberg" (UA) (11th wk). Neat \$6,500. Last week, \$7,000.

St. Louis (Arthur) (3,800; 75-90) — "Vikings" (UA) and "Trapeze" (UA) (reissues). Sharp \$10,000. Last week, "Adventures of Young Man" (20th) (3d wk), \$7,000.

Shady Oak (Arthur) (760; 90-\$1.25) — "Lolita" (MGM) (9th wk). Good \$1,500. Last week, \$2,000.

## 'Spartans' So-So \$13,000, Det.; 'Scarface' Slow 9G, 'Grimm' Wham 24G, 6th

Detroit, Sept. 11.

First-run houses continue to do good biz with holdovers or long-termers in all situations except two. The newcomers are "300 Spartans," which is just okay at the Fox, and "Scarface," which shapes slow at the Palms. Meanwhile, "Brothers Grimm" continues to pace the town with a whammo sixth session at the Music Hall. "Music Man" is now in eighth week at the Michigan.

### Estimates for This Week

Fox (Fox Theatre of Detroit Corp.) (5,041; \$1.25-\$1.49) — "300 Spartans" (20th) and "Follow a Star" (Indie). Okay \$13,000. Last week, "5 Weeks in Balloon" (20th), "Broken Land" (20th), \$5,500 in second week.

Michigan (United Detroit) (4,026; \$1.25-\$2) — "Music Man" (WB) (8th wk). Terrific \$17,000. Last week, \$19,000.

Palms (UD) (2,995; \$1.25-\$1.49) — "Scarface Mob" (Indie) and "East of Kilmarnock" (Indie). Slow \$9,000. Last week, "Kid Galahad" (UA) and "Nun and Sergeant" (UA), \$8,000 in second week.

Madison (UD) (1,408; \$1.50-\$3) — "West Side Story" (UA) (30th wk). Big \$11,500. Last week, \$11,900.

Grand Circus (UD) (1,400; \$1.25-\$1.49) — "Interns" (Col) (5th wk). Hotly \$12,000. Last week, \$14,500.

Adams (Balaban) (1,700; \$1.25-\$1.50) — "Lolita" (MGM) (8th wk). Fine \$7,000. Last week, \$7,500.

United Artists (UA) (1,667; \$1.25-\$1.50) — "Guns of Darkness" (WB) (2d wk). Weak \$3,500 in five days. Last week, \$3,900.

Music Hall (Beacon Enterprises) (1,213; \$1.25-\$2.80) — "Brothers Grimm" (MGM-Cinerama) (6th wk). Whammo \$24,000. Last week, \$26,500.

Mercury (UM) (1,465; \$1-\$1.80) — "Miracle Worker" (UA) (4th wk). Good \$10,000. Last week, \$11,000.

Trans-Lux Krim (Trans-Lux) (980; \$1.80-\$2) — "Boccaccio '70" (Embassy) (5th wk). Great \$9,000. Last week, \$10,000.

### E. M. Loew's Mass. Theatre

Boston, Sept. 11.

Theatre chain head E. M. Loew bought the old Ware Theatre in Beverly, Mass., at a public auction. Loew, the only bidder, paid \$10,000 for the property owned by the Equitable Life Assurance Society. He said he will reopen the film house and will run a contest to change its name.



## Mpls. Chains Stop Knocking Each Other Out; End Competitive Bidding

Minneapolis, Sept. 11.

With the acute product shortage making competitive bidding among the four local competing circuits with local first-run houses potentially "ruinous," the chains have decided to discontinue such a buying policy.

Instead, the procedure henceforth will be for these circuits to "negotiate" for pictures. Whether any agreement was reached among them to accomplish this and as to allotment of top pictures cannot be ascertained. But the fact is that each has notified the film exchanges here that it has tied the can to competitive bidding.

Company branch managers are disappointed because it undoubtedly will lead to less film rental locally for their employers. But the companies still have one ace card, it's being pointed out. They can have the final decision as to what theatres their films will go into for first-run here.

The product shortage situation also has resulted in two of this city's leading first-run theatres changing to a subsequent-run policy, the one temporarily, perhaps, and the other, according to present intentions permanently.

One of the foregoing is the Minnesota Amusement Co. (United Paramount circuit) loop Century which has been considered among the several top first-run houses. After eight years of Cinerama operation this house reverted to MAC late last year when construction started on a new Cinerama theatre which recently opened. A conventional first-run policy then was installed.

Now going in for subsequent-runs, the Century has announced a "70m festival" comprising a succession of five offerings, four of them previously roadshown here at \$2.65 or \$2.75 top, each to play a week or longer. It'll mark the first opportunity locally to see them 70m at 85c-\$1 admission. The Century previously had been charging \$1.25-\$1.50 for its conventional first-runs.

The other theatre abandoning first-runs is Harold Field's Uptown, one of the city's most beautiful showhouses.

## CINEMA 16 TO UNVEIL 51 AVANT GARDE FILMS

Cinema 16, New York's avant garde film club, has set a program of 51 films from 12 countries for its 1962-63 season getting underway Oct. 21.

Among the features set for showing are Robert Bresson's "Pick-pocket" (France), Andrzej Wajda's "The Innocent Sorcerer" (Poland), Akira Kurosawa's "Tomrow I Shall Be A Fire Tree" (Japan), Jacques Rivette's "Paris Belongs to Us" (France), Emile Degelin's "If The Wind Frightens You" (Belgium), Seleuk Bakalbas's "The Street by The Sea" (Turkey), and Andrzej Munk's "Cockeyed Luck" (Poland).

This year's Cinema 16 program, as usual, includes a number of special programs featuring films which, either because of their subject matter or treatment, are not considered suitable for regular screenings.

## 'Hawshaw' Jack Levin Heads Private-Eye Assn.

Election of a nationally known film-industry figure as president of the Association of Licensed Detectives of the State of New York is an organizational first. The new head is Jack H. Levin, authority on prevention, detection and deterrence of boxoffice irregularities, who has been responsible for the development and execution of numerous procedures which have been adopted by the industry.

In the motion picture field for some four decades, his efforts have been responsible for the protection of hundreds of millions of dollars in behalf of producers, distributors and exhibitors.

As president of Certified Reports & Certified Investigations (formerly National Theatre Institute), he has served all segments of the film industry.

## Col, SPG Settle Row Over Staff Trimming

Columbia and the Screen Publicists Guild reportedly have settled their dispute arising from Col's desire to trim five ad-pub staffers. Settlement was reached without arbitration action.

Turns out Col will still get its way pretty much, except that it's letting go of four instead of five members. Three of those axed have already left, and the fourth has been rehired a couple of months. Dismissals include two from the art dept., one each from publicity and exploitation, leaving Col with a total ad-pub staff tier of 17 at the homeoffice.

## 'Better Show In The Lobby' of Most 'Burlesk' Pixers

By GEORGE GILBERT

"Burlesque"-type features and nudist films have always had a market in New York's Times Sq. area, but in recent weeks both the product and its showcases appear to be increasing. The Tivoli, an indie house on 8th Ave., a block up the street from Madison Sq. Garden, last month was considering a Spanish-language policy. However, it dropped that in favor of "peeler" pix.

Tivoli premed "Scanty Panties" and "Blonde Sexpot" Thursday last. It heralded unveiling with lotsa ad space in the N. Y. Daily News and Mirror. But despite the campaign the house was only half full late Thursday afternoon. Some patrons who had paid \$1.25 at the boxoffice complained that there was a "better show in the lobby."

Strictly a quickie, "Panties" unveils six strippers in assorted shapes and sizes. Five get no screen introduction and don't deserve any. The sixth, a generously endowed femme introed as Virginia Bell, displays her 48-24-34 figure in a so-so routine that drew more yawns than whistles at show caught.

But Miss Bell can't be blamed for audience indifference since the N. Y. State censor wields his scissors with an inexorable snip—a mere blink and a lightning fast cut moves the scene into either a comedy (?) blackout or the production singer's labored tunes.

"Sexpot," the second film on the twin bill, turns out to be a French film with English titles. Its cast is relatively unknown and the picture's original tag has been removed by its distributor, William Mishkin. Latter, incidentally, also releases "Panties."

While not exactly having a corner on this type product, Mishkin did very well with "Many Ways to Sin," which just closed a 20-week run at the World, another midtown "art" house. In a similar sexy vein is "Too Young, Too Immoral" at the Brandt's Rialto.

Here again the best show is in the lobby. For the scantily draped gals in the stills are accompanied by such catchlines as "Intimate bedroom scenes—bolder, more daring than European films."

A good girl forced to become one of the vice lord's flesh peddlers. Another placard bears the legend, "For Mature Adults Only."

A stone's throw from the Rialto is the Globe Theatre where "Nature Camp Diary" relates what purportedly goes on at a sun lovers' camp. A dozen stills of bare bodomed babes in the lobby hint at what may be inside. But their physical attributes are covered by strategically placed strips of tape.

Who wanders into these "sex showcases" which usually grind anywhere from 10 a.m. to 2 a.m. at a price scale ranging from 90c to \$1.50? Most of 'em appear to be post-adolescents; some are the bald head type who used to frequent the pre-La Guardia burleys, and there are always some servicemen and assorted stragglers. Single femme patrons, of course, are scarce, although mixed couples occasionally are seen.

## Venice Fest

Continued from page 2

Exiles," "The Connection" and others. This year only two of the five Yank entries were of fest calibre and benefited accordingly.

"David and Lisa," an indie produced by Paul Heller and directed by Frank Perry, made an early positive effect. Its tasteful and intelligent look at mental illness had it talked about and written up aplenty, with several repeat showings, and with Yank majors, as well as U. S. foreign film distributors, bidding for it. Producer Heller felt it got more play this way than it would have gotten in competition.

Louis Clyde Stoumen's well conceived documentary compilation feature on the life and times of Adolf Hitler, "Black Fox," also received attention, fine reviews and offers.

Italy again affirmed its amazing filmic renaissance and promising new directors via four beginner pix that all had some quality. "Commare Secca" (The Corpse) had a tale of Roman lowlife brightened by feeling direction by Bernardo Bertolucci. "Il Mare" (The Sea) was a fairly pretentious look at solitude and loss of feeling but bodes a possible newcomer of style in playwright Giuseppe Patroni Griffi when he tones down effects for narration. "Un Uomo Da Bruciare" (A Man to Burn), had a forthright snap and human dimension in a tale of land reforms in Sicily, while Eripano Visconti's "Una Storia Milanese" had a nice feel for love in the upper classes of Milan spoiled by human weakness. Not perfect, these pix, but all heralding possible newcomers of talent.

And France with "Les Dimanches De Ville D'Avray" (Sundays of D'Avray), of Serge Bourguignon, showed a new director of delicacy and talent. And then a crisp social pic mixed with supernatural elements from Japan via "Pitfall" of Hiroshi Teshigahara, a racy, inventive comic look at the fate of a flooded out family in Argentina's "Los Inundados" (The Flood Area) of Fernando Birri, also gave newcomers a good boost.

Poland had a lively and brisk three character tale of adult and teen-age misunderstanding in "Noz Wodzie" (Knife in the Water) of Roman Polanski. A well done filming of a Greek tragedy, Euripides' "Electre" by the National Greek Theatre, by Ted Jarpas, was a successful canned theatrical experiment, and South Korea, for the first time, gave a pleasant flair for comedy drama in "Sarang Bang Sonnim Kwa Omoni" (My Mother and the Boarder) of Shin Snag Okk.

Hungary's "Megszallottak" (Obsessed), except for a tacked on happy ending, was a well made look at bureaucracy against human endeavor, while Spain's "Cuando Estallo La Paz" (When Peace Breaks Out) appeared a clever satire on war's effects on a little town. There were also some ordinary pix but they were quickly forgotten and eased by some invited pix that had already made dents at other fests: like Michael Cacoyannis' moving "Electre," a filmed transposition of the Sophocles tragedy, "Taste of Honey," the French "Cleo From 5 to 7," and "A Heart As Big As That," and the West German "Bread of the Young Years."

It must be clarified that one of the films in the Info Section from any given country were actually better than those competing. But the latter were solid opuses mainly made by known filmmakers and good but lacking in the weight, depth and elan to give the main section of the fest the needed lift. The Info pix, on the other hand, had enough new talents, and offbeat appeal to make them more critical fodder than their big brother night entries.

So the Info Section appears to be a solid backbone of the Venice affair and should continue being a fine launching pad for new talents as well as giving inklings of new, budding filmmaking countries, worthwhile pix from other fests, and interesting if uneven pix from veterans. If it did not actually beat the official pix in quality, it did bolster the fest by its diversity.

## Janus Films Fights Legion Ratings Of 'Jules & Jim' by Plugging 'C' Tag

### Narrow Wide Screen

That fact that Darryl F. Zanuck's "The Longest Day" was shot in CinemaScope, the 35m anamorphic process pioneered by prexy Zanuck's own 20th-Fox, is being left unsaid in all advertising on the picture.

Since all other current and upcoming roadshows have been shot in either a big negative-70m process, or Cinerama, it's apparently felt that publicizing that "Day" was shot in a more conventional 35m process might distract from its roadshow allure. "Day" prems in New York for hardtick run at the Warner Theatre Oct. 4.

## Routine IATSE Conv.; Dick Walsh Set 2 More Years

Las Vegas, Sept. 11.

Having already served for over 20 years as prexy for International Alliance of Theatrical Stage Employees of U. S. and Canada, repping 900 locals, Richard F. Walsh on Thursday (13) will be continued for another two years. Vote is expected by acclamation since no opposition for incumbent slate has cropped up until now at the 46th biennial convention.

However, as much as Walsh's continuance is anticipated, likewise feeling of a fight to the finish is due on move by District 2 to put through a resolution calling for 15% salary hike for approximately 25 officers and international reps. District comprises California, Arizona, Nevada and Hawaii. In weekend sessions one or two locals took stand against resolution. Feeling among some higherups is once it gets to floor majority of delegates will ride it high, wide and handsome over objectors. Walsh visited each of the 14 district sessions, making short speeches.

Originally planned for seven days, seshes were cut to five. Coup for Walsh was getting AFL-CIO prexy George Meany here Monday (10) for opening talk, followed today (Tues.) by Eric Johnston, head of Motion Picture Assn. Other important speakers included James L. McDevitt, national director AFL-CIO Committee on political Education; Joseph Lewis, secretary-treasurer of Union Labor and Service Trades Dept.; Merle Chamberlain, MGM post-production supervisor, for talk on latest technical developments; Martin Fitzpatrick, in charge of Will Rogers Hospital of Saranac, on recent improvements in medical care at upstate New York center.

Meany struck out for 35-hour work week in industry as one definite means of meeting unemployment problem. When asked by VARIETY how soon he expected such a move to be taken, AFL-CIO head ignored the question. He also refused to discuss featherbedding in the industry, telling VARIETY there was enough to write about from his half-hour speech.

In his first remarks, Meany gave IATSE prexy Richard F. Walsh a warm pat on the back, paying his respects to entertainment union leader whom he has known for a long time.

IA prexy also is head of International Federation of Entertainment Employees comprising a minimum of 250,000 entertainment workers in U. S. and Canada. The organization will hold a three-day sesh in Mexico City starting Sept. 27.

Purpose is to formulate rules of regulation and operation, according to Walsh. Reps from Actors Equity, AFM, AGMA, AGVA, AFTRA, IBEW, NABET, and SAG also will attend.

Treasurer is Stanley Ballard, AFM; Hy Faine, exec secretary of American Guild of Musical Artists; and Donald Conaway, exec sec of AFTRA.

By including in its New York newspaper ads on the French import, "Jules and Jim," a derogatory quote from the Legion of Decency, which condemned the film, Janus Films made "a conscious and deliberate attempt . . . to throw into relief the problem of LOD ratings," according to Cy Harvey, Janus topper.

The controversial ad for the Francois Truffaut pic, which details the problems in a *menage a trois*, also contains a quote from the Saturday Review: "If two is not the ideal number for a marriage, it is nevertheless the only workable one" and one from Time: "A spectator who sits down to this picture feeling old and dry, will rise up feeling young and greer. It bubbles up like the spring of life itself."

The slightly less-than-lyrical LOD quote reads: "This story of an unconventional 'household-for-three' arrangement is developed in a context alien to Christian and traditional natural morality."

The use of the LOD quote brought strong reactions from various Catholics, including a Mrs. J. M. Walsh Jr. of New York, who wrote Janus that it was in "extremely poor taste . . . to make the reader of this particular ad infer a deprecatory idea of an organization, the National Legion of Decency, because the organization warns its members and adherents against immoral peregrinations in the film. Your advertisement can be said to amount to public ridicule of an organization whose members are what is termed a minority religious group . . . public ridicule of minority organizations is considered a contemptible practice by most of the citizenry of this nation."

In his reply to Mrs. Walsh, Harvey said there had been a wide divergence among Catholic reviews of the film in Belgium, France and Italy. He also suggested that there is a "double standard" by which the LOD reviews European films and American ones and "that the latter is almost in every single case never condemned, even though the material contained in the film is much more suggestive than in imports from abroad."

But, said Harvey, these arguments are immaterial. "The main problem that exists is the fact that although the Legion of Decency represents a minority religious group, indirectly and directly it has the effect of preventing the showings of condemned films through coercion. For example, our company distributes several condemned films, none of which has ever played the city of Albany. There are several other small cities in the same situation."

"The method by which this is done is through 'friendly persuasion,' which in most cases means that the theatre owner is given to understand that his theatre will be put under a periodic ban if a condemned picture is shown. This in effect is an economic boycott which is strictly illegal in the United States."

"Any minority group has a right to publish its opinion of a particular film; no minority group has a right to threaten to use coercion in any way to prevent films from being shown which are not considered harmful to the majority."

The Janus topper says that until the LOD "disavows all attempts by local Catholic groups" to restrict the playing of condemned pictures, "my company will use every method at its command to inform the general public of the arbitrary nature of the Legion of Decency ratings and of their inherent danger to freedom of expression in America."

## FRYE BUYS 'GRASS LOVERS'

Hollywood, Sept. 11.

Producer William Frye has acquired "The Grass Lovers," tome by Robert Deutsch, for feature filming. A modern day comedy, it's located in N. Y.'s Greenwich Village.

Frye has not yet assigned scripters to the property, nor has he initiated any discussions anent a release. He is currently prepping a one-hour tv special, "Tour of Monaco," in which Princess Grace Kelly, Ranier and the Prince will appear. It's to be seen on CBS-TV next year.

**A** new joy  
has come  
to the screen...  
and the world  
is a  
happier place  
to live in!



# JACKIE GLEASON

## AS \*GIGOT

\*Pronounced GEE-GO

A SEVEN ARTS PRODUCTION IN COLOR BY DE LUXE WITH KATHERINE KATH PRODUCED BY KENNETH HYMAN DIRECTED BY GENE KELLY SCREENPLAY BY JOHN PATRICK ORIGINAL STORY AND MUSIC COMPOSED BY JACKIE GLEASON

A  
20th  
CENTURY-FOX  
RELEASE

THE FALL ATTRACTION AT RADIO CITY MUSIC HALL  
AND THE FINEST THEATRES THROUGHOUT THE WORLD





## Communist China Says Features & Studios Grow

Paris, Sept. 4.

So what's new as far as Red Chinese films and their state-controlled industry is concerned? Well, it seems to be growing according to a recent report published here. Some films have been seen at the Karlovy Vary and Moscow Film Fests and at times at the Locarno Fest in Switzerland, though not this year.

Pix are still mainly concerned with explaining and selling the revolution but they seem technically better with definite advances in animated pix and with more films of classics and operas.

Report says that production has boomed via heavy government subsidy and emphasis since '57. Up to then, there were only 10 studios in all of the country with six able to do features, plus 10 small ones for shorts. Now China counts 33 studios with 11 for features, both one reeler and full length.

From 9,965 fixed hardtop and mobile films units there are now 15,500 servicing an approximated 5,000,000 yearly attendance. Production figures from Peking lump the production of Hong Kong and Formosa along with those of Red China and give about 180 features for the combined setup. This means roughly about 60 to 70 from the Reds.

Production costs are given as 110,000 yuans for a black and white pic and 350,000 yuans for a color feature. Actual dollar rate is not given. Above report was published in Peking in a film paper, Hsia Yen, and circulated in French by the French Film Critics Syndicate.

## Too Far to Theatre? Paris Producer Sets New Suburban Entry

Paris, Sept. 4.

A common complaint among sorely pressed Paris legit theatre directors, who are also usually the producers, is that most working districts are too far from legiters. Also, prices are too high due to rising production costs, and that there is the usual lack of new playwrights, etc. Someone, with government aid, is at least doing something about the first gripe.

Right in the heart of the workers' district of Meudon-la-Forêt, where Maurice Chevalier was born, the Paris East Theatre has been created. A film house of 1,300 seats was taken over by the Ministry of Culture and this new legit company, slanted for workers, has been handed to Guy Refore.

Refore has previously presented shows around the Paris suburbs with his own company and also hosted others. Now he has his own with national backing and begins late this month with a theatrical version of Gogol's short story "The Overcoat."

Refore felt out the inhabitants of these neighborhoods and found that 36% went to some form of entertainment (be it pix, legit or vaude) once a month but only 14% ventured into the theatres and music halls of nearby Paris.

Reasons given were high admission prices, too much travel, a fear of not understanding, and somehow timidly feeling that these shows were not for them. He found they would be willing to support a nabe house with reasonable prices (will have a \$1 top), and many were ready (41%) to immediately subscribe for a season of repertory.

Refore feels that the outskirts of Paris now represent a potential of 800,000 people who rarely go to the theatre. He will also make clubs, pix, games, music, etc. He maintains that inculcating a taste for theatre could also build new audiences for the ailing Paris legiters as economics pick up more leisure time and entertainment expenditures loom.

## Orbiting Orb

Madrid, Sept. 4.

Robert Helpmann says he finds it rather disconcerting to play a scene with an actress who has three eyes!

It happened during the filming of a scene in the court of the Chinese Dowager Empress for the Samuel Bronston Production, "55 Days at Peking." To heighten Dame Flora Robson's resemblance to the Empress, she had been fitted with black-eyed contact lenses to cover her own blue orbs.

With the camera shooting from behind the Empress into a closeup of Helpmann, all went well until the actor rose from a kneeling position to speak to her. A startled look crossed his face; then spread to Nick Ray and the filming unit when Helpmann gasped: "Look! Three eyes!"

Sure enough. One of the contact lenses had slipped its moorings and rested in the corner of her right eye.

## Asia Music Fest For Hong Kong

Hong Kong, Sept. 4.

The first Asian Music Festival, to be held under the aegis of the Far East Impresario Assn., is shaping into a big event, with a stream of Asian artistic and musical talent to converge on this British Crown Colony, Oct. 2 to 9.

Japan, the Philippines, Singapore and Malaya, as well as Hong Kong, which is hosting the fest at City Hall, will all be participating. The N.H.K. Orchestra's participation has given the festival added stature.

Harry Odell, local impresario who is Executive Vice-Chairman of the Far East Impresario Assn., a non-profit organization, says there is every likelihood of Taiwan, Indonesia, India, Israel and the Australian Broadcasting Corp. sending representatives to the fest which, being the first of its kind, "is beginning on a humble scale." He estimated there would be some 400-500 musical delegates from various countries concerned.

## It's New Deal Time For Majors in Hong Kong

Hong Kong, Sept. 4.

The demolition of the King's, where a new theatre will rise within two years, has compelled film distributors to make new deals with local exhibitors, effective Jan. 1.

Universal and Warners, whose pictures are now being shown at the Lee and Princess, will be screening their product at the Gala and Hoover, presently the outlet for Metro.

Queen's, State and Royal will henceforth be showing Metro films. The Rialto, Liberty and Broadway theatre circuits will show Columbia, Rank and Disney films. Unchanged is Fox product, which will continue at the Roxy and Majestic.

## Opera & Outdoor Specs Best at Edinburgh Fest

Edinburgh, Sept. 4.

Opera and outdoor military spectacle are the coin-spinners at this year's International Festival.

Initial signs are that the Belgrade Opera has drawn the customers, with all three presentations of "Prince Igor" being sold out. Shows by the London Symphony and music recitals have also drawn top b.o. coin, while the Edinburgh Castle presentation of the annual military tattoo is proving its usual financial cluck.

Early disappointments included the cancellation of engagements, due to illness, of Benjamin Britten, the composer, and Catherine Gayer, the U.S. soprano. Mstislav Rostropovich withdrew from the advertised program of sonatas because of Britten's absence.

## ABC UPS BARTON

London, Sept. 4.

Robert Barton, assistant booking manager for Associated British Cinemas since 1941, has been named booking manager in succession to Vic Comer, who retired last week.

He will be assisted by Alfred Jacobs and Walter Samson, who will share duties as Barton's No. 2.

## Legit Season in Istanbul Racks Up Strong Biz; Many Companies Active

By EROL KENT

Istanbul, Sept. 4.

### RECORD 23 NATIONS IN CORK FILM FEST

Cork, Sept. 11.

Hungary has joined three other Iron Curtain countries, Russia, Poland and Czechoslovakia, in submitting entries to the International Film Festival which opens here Sunday (16). Fifth Red-dominated country, Yugoslavia, will be given a tribute programme. Mexico is entering the festival for the first time with a feature, "Animas Trujano" (The Important Man), and brings number of countries represented to a record 23.

Britain, which has taken little interest in the fest for several years, is sending two features, "Term of Trial" (Warner-Pathe), starring Sir Laurence Olivier and Simone Signoret, and "The Quare Fellow" (Col) from Brendan Behan's jail book. Official French nomination is "La Belle Americaine" (The Beautiful American) with Robert Dhery as star, he also directed.

Fest is non-competitive in feature section but awards are made to outstanding actor and actress seen in the features. There is also the usual competition in documentary, educational, scientific and cartoon classes.

## Reich Film Fete Lines up 120 Entries for Oct.

Berlin, Sept. 4.

"The Human Being in Our Times" will be the motto of this year's Mannheim International Film Week (Oct. 15-20). Walter Talmon-Gros, director of this West German film festival, fully aware of the strong competition has got, has been doing quite a bit of traveling (Belgrade, Milan, Cannes, Sestri Levante, Karlovy Vary, Cracow, Venice and London) to secure outstanding short and feature (festival program includes the first feature efforts of former documentarists) pix. As of now, around 120 celluloid works have been singled out for Mannheim. Deadline for entries is Aug. 15.

Lineup of feature films so far includes Argentina's "The Knife Under the Water" (Roman Polanski); Italy's "Il Nuovo Angel" (Ugo Gregoretti); Brazil's "Barravento" (Glauber Rocha); France's "Adieu Philippine" (Jacques Rozier); "Ma coeur gros comme ça" (Francois Reichenback); and Poland's "All Saint's Day." Number of features isn't supposed to be more than eight.

Mannheim's jury will be composed of nine film experts. Several names have already been announced: French journalist and sociologist Joseph Rovin; Callisto Cosulich, general sec'y of Italian Film Directors and Authors' Assn.; American Gideon Bachmann, chairman of U. S. Filmclubs; Polish film director Tadeusz Makarczyński; Germany's (Austrian-born) film director Herbert Vesely and film critic (Munich) Hans-Dieter Roos. Cash prizes amounting to (in all, 10,000 D-Marks (or \$2,500), the so-called Mannheim Film Ducats, will be given to best pix. Moreover, the City of Mannheim will give a Grand Prix to the best full-length feature.

A retrospective show will honor the works of Argentine film maker Leopold Torre Nilson.

## Robert Kemp's 'Gent' To Preem in Scotland

Edinburgh, Sept. 4.

A new play by Robert Kemp, "The Perfect Gent," is skedded to preem at the Gateway Theatre here Nov. 12. It is part of a comedy-slanted season at this small legit house.

Other plays to be done are "The Good Soldier Schweik" adapted by Ewan MacColl from Jaroslav Hasek's satirical novel; "The Birthday Party" and Shakespeare's "Twelfth Night." New director of plays is Kenneth Parrott.

Unusually for Istanbul the 1961-62 theatrical season extended well into the summer with big scale productions of "Hamlet" and "Macbeth" being presented by the Municipal Theatre in the vast courtyard of Rumelihisar (a fortress built in 1452 during the Turkish siege of Byzantium). "Hamlet" was directed by Muhsin Ertugrul, artistic director of the company, (his eighth production of the play since 1927) with Ayla Algan, a 25 year-old actress, in the title role.

"Macbeth," directed by Beklan Algan (Miss Algan's husband) had Agah Hun and Sirin Devrim (Yale Drama School '50) playing Macbeth and his lady with a strong assist from 100 soldiers lent by the Turkish army as extras for the final battle scenes. It is hoped that the Rumelihisar productions, which have created enormous local interest during the last couple of summers, will eventually develop into a large scale Shakespeare festival with foreign troupes participating. The courtyard where plays are presented semi-in-the-round presently seats 1,000, but could easily accommodate twice that number. In addition, Istanbul has a centrally located 3,000-seat open air amphitheatre (next to the Hilton Hotel) and several palace courtyards well-suited to summer plays and concerts, all of which may be put to use if and when the long talked about Istanbul Festival ever gets going.

### A Lively Season

The past theatrical season was one of the liveliest in Istanbul's history with some 15 companies presenting no less than 23 plays. This seeming incongruity in numbers is due to the fact that several companies present productions of two different plays daily: one at 6 and another at 9 p.m. Taxing as this arrangement might be for actors and crews, filling up the theatre twice daily means higher salaries for all concerned. All companies sign year-round contracts with actors (except for occasional guest artists) and operate on a system of performing repertory at the home base in Istanbul from mid-September to mid-May and of touring the provinces in late spring and summer.

The Municipal Theatre Co. which functions in five different theatres scattered around Istanbul can afford to skip summer tours, even though it has 104 actors on around-the-year contracts, because it receives a generous subsidy from the city. An ironical situation arises from the fact that the same authorities which subsidize the Municipal Company with its seven daily productions in five theatres (thanks to the 6 p.m.-9 p.m. arrangement), plus two children's play companies, plus the city opera to the tune of approximately \$1,000,000 annually, should have raised the city tax on private theatre tickets from 10% to 25% at the beginning of last season.

Tax increase, which is still being disputed by private companies and objected to by the local press, merely resulted in ticket prices being upped by 25% (with the blessing of the city authorities), so that companies make about the same, but theatregoers have to pay more. Even so boxoffice prices are ridiculously low by Broadway standards—the top being \$1.10 at private theatres and 55c at subsidized ones (27c on "people's nights" once a week and only 11c for students).

### More Turkish Plays

During the 1961-62 season, for the first time in their 47 year history the Municipal Theatres presented more Turkish plays than translations (13 to 12). Of the 13 local attempts none had world-market possibilities, with the exception of "In Ambush," a one-act by Cahit Atay—a three-character (all male) comedy about a 'simple-minded' peasant who shoots a local landlord to gain fame and prestige (a theme somewhat reminiscent of Synge's "Playboy") but fresh and original in its handling. As for the 12 foreign plays presented by the Municipal Theatres, four were American ("The Matchmaker," "Both Your Houses," "Death of a Salesman" and "The Male Animal"), three British ("Timon of Athens," "The

Rack"—a new Priestley play previously produced only in West Germany—and "Not in the Book"), two French ("The Flies" and Anouilh's newest "The Cave"), one Italian (E. de Filippo's "Questi Fantasmi"), one Austrian (Curt Goetz' "Ingeborg") and one Dutch ("Desert Island" by August Desfresne).

Among the private companies the three most ambitious and best-attended were the Kent Players (run by Yildiz and Musfik Kenter, acknowledged to be Turkey's most talented and popular performers—they're brother and sister), the Haldun Dormen Company (managed by a young Yale Drama School educated actor-director of the same name) and the Oraloglu Company (founded by Lale Oraloglu, a young actress and her manager-former husband). All three presented two different performances daily. Their repertoires consisted of the following plays:

Kent Players—"Rashomon," "Shot in the Dark," Anouilh's "Euridyce," "The Great Sebastians" and a new folksy Turkish play by poet Necati Cumali called "Wooden Sandals" (their biggest critical and popular success).

Haldun Dormen—"The Country Girl," "Toy Department" (a little-known light comedy by Jacques Deval), "The Sound of Murder," "The Aspern Papers," "The Fourposter" and at the end of the season on the stage of the Atlas Cinema "South Pacific" (a financial failure, which had to be replaced at the end of two weeks by the previous season's hit "Irina-la-Douce").

Oraloglu Company—"Lady from the Sea," "The Sleeping Prince," "The Bad Seed" and "Lady Chatterley's Lover."

Other translations or adaptations done by some of the other local companies included: "Send Me No Flowers," "Born Yesterday," Diego Fabbri's "The Seducer," Camoletti's "Boeing-Boeing," Robert Thomas' "Trap for a Lonely Man," Claude Magniers "Blaise" and several Feydeau farces.

### Turkish National Theatre

The Turkish National Theatre came from Ankara in the late spring on one of its rare and elaborate tours to Istanbul. The five plays they presented in repertory were: "Hamlet," "A Moon for the Misbegotten," "The House of Bernarda Alba," Alejandro Casona's "Trees Die Standing" and a new Turkish play, "The Stove" by Turgut Ozakman. The budding Turkish National Ballet, closely supervised by Dame Ninette de Valois, also performed "Les Sylphides," "The Rake's Progress" and "Les Patineurs."

The only foreign troupe to visit Istanbul during the past season was Marie Bell's company from Paris which presented Racine's "Phedre" and "Berenice" at the old Saray Cinema. Miss Bell has been extremely popular in this city since her first visit in the late 20s when her stage partner was a young French actor named Charles Boyer.

## ARG. PRODUCER FIRMS COPRODUCTION DEALS

Madrid, Sept. 4.

Argentina Sono Film producer Atilio Mentasti is continuing to expand coproduction activities with Spain. Mentasti is now joining with Agata films of Madrid and Blaine-Unger Productions of Hollywood to film "The Walls of San Simone" later this year with Audie Murphy, Brigid Bazlen, Carlos Estrada and Alberto Closas under the direction of Hugo Fregonese.

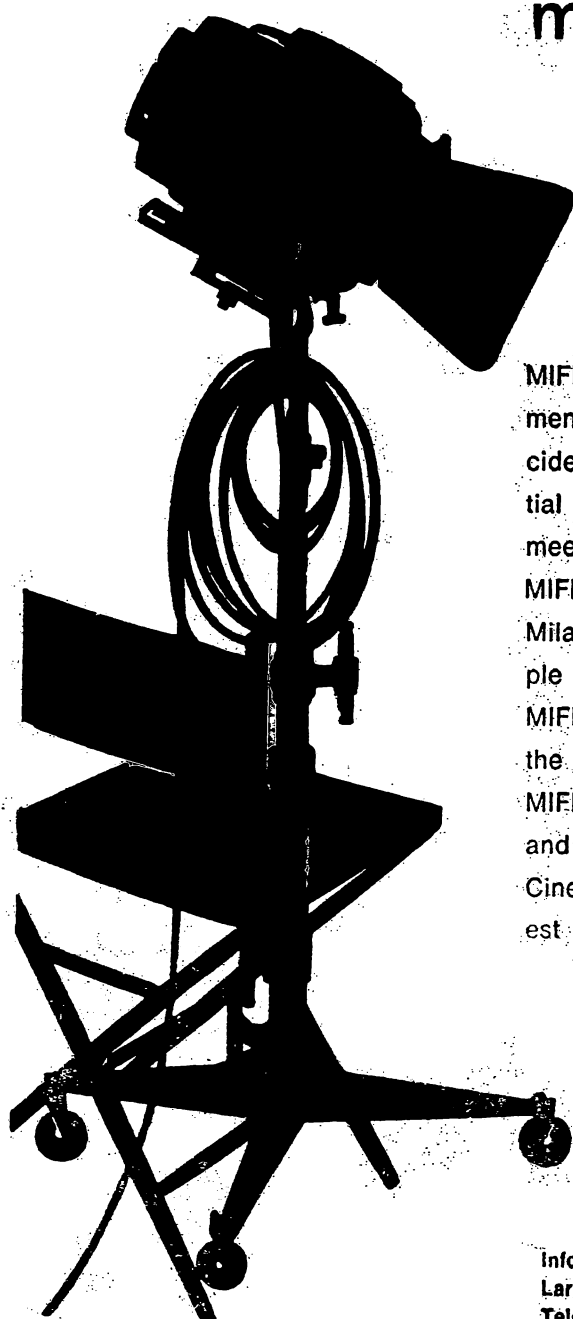
Previously announced by Mentasti is his forthcoming coproduction with Cesareo Gonzales of "The Glory of Don Ramiro." Also the Argentine producer will partner with Benito Perojo for the remake of "The Lord Will Punish You" to be directed by Luis Amadori.

Program was launched last year when Mentasti and Gonzales pacted to produce "The Innocents," which Spanish director Bardem recently finished in Buenos Aires.

10-20 October

# international film, TVfilm and documentary market (MIFED)

a world-resounding  
success



MIFED — the International Film, TVfilm and Documentary Market — was launched in 1960 to coincide with the thirty-eighth Milan Trade Fair. Its initial success was an encouragement to further meetings.

MIFED is held twice a year: in APRIL during the Milan Trade Fair, the world's largest display of sample goods and products, and again in OCTOBER. MIFED is a rallying centre for film men from all over the world, including Asia and Africa.

MIFED cordially invites producers, film executives and cinema circuit managers to attend its Sixth Cine-Meeting which is attracting widespread interest and will be held from 10 to 20 October 1962.



Information from: MIFED  
Largo Domodossola 1 - Milano (Italy)  
Telegrams: MIFED - Milano



## Inside Stuff—Pictures

Captioned "Until Death Do Us Part" these notes by Richard Cardinal Cushing on Eddie Cantor appeared in Aug. 18 issue of The Pilot, official newspaper of the Catholic Archdiocese of Boston: "Worth a little reflection is a comment on marriage made by Eddie Cantor some years ago. Reporting the death of comedian's beloved Ida Cantor, the press recalled the observation. The comedian, intending no joke this time, said: 'Success in marriage means getting along well enough to keep away from the police and out of courts. Always go together. Separations aren't good for married people. Marriage is a business and it takes both partners to run it properly. They can't do it by long distance.' In the simplest down-to-earth language, the noted wit managed to talk the soundest of common sense. . . . I am glad the press revived the dictum of Eddie Cantor's. Millions who through the years have laughed with him will weep with him in his hour of bitter bereavement. . . ."

On the same page, and under another caption, "All Along Our Way," Cardinal Cushing reprises the 48-year partnership of Ida and Eddie Cantor: "The counsel of the one-time little girl (Ida), whose schoolbooks he (Eddie) had carried, sustained him until he had fulfilled the promise of an honorable and brilliant career" (referring to "she pointed to his name, shining glittering letters on the front of a theatre," when he lost all in the 1929 crash and "She reminded him that he could begin all over again, and regain the material means he had lost. . . ."). One day, a long time afterward, the man, Eddie Cantor, entered Saint Patrick's Cathedral. Within . . . he found a great peace and comfort. He did not know Christ, nor understand His Presence in the tabernacle. But he prayed as a good man prays to his God. . . ."

"The opportunity for the motion picture industry lies in its power to present American values and the diversity of life in a free society." This is the contention of Arthur J. Goldberg, former U.S. Secretary of Labor, in a current Screen Actor article under the heading "American Motion Pictures Speak for a Free People."

Goldberg charges the industry is "still struggling with the problem of making film stories that prove acceptable to a mass audience. The result is too frequently a dilution of our attitudes and values." He points out the audiences extend beyond our national borders, showing "millions of people in Asia, Africa and Latin America" a way of life, but he questions if in "emulating the U.S. will they also pursue the course of freedom?" Goldberg says "The opportunity and, I believe, the obligation to tell the world the story of a free people is open to the motion picture industry."

The Novosti News Agency reports that motion picture theatre admissions in the Soviet Union totaled 3,600,000,000 people, and that total for 1962 is expected to reach 4,000,000,000.

The agency also reports there are 117,000 motion picture screens in the Soviet Union. It doesn't specify how many of these are conventional theatres or mobile units, or how many are 35m. or 16m. operations.

Censorship quirk noted in Vancouver: "A Question of Adultery," British film renamed "Case of Mrs. Loring" (starring Julie London), is banned from British Columbia theatre showings. Yet it's been shown twice on Vancouver tv stations. Film concerns a divorce trial, with husband charging his wife got pregnant by artificial insemination.

Latest issue of America Illustrated, the U.S. Information Agency's slick magazine export to the Soviet Union, touches three show biz bases. Imaginatively as always, the Life-sized book carries in this edition plugs for New York Cinema 16, Hollywood's "West Side Story" and six of the nation's music tents.

## Johnston's Upbeat Horizons

Continued from page 3

and \$278,000,000 compared to \$290,000,000 foreign. Johnston attributes lower foreign billing to situations under which, despite increased attendance, value of currency has decreased. He also notes there are areas under which frozen money enters the picture.

### 50% From 6 Countries

MPPA head pointed out 50% of total foreign billing today comes from six countries—Great Britain, Canada, France, Italy, Germany and Japan—All areas that are "great film producing countries." Seven countries, including Brazil, Mexico, Spain, South Africa, Argentina, Australia and Belgium, comprise additional 25%, 15 countries bring in 15% and remaining 10% comes from total of 77 countries. Latter are the great potential, according to Johnston, who said "we are working on development of these areas constantly."

Areas with most potential growth are Africa and India, Johnston said. He revealed MPPA is discussing building theatres in India for American product with the British government. Only 70 theatres play American pix in India today, he said.

Foreign grosses discussed by Johnston covered period from 1952. He noted Italy has risen from \$22,000,000 to \$29,000,000, but England is down to \$43,000,000 from \$46,000,000 and Brazil down to \$9,000,000 from \$17,000,000, latter because of the frozen theatre grosses and devaluation of currency. Japan is becoming a major market, up from \$14,000,000 to \$18,000,000. He said "the problem today is an individual market situation."

While Johnston steadfastly stated he does not believe in import restrictions for the U. S., he noted 17 countries have quotas today, figure representing 10 more than there were 10 years ago. Foreign tax and foreign screen quotas are also a problem facing American distribution abroad, he pointed out, but noted in England that Ameri-

can pictures play twice as much as British films.

Exec does not feel the Common Market will be detrimental to American films as it stands now. He noted there is \$81,400,000 of business coming from this area now, covering six countries operating in Common Market. An additional \$55,900,000 comes from what he calls the "Outer Seven," countries which have applied for Common Market status. He noted the motion picture associations in all these countries have asked for increased taxes and restrictions, however, which would hamper the American situation.

In television, Johnston noted total domestic program gross is \$155,000,000 with \$29,000,000 in syndication, \$51,000,000 from features and \$75,000,000 from network. Foreign tv is in 12 major markets, same markets as the major feature business. There are 58,000,000 receivers outside the U. S. today as opposed to 15,000,000 in 1957. Great Britain provides 15% of the American tv time, he said. Exec did not feel this was cutting into the feature distribution situation.

At home, Johnston said industry is trying to curb unemployment. He discussed "runaway" production, noting reason for pix be-

ing made abroad are for cost, locale and preference of certain talents to work abroad. Latter he feels will be eliminated by new tax bill now nearing passage. Exec said subsidies are a major factor only in England, but not anywhere else.

### Family Pictures

Johnston, noting the "concept of family pictures may be changing," said he felt there was a trend toward more family entertainment and a trend away from the "Tennessee Williams realistic school." He noted, however, "there is a trend in literature of all kinds to be more liberal" in subject matter and said "this cannot be confined to motion pictures alone." He asserted "frank treatment can be beneficial but it is a matter of individual judgment." He feels "The American motion picture industry—in the great bulk of pictures—is living up to its responsibility of presenting the proper image of America abroad." Even pictures like "Advise and Consent" which present serious personal problems in the U. S. Senate he feels "are greys—the more we show about ourselves and our Government the better." Johnston said the major factor here is to "study the reaction of the viewers in other countries so we can have a free economy and we must have freedom of expression."

MPPA chief called the question of fear in the industry a result of "the vastly different workings of the industry." He said it was "logical because of the metamorphosis" we are now going through. Major fear of studio heads is costs which, Johnston said, "are so high they can't make pictures and make money." "Blockbusters are doing business but small pictures don't catch on," he said.

MPPA veepee Charles Boren joined Johnston in discussing costs, noting one of the biggest cost problems on big pix is the hiring of extras. He called the "equitable agreement" made recently by George Stevens and the Screen Extras Guild for "Greatest Story Ever Told," a step toward alleviating these costs.

Johnston pointed out "Every dollar invested abroad brings back \$10 here" and said "we account for 1% of the total U. S. export." He said last year the film industry brought back \$225,000,000 and said 250,000,000 pay to see a film outside of the U. S. each week.

## Preminger

Continued from page 4

a busy semester for himself next year. His filmization of "The Cardinal" is now scheduled for production in January, with post-camera work extending well into the following fall. And by next mid-summer, he'll have two other productions also rolling, "Other Side of the Coin" from the Pierre Bouille novel about Malayan uprisings, and the suspense "Bunny Lake is Missing." Prem won't direct either pic, however, since he'll be tied up still with "Cardinal."

"Cardinal," "Bunny" and "Coin" will go out via Columbia.

"Genius" is Dennis' eighth book, and second to be filmed. Warner's previously made "Auntie Mame."

### HONOR ROTHSTEIN AT 80

Regina, Sask., Sept. 11.

A Western Canadian theatre op for more than 40 years, Nathan Rothstein was honored at a party in Winnipeg on the occasion of his 80th birthday.

Rothstein Theatres, with head office in Winnipeg, has 19 houses operating in Saskatchewan, Manitoba and Northwestern Ontario.

## Hal Roach Studios Up for Auction

Oct. 19; Upset Price Set at \$1.5 Mil.

Scranton, Pa., Sept. 11.

Scranton Corporation will sell Hal Roach Studios, its wholly-owned subsidiary in Culver City, Cal. at public auction in this city Oct. 19 at 2 P.M.

Federal Judge Michael H. Sheridan granted a petition for the sale despite strenuous objections entered at a hearing before the jurist by attorney Lynne Warren, counsel for Hal Roach Sr.

"The sharpshooters will be waiting on the courthouse steps," charged Warren, in contending a proper return would not be realized. He said his client, filmland pioneer, has his personal fortune of more than \$2,000,000 tied up in the sprawling 14-acre property.

When Judge Sheridan observed that a proper price could be guaranteed by an order setting an upset minimum price, Warren contended the trustees, attorney J. Julius Levy and John F. Murphy of Scranton, would be petitioning to have the upset minimum lowered.

"They may be coming in to lower the upset price, but it's another thing to do it," commented Judge Sheridan.

Warren said this is a bad time to place such a movie property on the market and noted that 20th Century-Fox, one of the old line film companies, has just about suspended operations. He suggested possible appointment of a third trustee familiar with the fluctuations of the film business.

Warren contended no emergency exists to dictate a sale before the trustees file a plan of reorganization. But attorney Norman Harris, for the trustees, said the emergency is occasioned by the need to spend between \$18,000 and \$20,000 weekly on "a wasting asset" of the parent company. Both SC and its subsidiary are in reorganization under the Bankruptcy Act.

A recent financial report by SC showed a loss of around \$200,000 by Hal Roach Studios during the first half of 1962.

The trustees have been trying to unload the property for a period of months and appeared to have a sale consummated to Wenro, Inc., Santa Monica, Cal. earlier this year. However, the State of California took an appeal which nullified the sale. The agreement included a provision that any taking of an appeal would have this effect.

The sale, which later flopped, was for \$2,100,000. However, the upset minimum set by Judge Sheridan in his order setting the action sale for Oct. 19 is \$1,500,000.

One of the terms is that U.S. government claims be satisfied immediately upon consummation. In entering objections at the hearing, U.S. attorney Bernard J. Brown said such a proceeding would not be to the best interests of claims—reportedly totaling around \$1,500,000—held by the government for back taxes and a loan from the U.S. Office of Defense Lending.

Judge Sheridan also directs that the trustees file a plan of reorganization no later than Dec. 15.

## 'Pushed' to Venice

Continued from page 7

which limits selection to films which have not been shown outside the country of origin, although that rule is occasionally waived, as at Venice this year with the presentation of "Lolita," which has already opened in Germany.

Incidentally, it was on the initiative of Stevens' department that "Lolita" was invited to Venice, although in the event, as already reported, it was screened under the British banner, and not as an Anglo-American entry. That was cited as just one example of the active role being played by the USIA in assuring maximum support.

Stevens emphasized that the Government had always regarded festivals as necessary and important, and it was vital to have the fullest backing of the industry to achieve the fullest and most satisfactory impact. Such backing, he believed, was now in sight.

## Hartford Feevee Gets

### Fullmer-Tiger Bout

RKO General's test paysee operation in Hartford, Conn., has closed a deal to carry the Gene Fullmer-Dick Tiger middleweight title bout Oct. 16 from San Francisco. Station plans to post a \$250 charge per home.

The fight won't be carried by commercial tele.

## TNT's Ediophor To Can. Telemeter

Hollywood, Sept. 11.

Wedding of Paramount's Telemeter and big-screen theatre television will permit audiences in Toronto this year to tune in Maple Leaf Hockey games, and possibly other sports events as well, in their homes or see them in theatre while being played.

This is indicated in the announcement by Theatre Network Television that an Ediophor theatre-tv projector was sold to International Telemeter for installation in a Toronto theatre. Announcement does not identify theatre where Ediophor is to be installed. It is to be ready for operation Sept. 20, and will bow Sept. 25 with closed-circuit theatrecast of the Patterson-Liston title bout from Chicago.

## Columbia To Release

### Quine's 'Synanon House'

Hollywood, Sept. 11.

Richard Quine Prods., which long has planned to peg its pic, "Synanon House," on Santa Monica institution of that name which rehabilitates narcotics addicts, has secured a Columbia release. Lee Pogostin is scripting.

Prior to directing "Synanon," Quine will meg for Col "Under the Yum Yum Tree" in a joint production venture with Fred Brisson. Currently Quine is directing Paramount's "Paris When It Sizzles," the William Holden-Audrey Hepburn topliner.

## Goldstone Exits Astor

### To Join Zenith Int'l

Harry Goldstone, sales manager for Astor Pictures and Atlantic Television, Astor tv subsid, has resigned to join Zenith International, Dan Frankel's indie distrib org.

In recent weeks Astor also lost several other execs, including Mike Hutner, Joseph Besch and Anthony Tarell.

## Rockefeller

Continued from page 3

functioning of Telemeter in the southwest is as yet unset, being subject in part at least to definitive court decisions. The Little Rock company is now in Arkansas Supreme Court seeking operational approval over exhibitor objections.

In the Durwoods, the new Home Theatres thus has a couple of important theatremen on its side.

George Morrell, who is linked with the Rockefeller financial interests, reportedly will be president of Home Theatres.

## Durwood, With Big Downtown Stake, Free-Buses Patrons From Suburbs

Kansas City, Sept. 11.

Suburbia dwellers and outlanders are finding it easier to get to the downtown district after dark, due to efforts by the Durwood Theatres to lure them back.

A major effort spurred by the circuit, which operates five of the six downtown first run houses, has been the initiation of the "Showboat," specially-decorated bus which at first tours a southwest

suburban area with a wind-up downtown. Now the circuit has made a deal with the Kansas City Transit Company to provide a free evening return trip to any patron who comes to a Durwood theatre via bus. The Showboat still runs on various routes, serves to emphasize the convenience of the bus service.

Recently Durwood also put into operation a plan whereby patrons may park free any evening when

attending a downtown Durwood Theatre. The offer is good at all downtown parking lots, save one.

Circuit is intensifying its efforts at publicizing these special arrangements. Theatre ad columns carry the information, signs are up in parking lots, radio also heralds the new ties, and in-theatre promotion is in effect. Stanley Durwood, circuit president, recently was kudoed by downtown merchants for his revitalizing efforts.

## Venice Film Fest Reviews

Continued from page 6

### Black Fox

Kampf" and "The Life of Adolf Hitler," respectively, in the life and times of the German dictator, comes an American version which displays new material and a more unique perspective and insight to make this a definite art and specialized bet with video usage also there.

Filmmaker Louis Clyde Stoumen adds a feel for the historical process in broadening the infamous canvas via astute use of Goethe's political and human Ithie allegory "Reynard the Fox" and engravings of Dore on Teutonic myths and the drawings of contemporary artists. Film sets out to show that Germany, on the whole, backed Hitler by accepting his excesses in the name of recovery even if he never got more than 30% of the votes at the poll.

Then his career, henchmen and destructive career is neatly limned via plenty of new footage, photos and other material. A clear commentary underlines the inexorable steps towards world war and the inhumanities practiced by the Nazis.

Marlene Dietrich's mellifluous, accented voice is a neat counterpoint to the blending of fact and image and she also adds a note of drama and feeling without any false histrionics. It is all soberly and absorbingly executed. A final point that this sad period of mankind has to be understood, and its causes made clear before guilt about usage of the atomic bomb can be adequately debated winds this provocative pic. *Mosk.*

### Dulcinea (SPANISH)

Venice, Sept. 4.

Nivi Film release of Aspa production. Stars Millie Perkins, Cameron Mitchell, Folco Lulli; features Vittoria Prada, Walter Santesso. Written and directed by Vicente Escrivá and based on Cervantes' "Don Quixote." Camera: Getulio Pacheco; music: C. Basterre. At Venice Film Fest. Running time, 102 MINS.

A Spanish pic made in English with two fair Yank name thespians, namely Millie Perkins and Cameron Mitchell, this is a cut above Hispano costume's in delving into the effect of the Don Quixote myth on a bar maid who is given a love note from the Knight of the Sad Countenance. But it focuses too much on ideas and leaves the true touch of legend just missed. So it looms a chancey art bet.

A bar maid, who usually has to accommodate customers, hears about the supposedly mad knight who goes about righting wrongs and helping the oppressed. Then one night Quixote's squire appears and gives her a letter addressed to his beloved Dulcinea. The girl is so moved that she tracks down Quixote who is dying and who has confessed that there was no Dulcinea and so disavowed his cause and life.

But she comes in and claims she is Dulcinea. Then she goes off trying to do right by helping beggars, stricken people and those during a plague. She is arrested as a witch and finally burned when she refuses to abjure that she is Dulcinea.

Plenty of ideas are raised about the reality of myths, Church dogma is questioned, and pic manages to firm its point that people make their own decisions and can do good on their own and achieve grace and dignity even without the Church. Though a point made many times before, it may be more relevant on home grounds.

Production dress is adequate and location shooting in 16th century towns and edifices helps. The lensing has fine form and beauty that aid in recreating the times. But the twangy voice of Miss Perkins, and her winsome rather than earthy qualities, detract from her supposedly robust maid who finally achieves salvation. If she is burned, by a belief in a cause, Cameron Mitchell has a small, but telling cameo as a defrocked priest made to see the light by Miss Perkins' obvious dedication. He plays it in the right charged, demonic manner and Folco Lulli has the correct blend of wit and humility as Sancho Panza.

Quixote is never seen except on

his death bed and only from behind. Dialog is sometimes stilted but is acceptable due to its time and place. In short, this has shortcomings but also a certain tang and offbeat quality that could make it a worthy if limited entry abroad. But it will need hard sell and personalized placement all along the line. *Mosk.*

### Parigi O Cara (Paris, My Love) (ITALIAN-COLOR)

Euro International release of an Alessandro Jacovini (AJACE) Production. Stars Franca Valeri; features Vittorio Caprioli, Margherita Girelli, Greta Gonda, Nunzia Fumo, Anna Maria Uboldi, Marina Neucci, Pina Madonna, Fiorenzo Fiorentini, Elena de Merick, Antonio Batistella, Michele Bardollet, Lydia Rogier, Gisele Gallois, Walter Ball, Jacqueline Doyen, Benadeh, Abdelkader, Martin Kempfer, Bernard Tiphaine, Marc Doelnitz. Directed by Vittorio Caprioli. Screenplay: Caprioli, Franca Valeri, Renato Mainardi, Silvana Ottieri, from story by Caprioli; camera: (Eastmancolor) Dario di Palma; music: Fiorenzo Capri; editor: Nino Baragli. At Venice Film Festival. Running time, 95 MINS.

Highly amusing picture shot in Rome and Paris, with a good Italian-French b.o. potential aided in Italy by Franca Valeri name for marquee lure. Elsewhere some of local slants will get lost in shuffle, but some offbeat interest is warranted.

Story, an ideal vehicle for comedienne Franca Valeri, shows her as a Rome prostitute with a yen for far-away Paris, where her brother works. She eventually heads for the French capital, but new milieu is variously disappointing to her, and when she finds a fellow Italian who wants to return to the Eternal City, she teams with him and heads back. Pic is all nuances, dialog jabs, and incidentals, including many solo bits by Miss Valeri, all highly risible sequences in which her character spoofing digs below the surface of pic which is mainly intended to please eye and ear. Occasionally, plot (and Miss Valeri) is repetitious, and the ending comes abruptly, but on the whole, it's all good fun cut several notches above the norm for the genre.

Technical credits, including Dario di Palma's Eastman-color (Technicolor-processed) lensing chore in Rome and Paris locations, are high quality. Colorful cast backs up principals in pro fashion. *Hawk.*

### Noz W Wodzie (Knife in the Water) (POLISH)

Venice, Sept. 6.

Polski State Film release of Kamera production. With Leon Niemcewicz, Jolanta Umecka, Zygmunt Malanowicz. Directed by Roman Polanski. Screenplay: Polanski, Jerzy Skolmowski, Jakub Goldberg; camera: Jerzy Lipman; music: Krzysztof Komeda. At Venice Film Fest. Running time, 95 MINS.

Andrzej ..... Leon Niemcewicz  
Kataryna ..... Jolanta Umecka  
Student ..... Zygmunt Malanowicz

Middleaged cocksureness, arrogance and incomprehension versus teenage revolt, with a young woman as a sort of arbiter, is the theme of this lively and inventive little pic. It may stay skin-deep in characterization but has the inventiveness and style to make it a possible specialized foreign entry with dualer payoff also there. It needs smart handling but word-of-mouth and critiques could help.

A couple driving along a deserted road to the sea almost run over a young man who flags down the car too closely. The driver is a self absorbed husband, the woman his pretty, irritated young wife, and the hitchhiker a teenager.

They take him along and the husband, out of sheer patronizing good will, invites him to come sailing on their boat. Pic is then all concerned with the boat ride and the subtle battle of personalities between the men and the wife's amused onlooking.

The boy has a habit of playing with a switchblade knife which he feels is needed on shore. But he is gradually revealed as a boy whose wiseguyish defenses cover up a hurt sensibility. The husband is a self-made man and delights in showing up the boy. A final blow-up has him knocking him in the sea.

They think he has drowned and the husband goes to shore, swim-

ming, for help. But he has hid behind a buoy and comes aboard to seduce the wife. She brings in the boat and assures the husband the boy is alive and she had cheated on him. The husband is left to choose between believing her or feeling a murderer. It is left unresolved.

For a first pic director Roman Polanski shows a flair for simple character revelation and wit. He sometimes overindulges and charges the affair with gratuitous bits but it manages to keep up interest even if it lacks the pungent insight to get deeper into character and bring off the ironic end. Its social side is soft pedaled and it has a neat technical envelope and gracious playing by a three-actor cast. A very promising first pic. *Mosk.*

### Les Dimanches De Ville D'Avray (Sundays At Ville D'Avray) (FRENCH-FRANSOPE)

Venice, Aug. 31.

Columbia release of Terra-Fides-Orsay-Trocadero production. Stars Hardy Kruger; features Nicole Courcel, Patricia Gozzi, Daniel Ivernel, Andre Oumansky. Directed by Serge Bourguignon. Screenplay: Antoine Tudal, Bernard Eschassériaux. Bourguignon from the novel by Eschassériaux; camera: Henri Decae; editor: Leonid Azar. At Venice Film Fest. Running time, 110 MINS.

A basically dramatic tale of loneliness and mental difficulty is treated in a muted, dreamy style. This makes a slow but pictorially impressive film due to new director Serge Bourguignon's feeling for imagery and style. But it also leads to some precisosity and this remains primarily an art possibility on its visual qualities with payoff chances calling for hard sell.

An amnesic pilot, who thinks he had killed a little girl during the French-Indonesian War, has blotted it out and is living in a little town with a nurse who had fallen in love with him. One day he sees a little girl being put into a local orphan home by a father who runs off. He finds a letter the man has dropped stating he will never be back. One day he wanders into the orphanage and takes the girl for a walk.

They immediately take to each other and she passes him off as her visiting father. Every Sunday their relationship and love grow. But complications lead to tragedy. A friend of the nurse tells the police about it and they find them together and misinterpret a gesture of his towards the little girl and kill him.

Director Bourguignon manages to keep this fairly fragile film together by a good feeling for the gray atmosphere of the little town and a tender attention to the relationship between the child-like man and the child. But sometimes things are forced. Some attempts at poetic symbolism do not have depth and make some aspects stilted.

Technical qualities are fine and Hardy Kruger is good as the man while Patricia Gozzi sometimes lacks the spontaneity of childhood. But this platonic and spiritual Lolita-like pic could be an art item if well handled. In spite of a tendency to overdo effects it marks Bourguignon as a director to be heard from. *Mosk.*

### Megszallottak (The Obsessed Ones) (HUNGARIAN)

Venice, Sept. 11.

Hungarofilm release and production. With Gyorgy Palos, Adam Szirtes, Eva Papp. Directed by Karoly Makk. Screenplay: Istvan Almasi, Gyula Kekesdi; camera: Gyorgy Illés; music: Szabolcs Fenyves. At Venice Film Fest. Running time, 103 MINS.

Tale of two men struggling to do something worthwhile for themselves, plus a part of their country, and stymied by red tape, has a nice flair for character and observation. But its tale and forced happy ending make this a chancey item for foreign spots.

A hydro-engineer goes to an arid spot but does not seem too interested in getting water. He is disillusioned with all the government hindrance he has run into in the past. But the director of a collective farm becomes his friend and a local girl his mistress. He is fired when his friend taps water on his own.

Research convinces him that a part of a river is under the land. Still, governmental slackness and

disinterest bog down the affair to lead to despair. However, in steps a commissar to lend a hand for a happy ending.

In spite of this it does take pot shots at bureaucracy and talks of the corrupt previous Communist leaders. Its insidey aspects make this a curio item and shorn of the ending, which forces a collective solution rather than an individual one, it has a neat pace and feel for the evolving characters.

These are warm and a literate script keeps up interest most of the way. Karoly Makk's direction manages to have his individuals and their actions telling and he is aided by competent technical values. This is the first Hungarian film in some years that manages to overcome its propagandist envelope. It has neat visual qualities too. *Mosk.*

### Una Storia Milanese (A Milanese Story) (ITALIAN)

Lux Film release of a "22 December S.p.A." - Galatea production. Features Daniele Gaubert, Enrico Thibaut, Romolo Valli, Lucilla Morlacchi, Regina Bianchi, Giancarlo Dettori, Rosanna Armani, Ermanno Olmi. Directed by Eriprando Visconti. Story and screenplay: Visconti, Renzo Rosso, Vittorio Sermonti; music: John Lewis; camera: Lamberto Caimi; editor: Mario Serandei. At Venice Film Festival. Running time, 92 MINS.

Sensitively treated story of a teenage love affair showing promise for neophyte director Eriprando Visconti. Needs proper sell but should do okay biz on home market and interest the foreign quality markets as well.

Story is mainly about Valeria, of how she drops her first fiancé, takes up with one of his friends, becomes pregnant and almost marries him, eventually falling out of love once more and progressing to still another acquaintance — all without much regret, with the matter-of-factness which characterizes some of the youth of today. Back-dropping the story is a modern and bustling Milan, a general setting dear to another Italian director, Michelangelo Antonioni, whose work this resembles. There are some slow stretches in Visconti's film and others showing his relative inexperience, yet pic has quality and has been made with taste and deep insight into the thoughts and manners, of the strata of society depicted.

Daniele Gaubert is fine as Valeria, Enrico Thibaut a bit stiff at times as her almost-spouse, Lucilla Morlacchi good as his sister, Romolo Valli expert in limning the role of his father. Others back aptly, and there's a neatly fashioned assist from director Ermanno Olmi as the suitor who finally wins Valeria.

Lensing by Lamberto Caimi against grey and foggy north Italian backdrops, is often breathtaking while other credits, especially John Lewis' mood-setting original backdrop score, are fine. *Hawk.*

### Il Mare (The Sea) (ITALIAN)

Globe Films International release of Gianni Buffardi production. Features Umberto Orsini, Francoise Prevost, Dino Mele. Written and directed by Giuseppe Patroni Griffi. Camera: Ennio Guarnieri; music: Giovanni Fusco. At Venice Film Festival. Running time, 110 MINS.

Pretentious pic on boredom and lack of communication between people inspired by Michelangelo Antonioni's films, but which doesn't come off because of inept script and handling.

In a wintertime Capri, lashed with rainstorms, three individuals meet: an actor, a woman who's had a previous experience on the island, and a youngster. Each has complex burdens and problems, each has an inexpressed desire for something, played out via an intertwined game of tag and ultimately ending in nothing. Intentions of author-director Patroni Griffi whose first pic this is may be good and valid, but he doesn't bring it off. Pic is static and generally as dull as the world it wants to portray. Dialog is at times unconsciously funny. Actors are burdened with impossible tasks with Francoise Prevost best. Pic boasts a first-rate lensing job by Ennio Guarnieri and apt music by Giovanni Fusco. *Hawk.*

### Kwiecien (Spring) (POLISH)

Venice, Aug. 31.

Polaki Film release of Kamera production. With Piotr Pawlowski, Henryk Bak, Leszek Herdegen. Directed by Witold Lesiewicz. Screenplay: Jerzy Hasi, camera: Czeslaw Swirski; music: Tadeusz Baird. At Venice Film Fest. Running time, 95 MINS.

Films in which Polish filmmakers have looked at soldiers in the old army, before the Communist takeover, with sympathy are not new. This one follows that line. It has a twilight feel for the end of the war and ironic excesses committed in its name. But its slow unfolding and fairly conventional tale limit this for export except for actioners on its fairly well done war scenes.

A hot-headed colonel tries to force his men on to heroics though the war is almost over. This concerns the reformed Polski army who fought the Germans near the end of the war. A war weary adjutant tries to soft pedal the colonel but he keeps on with his men and is killed fighting in the front lines. All his men decide to get his body.

The colonel is made out to be a martinet hero whose futile heroics served some purpose in instilling his men with spirit. Politics are kept to a minimum, but this has a gray, lagging finish that may somewhat reflect the weariness of years of war. Yet it does not have the insight into character, the strength in direction, or the needed ironic bite to bring it off entirely.

It is technically good and does have a good feeling for recreating the last days of the war. *Mosk.*

### Koiya Koi Nasuna Koi (The Mad Fox) (JAPANESE-COLORSCOPE)

Toei production and release. Features Hashizo Okawa, Michiko Saga. Directed by Tomu Uehida. Screenplay: Yoshitaka Yoda; camera: Sadatsugu Yoshida; music: Chuzi Kinoshita. At Venice Film Festival. Running time, 110 MINS.

Elegantly produced costumer is set in Japan during the first century. Legend is told by blending real and theatrical settings. Foreign chances, however, remain very restricted due to an intricate plot skein which makes it very hard to follow by western eyes, as well as by slow eastern pace.

Yasuna, an astronomer's assistant, is falsely accused of having stolen a precious manuscript. Tortured together with his fiancé, Sakaki, he goes berserk and the girl dies. Later, in a forest, he meets and settles down with a family of white foxes who are disguised as human beings, and has a child by one of them. Eventually, his long dream ends and the desperate Yasuna is transformed into a stone.

Pic boasts the usual tasteful decor of the best Japanese films, and is diligently acted by a large cast. It is, however, too far removed from Western concepts, with main appeal remaining a visual and esthetic excitement. *Hawk.*

### Kashi To Kodomo (The Pitfall) (JAPANESE)

Venice, Aug. 30.

Teshigahara release and production. With Hisashi Igawa, Kazuo Miyahara, Kan-ichi Omiya, Kunie Tanaka. Directed by Hiroshi Teshigahara. Screenplay: Kobo Abe; camera: Hiroshi Segawa; editor: Fusako Shuzui. At Venice Film Fest. Running time, 95 MINS.

A poor miner finds he is being followed by a mysterious man in white. He keeps fleeing with his son. One day he gets a job and is sent off to a supposed other one. It turns out to be a deserted village with only one woman living in it. He is killed by the stranger in a macabre scene. His son has been but not seen.

The murderer pays the woman in the town to say the man has been killed by another miner and gives his description. The dead (Continued on page 18)



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## Death of a Theatre

### Rialto, An Atlanta Downtown Institution, Makes Way For Office Building

Atlanta, Sept. 11.

When lights went up and curtains closed in front of screen of 46-year-old Rialto Sunday (9) night, death knell was sounded for one of oldest motion picture theatre of downtown Atlanta.

Singularly enough, last picture to show at Rialto, a Martin circuit outlet, was Irwin Allen's "Five Weeks in a Balloon." This would have not been too strange except for fact that it was this same Allen's "The Lost World" that was being shown at Wilby-Kinney's Paramount before it was shuttered three years ago prior to being torn down to make way for a 15-story office building. In fact, "Lost World" did such good business it was held over for a week and gave Paramount that much respite before demolition.

Thus, around Atlanta, Allen has been given the dubious title of "The Producer Who Makes Pictures to Tear Theatres Down By."

Rialto was built in 1916 by late Hugh Richardson, president of Richardson Realty Co., at corner of Forsyth and Luckie Streets in heart of downtown Atlanta. At that time it was the largest theatre in Southeast, containing 925 seats and its marquee was to become a landmark through the years.

Over this marquee there was erected the largest electric sign south of New York City. In its day it was a veritable spectacular, presenting a brilliant, glittering sunburst effect, with light cascading downward from a great height.

First picture to show at Rialto was "Gloria's Romance," starring Billie Burke, who later became Mrs. Flo Ziegfeld.

Rialto soon became a focal point for city's night life, with restaurants and clubs springing up around it, which it remains to this day.

In 1919 Richardson began a new lease with S. A. Lynch Enterprises, theatre chain operation, which shortly thereafter merged with Paramount Public circuit. Hugh I. Richardson, son of man who built Rialto and present president of Richardson Realty Co., kept theatre open during depression years that followed 1929 Stock Market crash.

Charles Mion, Atlanta capitalist and construction firm chief, in 1950 took over operation of the Rialto and Central Theatres and the business block keyed to the playhouse, including 19 business firms in addition to the theatre itself.

Robert Moscow, son of late Sam Moscow, Columbia's southern district manager for years, took over management of Rialto, which subsequently was leased to Independent Theatres of Georgia. In July, 1961, Martin Theatres, a circuit based in Columbus, Ga., acquired the leasehold interest from Independent Theatres.

E. D. Martin is president of the chain, which operates nearly 200 theatres and television properties in Georgia, Florida, Alabama, Tennessee and Kentucky.

On site where Rialto now stands there will be erected a three-story building. Upper floor will contain a conventional-type 1,200 seat theatre, with an elaborate lobby. Monumental type stairs and escalators will lead to theatre level.

Rialto, an honored name in Atlanta's history, will be no more since new cinema palace will bear some other nomenclature, which, no doubt, will include the Martin name.

### Lloyd's Gotham Junket

London, Sept. 11.

Euan Lloyd, v.p. in charge of publicity for High Road Films and Open Road Films, planned to New York over the weekend for huddles with Columbia on launching of Carl Foreman's film, "The Victors," now in production at Shepperton Studios.

This is Lloyd's first U.S. trip since he took over his appointment. Following the Gotham stop he'll go to the Coast for a short stay.

### Hartford Toll-TV Changes Pace With Kingston Trio

RKO General's Hartford toll test appears to be hitting more of a diversified programming groove than originally promised.

Diet to date has been pretty much second run theatrical features, but last night (Tues.) the station, WHCT, offered a display of the Kingston Trio, which is scheduled for primetime repeats tomorrow (Thurs.) and Saturday (15). Show was taped during a Kingston gig some days ago at Painter's Mill Music Fair, Maryland.

Previously, the station signed to carry the upcoming middleweight fistie match from San Francisco.

### AA Yens

Continued from page 3

but obviously it can't carry the distrib indefinitely.

If one solution would be to let moneyed drug magnate Claude Giroux take over the reins, as he has sought to do, prexy Brody apparently remains determined not to budge on the terms offered by current management. Those terms are protective of AA's key executive, and Giroux presumably still balks at acceptance.

Aside from "Cid," it's been a dull season for Brody & Co., with large gaps in the releasing schedule. Hopes held for "Reprieve" and some exploitation product fell short of the mark. Some relief may come later in the fall when Peter Ustinov's "Billy Budd" goes to bat.

With a regrouped tv sales arm, the company has been doing okay disposing of its vaults, but with few important titles to offer, the results have been correspondingly modest as such leasing deals go.

### 10 Pix—\$14-Mil

Continued from page 1

6, 1961, went nine weeks and grossed \$1,573,580.

MGM's "Great Caruso," opened May 10, 1951, 10 weeks, \$1,390,943.

Warners' "Mister Roberts," opened July 14, 1955, ran nine weeks, grossed \$1,353,118.

MGM's "Seven Brides for Seven Brothers," opened July 22, 1954, eight weeks, \$1,344,213.

Paramount's "Greatest Show on Earth," opened Jan. 10, 1952, 11 weeks, \$1,332,385.

Warners' "Sayonara," opened Dec. 5, 1957, eight weeks, \$1,303,261.

MGM's "Ivanhoe," opened July 31, 1952, eight weeks, \$1,255,070.

Universal's "Operation Petticoat," opened Dec. 3, 1959, seven weeks, \$1,203,294.

MGM's "North by Northwest," opened Aug. 6, 1959, seven weeks, \$1,202,915.

The aforementioned reference re the Hall being one for the money, takes into account, of course, that this Rockefeller situation traditionally has undertaken to give the public the most. The policy hasn't changed since the late Gus Van Schnus began the operation on opening day, which was Dec. 27, 1932, and continued under the helmship of Gus Eysell, now president of Rockefeller Center, and incumbent Hall chief exec Russell V. Downing.

The stage show that goes on new with each picture is an elaborate, costly affair. The ballet specialists are generally regarded as comparable with the best in legit. There's the symph orch, the line, a choral group and the acts.

Admission prices haven't varied much over the years—just a few cents at different times of the day.

The opening on Monday through Friday is 95c, 12 noon to 6 p.m. is \$1.29 and 6 p.m. to closing is \$1.80. Saturday opening to 11 a.m. is 99c, 11 a.m. to noon is \$1.35, noon to 3 p.m. is \$1.60 and 3 p.m. to closing is \$1.85. Sunday is \$1.50 from 11:30 opening to 1 p.m., and then \$1.85 to closing. Reserved seats range from \$1.85 to \$2.75.

### Foundation Bankrolls

#### N.C. State Film Agency

Greensboro, N. C., Sept. 11.

The Richardson Foundation Inc., of Greensboro and New York, has given the State of North Carolina a \$125,830 grant for a filmmaking agency.

The grant will operate the agency for three years. John Ehle, on one-year leave from the University of North Carolina, will assist in organizing the unit. It will be housed at the North Carolina State College Studios of WUNC-TV, the university's educational television station.

### Zanuck

Continued from page 3

month, possibly longer, for the Coast studio situation to simmer down, but he stresses he is anxious to get new pictures shooting. "But I'm not going to start until we have eight or 10 good properties ready to go because, with the unions, whether you have two in work or a dozen, it's the same overhead."

"And that's what murders me—that overhead. So I've made settlements on some; arrangements on others; and postponements on still others."

"For example, intelligent stars like Ingrid Bergman and Jimmy Stewart are doing it not only for Fox but for the industry, and have so expressed themselves when agreeing to postponements of 'Take Her, She's Mine' (Stewart) and 'Promise of Dawn' (Bergman). 'Sound of Music' is no problem because that has a distribution restriction and cannot be released until 1964 or '65 anyway. 'Ulysses' I've killed completely but whatever other Jerry Wald properties are suitable we'll activate and, of course, Connie Wald and the estate will have equities in these. Jack Cardiff, who was to have directed the James Joyce opus ('Ulysses') agreed to a year's postponement because he knows that we're trying to 'insure' ourselves and he's not going to be given any 'dog' property."

Zanuck recalls that when he first came to the old Fox studios, under Winnie Sheehan, "there were nine pictures in production and I stopped six of them in the middle. In fact, there was one film that had been shooting some five or six days and the cast came to me offering to reimburse the studio for all production costs to date because they, too, didn't like it." As he remembers it vaguely, he thinks Warner Baxter headed that particular cast.

Zanuck stresses he will match anybody's deal when creating packages, "besides which everybody knows we have the most modern studio production facilities." He cites Bing Crosby, who took a villa at St. Tropez, near where Zanuck has a summer home in the south of France, phoning him from Barcelona recently because he (Crosby) wanted to attend the Sept. 25 gala of "The Longest Day" at the Palais de Chaillot, Paris. (Zanuck, by the way, returns to Paris Sept. 24 for that one night, and will be back in New York Sept. 26).

"Crosby," says Zanuck, "then said 'I'd like to make a picture for you' and I told him it's a good idea. Bing added, 'What's more, it's great for me—the Fox lot is only five minutes from my house,' which struck Zanuck as a 'new reason' for filmmaking."

#### Arnold Grant Back

Arnold Grant, who was the official U.S. delegate to the Venice Film Festival, returned over the weekend and has been huddling with Zanuck. Besides being personal attorney for the producer, Grant is chairman of the company's executive committee. (Another Zanuck legal counsellor, Louis Nizer, is on the SS Independence, en route from a European holiday; "he phoned me from the ship," says Zanuck, who thinks Nizer will be back on Friday).

Stressing "those backbreaking commitments we made at the studio," Zanuck who is obviously segueing more and more to his prime métier—the film producer—says he has read 31 scripts in varying states of completion and "sees five or six right now as very likely; also there are two or three, which with some work, loom as good prospects." But he will not activate a "dog" script or stay with it because "we're stuck with any investment."

## Venice Film Fest Reviews

Continued from page 16

### Kashi To Kodomo

man turns out to be a ringer for a coal miner union leader and the described assailant the head of a rival union.

Both begin to suspect each other and go to the site of the murder to find the woman dead. Each thinks the other did it and end up killing each other. The dead man and woman also get resuscitated as ghosts and watch the unfoldment and comment on it. It ends with a question as to who has hired the killer but suspicion is thrown on the mine owners.

For a first pic it benefits from snappy movement and visual knowhow and builds an aura of suspense and surprise. But its ectoplasm aspects and look at rather far fetched corrupt tactics do not quite mix well enough to bring it off entirely. But it's a neat little film and bodes a future director of worth when he gets down to telling simpler more forthright stories. And added hypofactor is an adroitly done seduction scene and the well manned fights. Mosk.

### Tres Cabras De Lampiao

(Three Henchmen of Lampiao)

(BRAZILIAN-COLOR)

Venice, Sept. 1.

Texeira release and production. With Milton Ribeiro, Aurelio Teixeira, Gracinda Preiro, Miguel Torres. Directed by Teixeira. Screenplay, Miguel Torres; camera (Eastmancolor), Helio Silva; music, Catulo Paula. At Venice Film Fest. Running time, 95 MINS.

Brazilian oater concerns a dedicated lawman hounding down three bandits who have a woman and guide in tow. It has an excess of violence, plus some good color and scenery, but lacks the true feel of adventure and narration to make this anything but a Latino lingo entry.

A group of bandits attack a town but the police have been warned by a spy and mow them down except for three. These hunt down the spy and draw and quarter him and then take off across the desert with a woman and a kidnapped guide. One bandit is a proud, haughty type who has had it in the family for generations, the other one through circumstance and one primarily a guitar playing singer.

Naturally the middle man falls for the woman and it is reciprocated. The harsh leader killer tries to get her and it leads to a knock-down brawl with the killer left tied up and the man and woman escaping together.

Thesps have a rugged air and Milton Ribeiro the right menacing air as the head man. Mosk.

### Cifra Impar

(Odd Number)

(ARGENTINE)

Venice, Sept. 5.

Harding-Shon release and production. With Lautaro Murua, Maria Rosa Gallo, Sergio Ronan, Milagros De La Vega. Directed by Manuel Antin. Screenplay, Julio Cortazar; camera, Ignacio Souto; music, Virtu Maragno. At Venice Film Fest. Running time, 90 MINS.

Tale of a married couple haunted by the memory of the husband's dead brother, who had once been in love with the wife, is fairly adroitly done but remains shallow in theme and characterization. It remains a Latin circuit item.

A sickly painter introduces his robust down-to-earth brother to his fiancée. Love develops and they are kept apart by the sick man's pleading and the woman's weakness, as well as the mother's siding with the ill man.

When he dies they marry and go to Paris but the mother keeps sending letters and talking about the dead son as if he were alive. Then she says he is coming to Paris. Both know he is deceased but go to the station anyway and the man realizes they will always be haunted and kept apart by the memory of the brother.

Direction is clean and concise and uses a blend of flashbacks, memories and commentary to good effect. But once the pessimism of the wife is established, and the man's apparent health and understanding of how he was jealous of

his brother, who got all the attention as a youth, it tends to repeat things and just fill out time to build a bit of suspense. It is technically good and thesping is okay. Mosk.

### Uzavreli Grad

(The First Fires)

(YUGOSLAVIAN-SCOPE)

Venice Aug. 30.

Avala Film release and production. With Ilija Dsuvalokovski, Bata Zivoinovic, Dragomir Felba. Directed by Voljko Bulajic. Screenplay, Bulajic. Vladimir Spindler, Banco Barattis, camera, Kresimir Groevic; music, Valmir Kraus Ratic. At Venice Film Fest. Running time, 120 MINS.

Pic is a sprawling epic about the building of a blast furnace. It puts a group of assorted characters into this work site and unfolds their little tales and dramas within the big one of a man's troubles in getting the work done. It has a feel for people in action and crisis, but tends to be somewhat conventional in character and unfoldment.

The foreman manages to keep his mixed and partly motley crew together and their loves, hatreds, wants and needs, and dedication to work, finally manage to allow for success even if the foreman is fired due to some human mistakes.

Director Voljko Bulajic has an insight into his skin deep characters and manages to avoid sentimentality by a right balance of taste and observation. Though familiar this crucible pic moves along briskly but is overlong. Some pruning would help. Acting is good and technical credits are par. Mosk.

## Back From Soviets

Continued from page 4

Film Makers—which, as he noted, is not a "union" in the Western sense, but rather a professional-fraternal society. Invite included a bid to show a brace of his pix, with the choices left to him. Prem packed along "Carmen Jones" and "Anatomy of a Murder," after nixing a request for "Advise and Consent" on the ground it was apt to be misinterpreted by his Soviet hosts.

There was some misinterpretation, or more precisely the inability to apprehend, when Prem screened "Anatomy" for students at the academy. During some q-and-a, afterward, the producer said, the young Russians were hard put to grasp American legal concepts. Specifically, bemusing the students was the fact that since the villain in the pic was unmistakably guilty, why the necessity for all that courtroom procedure?

Reciting the aforesaid to a press pow in his office last week, Prem made the fair-minded footnote a similar inability often obtains on our side. Apparently it's one thing to reject an alien system, and another to comprehend its dialectic and all that flows from it.

While a few present-day Russian celluloids pass muster in Prem's view—as stylish and enjoyable efforts, he finds most of the Soviet output remains propaganda-ridden and still obsessed with the wartime struggle. And when Americans are depicted, it's usually with heavy derogatory hand.

Respecting East-West politics, Prem found that the ease of disposition to discuss with Russ personages corresponded with status. Higher film officials were more prone to converse than ordinary Russians he encountered.

## Freeman Exits Revue For Seven Arts Tieup

Hollywood, Sept. 11.

Producer Everett Freeman is exiting Revue Studios to join Seven Arts as a film producer.

Freeman produced the "Bachelor Father" series, starring John Forsythe, a co-production of Bachelor Production and Revue, at Revue. He and Forsythe are partnered in Bachelor. The Forsythe series is no longer on tv.

It's reported Freeman's first project for Seven Arts will be an original screenplay by Norman Krasna, a comedy called "Sunday in New York."



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to every blade...

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and one for

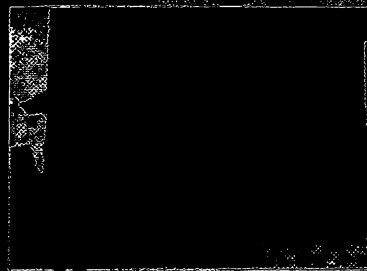
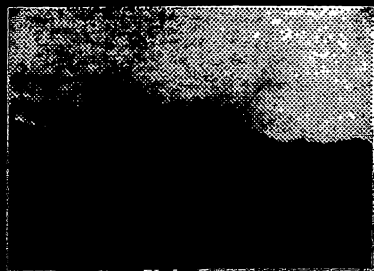
SUICIDE BY  
HARAKIRI

HARAKIRI  
was produced by  
SHOCHIKU of Japan

starring  
Tatsuya NAKADAI

and directed by  
Masaki KOBAYASHI

whose 'No Greater Love' won the San Giorgio and Pascineti Prizes  
at the Venice International Film Festival 1960



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## CCC Films of London in Reciprocal Coin, Distrib Deal With German Co.

The "new internationalism" of the film world may be best illustrated by the active existence of a comparatively new (eight-months-old) British indie production company: CCC Films of London, an affiliate of Artur Brauner's well-established CCC Films of Berlin, and which is headed by a Polish-born American citizen, Gene Gutowski.

Purpose of the company, according to Gutowski in the course of a New York visit last week, is twofold: to produce British films which are suitable for the international market, and to supply CCC of Berlin with the talent and properties, not available in Germany, which will make for German pix of greater international appeal.

If, as Gutowski says, CCC of London is actually independent of Brauner's Berlin production company—corporate-wise, why the need for any connection at all? Answers Gutowski: "We have an arrangement." We supply Brauner with certain things he needs, and he provides us with a convenient source of financing."

As an example, he cited CCC of London's latest production, the recently completed Carroll Baker starrer, "Station Six—Sahara." On this pic, CCC of Berlin supplied "a little more than one-third" of the picture's \$800,000 budget, with British Lion putting up the rest. The Berlin company gets distrib rights to German-speaking areas, with B-L having the rest. But profits are "cross-collateralized," so that each partner may benefit from the success in the other's territories.

Also, according to Gutowski, because of CCC of London's arrangement with Brauner's firm, its films enjoy a guarantee of thorough payoff and preferred playing time in Germany not matched by other British producers. The idea is that Brauner, because of his status as an established German producer, is in a position to make the best local distrib deals.

As an example of the kind of services which his firm does for CCC of Berlin, Gutowski reported: he had recently acquired the rights to three George Bernard Shaw plays—"The Apple Cart," "Widowers' Houses" and "Capt. Brassbound's Conversion"—for Brauner, all to be made in German language versions as the successful German language version of Shaw's "Arms and the Man" filmed by another German producer last year. Shaw is very big in Germany, Gutowski explained, and although the contracts prohibit the films' being dubbed into English, they can be expected to have a certain success in the export market.

As yet, British Lion has made no U. S. distribution deal on "Station Six," but Gutowski said he was confident that one would be made with a major company. In addition to this pic, CCC of London already has completed two other pix, neither of which has gone into release yet: "Over My Dead Body," a comedy, and an as-yet-untitled, Sherlock Holmes story starring Christopher Lee. Latter was made by a British cast and filmed on locations in Ireland, with interiors done at CCC's Berlin studios. That, of course, cannot qualify as a British quota film, but both "Station Six" and "Body" are.

CCC of London's future production sked includes an original comedy, "The 11th Commandment"

(Thou Shalt Not Be Caught); a thriller, "Seven Men at Daybreak," to be directed by Anthony Asquith; Thomas Mann's "Magic Mountain," and Aldous Huxley's "The Genius and the Goddess." Company also has signed a three-picture deal with Hollywood scripter Earl Felton.

Gutowski, whose U. S. experience included a tour of duty with Guild Films and another with Phil Yordon's Security Pictures, also coproduced the highly thought-of German-Polish coproduction, "The Eighth Day of the Week," distributed this side by Continental Distributing. While in New York, he renewed his acquaintance with Continental execs with an idea to their possibly coming in on some of his British-German productions, to add another flag to the multi-national org.

### Outdoor Transistor Sparks Summer Switch Of Pic Ad Coin to Radio

Major company ad managers have apparently been struck by the obvious increase in the use of those palm-sized transistor radios throughout the nation. That, perhaps, would help explain the tremendous upsurge in the use of radio to advertise pix during the July-August period just ended as reported by the N. Y. indie station WMCA.

According to WMCA sales manager, Robert W. Mazur, a total of 22 different films were sold via WMCA radio spots in the just-concluded two-month period, against a total of eight in the comparable 1961 period. In terms of billings, the increase is said to be almost 300%, reflecting an increase in the use of the more expensive time slots, as well as in frequency of spots on a single picture.

In terms of number of pix repped on the WMCA sked in July-August this year, Paramount had first place with 10 titles, most of them in their neighborhood breaks; United Artists, which has been pushing its Premiere Showcase heavily via radio, was repped by four; Columbia with four, and Warners and Buena Vista with one each. Two indies, Colorama and Governor Films, also had one each.

The eight pix sold via WMCA in the 1961 period included three Columbia, two each from Metro and Warners, and one Paramount.

According to Mazur, radio offers "the economy of a concentrated campaign and is efficient with respect to cost." Also, says Mazur, because few film campaigns run long enough to entitle the distrib or exhib to regular discounts based on frequency of billings, WMCA uses a special discount rate for films based on total billings.

### Par Drops Chumley

Ed Chumley has been dropped by Paramount after apparently going places. He was the Philadelphia branch manager who was asked to uproot to become sales exec on "10 Commandments," was returned to Philly and is now out entirely.

New head man in Philly is Don Hicks, formerly in charge of Pittsburgh. Howard Nicholson, formerly branch manager in Memphis, replaces Hicks in Pittsburgh. Tom Donohue, salesman in Memphis, moves up to branch manager in this city.

## 20th's Poe

Continued from page 5

and will act as administrative assistant in foreign.

Administrative assistant (domestic) is also the position held by former sales manager Norris. Said Poe, Norris will stay on "for the foreseeable future."

In addition, Poe announced the company's release schedule for the next 12 months (see separate story), embracing 17 pictures including the two roadshow "specials," "Longest Day" and "Cleopatra," and one reissue. Noting that Zanuck is "working 20 hours a day" on future production plans, Poe said the prexy is "very much alive to the possibilities of outside acquisitions" which might bring further pix into the release sked of the next 12 months. However, because the company wants to have plenty of time to merchandise and promote pix before release, it would be an impossibility for any new company-produced pix to be added to the sked through next August.

### Firm Schedule

He wanted to emphasize, said Poe, that this is a "firm" schedule, and he believed it was the first time in 20th's history when it was able to announce its releases for 12 months ahead, with all those pix either completed or in last stages of post-photography work. With the distribution organization he is setting up, the veeep feels the company could efficiently handle between 25 and 30 pix a year, but that's an abstract number, he added which depends on the pix themselves.

While he doesn't contemplate closing any of the 32 domestic and six Canadian branches, Poe did say he has "changed the character of four of them, including Albany, Omaha, New Haven and Oklahoma City. Instead of a full branch operation, these will be manned by a "resident manager," a booker and a secretary, with shipping handled by the nearest fully-staffed branch.

The exec declined to estimate how many people now are employed by the domestic distrib org—it was approximately 900 18 months ago—or how many might be lopped off in the future. He did report, however, that whereas the company employed 78 salesmen when he took over, he had cut this to 44—operating out of New York and the other branches. He estimated this was just about the number employed by most of the other majors, though he knows of one major which operates with only 17.

The 48-year-old Conn. Poe's exec assistant on the domestic side, has been with 20th for his entire film industry career—26 years—most recently serving as a member of the "sales cabinet." Three other members of the cabinet have resigned: former assistant sales manager Martin Moskowitz, brother of the just retired veeep Joseph Moskowitz; Clayton Pantages, who was national coordinator of territorial promotions; and Larry Ayers, who was exec assistant to Norris. Latter had been with the company 32 years.

Three other cabinet members have fared better. Tom McCleaster, who was coordinator for southern and western branches, becomes western division manager; Abe Dickstein, who was coordinator of national circuit sales, becomes eastern division manager; Peter Myers, who was managing director of Canada, becomes Canadian division manager; William B. Williams, Dallas branch manager, will head the southern division. With the exception of Myers, who will continue to headquarter in Toronto, the division managers will base at the N.Y. homeoffice.

### K.O. Autonomous Policy

Gone with the sales cabinet set-up is the former 20th "autonomous branch" policy, whereby branch managers supposedly made all their own decisions. Poe called that "unrealistic" and said New York would exercise its right to pass on all deals. However, he stressed, division managers, would now function as "real executives." That is, division managers would not serve as "glorified salesmen," setting up the key dates in their territories personally. Rather they

## Amusement Stock Quotations

Week Ended Tues. (11)

### N. Y. Stock Exchange

1962	High	Low	Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
ABC Vending	129	137 1/2	12 1/2	13	13 1/2	13 1/2	+ 1/2
Am Br-Pt Th	78	32	30 1/4	30 1/4	30 1/4	30 1/4	+ 1/4
Ampex	335	15 1/4	14 1/4	15 1/4	15 1/4	15 1/4	+ 1/4
CBS	115	37 3/4	37	37 1/4	37 1/4	37 1/4	+ 1/4
Chris Craft	97	13 1/4	12 1/2	13	13	13	+ 1/2
Col Pix	72	19 1/4	18	18 1/2	18 1/2	18 1/2	+ 1/2
Decca	19	39 1/4	39	39 1/4	39 1/4	39 1/4	+ 1/4
Disney	23	30	29 1/4	29 1/4	29 1/4	29 1/4	+ 1/4
Eastman Kdk.	268	101 1/2	98 1/4	100 3/4	100 3/4	100 3/4	+ 1/4
EMI	80	4 1/4	4 1/4	4 1/4	4 1/4	4 1/4	+ 1/4
Glen Alden	118	10 1/4	10 1/4	10 1/4	10 1/4	10 1/4	+ 1/4
Loew's Thea.	280	25 1/4	23 1/4	24 1/4	24 1/4	24 1/4	+ 1/4
MCA Inc.	133	46 1/4	42 1/4	43 1/4	43 1/4	43 1/4	+ 1/4
Metromedia	44	14 1/2	14	14 1/2	14 1/2	14 1/2	+ 1/4
MGM	148	34 1/4	32 1/4	34 1/4	34 1/4	34 1/4	+ 1/4
Nat. G. Corp.	62	6 1/4	6 1/4	6 1/4	6 1/4	6 1/4	+ 1/4
Outlet	1680	21	20 1/4	20 1/4	20 1/4	20 1/4	+ 1/4
Paramount	114	39 1/4	37	38 1/4	38 1/4	38 1/4	+ 1/4
Polaroid	3112	124 1/4	112 1/4	123 1/4	123 1/4	123 1/4	+ 1/4
RCA	475	49 1/4	46 1/4	49	49	49	+ 1/4
Republ	30	8	7 1/4	7 1/4	7 1/4	7 1/4	+ 1/4
Stanley War.	80	23 1/4	22 1/4	22 1/4	22 1/4	22 1/4	+ 1/4
Storer	17	29 1/4	29 1/4	29 1/4	29 1/4	29 1/4	+ 1/4
20th-Fox	166	22 1/4	21 1/4	21 1/4	21 1/4	21 1/4	+ 1/4
United Artists	47	25	28 1/4	28 1/4	28 1/4	28 1/4	+ 1/4
Warner Bros.	65	13 1/4	13	13	13	13	+ 1/4
Zenith	992	56	52 1/4	55 1/4	55 1/4	55 1/4	+ 1/4

### American Stock Exchange

1962	High	Low	Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
Allied Artists	26	3 1/4	3 1/4	3 1/4	3 1/4	3 1/4	+ 1/4
Bal-Mnt GAC	10	5 1/4	5	5 1/4	5 1/4	5 1/4	+ 1/4
Cap. Cit. Bdc.	15	15 1/4	14 1/4	15 1/4	15 1/4	15 1/4	+ 1/4
Cinerama Inc.	323	17 1/4	16 1/4	16 1/4	16 1/4	16 1/4	+ 1/4
Deasil Prods.	16	8 1/4	8 1/4	8 1/4	8 1/4	8 1/4	+ 1/4
Filmways	16	5 1/4	5 1/4	5 1/4	5 1/4	5 1/4	+ 1/4
Movielab	7	9 1/4	9 1/4	9 1/4	9 1/4	9 1/4	+ 1/4
MPO Vid.	8	7 1/4	7 1/4	7 1/4	7 1/4	7 1/4	+ 1/4
Nat'l Telefilm	35	1 1/4	1 1/4	1 1/4	1 1/4	1 1/4	+ 1/4
Reeves Snd.	71	4	3	4	4	4	+ 1/4
Rollins Bdcst.	7	11 1/4	11 1/4	11 1/4	11 1/4	11 1/4	+ 1/4
Screen Gems	12	19	17 1/4	17 1/4	17 1/4	17 1/4	+ 1/4
Technicolor	197	12 1/4	12 1/4	12 1/4	12 1/4	12 1/4	+ 1/4
Telepropt'r	50	8 1/4	7 1/4	8 1/4	8 1/4	8 1/4	+ 1/4
Tele Indus.	8	1 1/4	1 1/4	1 1/4	1 1/4	1 1/4	+ 1/4
Trans-Lux	48	13 1/4	13	13 1/4	13 1/4	13 1/4	+ 1/4

\* Week Ended Mon. (10).

† Actual Volume.

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

### Over-the-Counter Securities

	Bid	Ask	Net Change
America Corp.	2	2 1/4	+ 1/4
Commonwealth Theatres of Puerto Rico	7 1/4	8 1/4	+ 1/4
Four Star Television	13 1/4	14 1/4	+ 1/4
Gen Aniline & FA	225	247	+ 5
General Drive-In	9 1/4	10 1/4	+ 1/4
Magna Pictures	1 1/4	2 1/4	+ 1/4
Medallion Pictures	4 1/4	5	+ 1/4
Music Fair Enterprises Inc.	4 1/2	5	+ 1/4
Premier Albums	7 1/2	8 1/4	+ 1/4
Rapid Film Technique	1 1/4	2	+ 1/4
Seven Arts Productions	8 1/4	9	+ 1/4
Sterling Television	1 1/2	2	+ 1/4
Transcontinent Television	10 1/4	11 1/4	+ 1/4
U. A. Theatres	7 1/2	8 1/4	+ 1/4
Universal Pictures	56	59 1/4	+ 1/4
Universal pfd.	92	97	+ 1/4
Wometco Enterprises	25 1/2	27 1/4	+ 1/4
Wrather Corp.	4	4 1/4	+ 1/4

(Source: National Assn. of Securities Dealers Inc.)

## Rank Org

Continued from page 1

over those for 1960/61 but comparison is complicated since the net profit for '60/'61 of \$3,645,536 was before the Gaumont British merger which reduced the "outside interests" and increased the preference and ordinary capital. On a comparable basis, that figure would be \$5,250,000.

Proportion of group profits which came from non-film activities amounted to 25.7% with such activities as bowling alleys, ballrooms, relay and rental tv interests increased from 5% last year to 14.7% in '61/'62. Manufacturing profits declined, owing to difficult trading conditions, however.

Trading profit of the Gaumont British theatre circuit for the same 53 week period was \$9,100,048 as against \$9,752,414 for the previous year. Net profit, however, at \$2,482,379 was up on '61/'62's \$2,177,246.

## New York Theatres

### RADIO CITY MUSIC HALL

Rockefeller Center • CI 6-4600  
MEREDITH WILLSON'S

### "THE MUSIC MAN"

starring  
ROBERT PRESTON • SHIRLEY JONES

A Warner Bros. Picture in Technicolor  
ON STAGE: RAVEL'S "BOLERO"

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## Little Messages to Film Producers

# RESPECT and PRESTIGE NEED ENGINEERING, TOO!

You are an independent film producer—but never independent of your own standing, your own credits in the books and credit at the bank. One thing is certain, you are a very busy guy. You are in constant communication with all sorts of people. Your distributor looms large, almost as large as your stars. Your lawyer, your auditor, your exploitation chief all engage time and attention.

So it is of the essence that *detail* haunts you as you go about the showman's muster of story, stars and distribution strategy. You are one of the most consistent clients of the jet-stream. You prowl the world, from furthest Yugoslavia to deepest off-Broadway legit. Wherever you travel you carry an attache case jammed with books, manuscripts and story treatments.

But, however haunted by *detail* you may be, you may never, save at peril to your respect and prestige, neglect to condition the minds of your "first audience"—the circuits, the local theatres, the amusement editors, the trade generally.

Be sure you advertise regularly in

# VARIETY

## The Coming Struggle For Power: Int'l TV Trade Union Agreement

There are many things unanswered about international television, and a good many of the questions are coming from trade unions on both sides of the Atlantic. Millions upon millions of dollars may be at stake in the next several years.

If anybody thinks the motion picture unions—IATSE and other members of the Alliance—have got problems with runaway production, television could go the same route in spades. That's if the American and European unions, expected to meet in London this fall, can't work out the details of an international tv trade union agreement.

The American Federation of Television & Radio Artists several weeks ago, and Screen Actors Guild last week, expressed interest in establishing tv rates for programming carried on Telstar. Actually, Telstar is not a major issue. If anything, it is blue skies stuff, designed only to dramatize the importance of an international tv agreement among the talent groups.

Big money is in stabilization of rates for performers. SAG and AFTRA, both of which will undoubtedly attend European parleys, are said to be fearful that producers will take advantage of any inequities that exist presently in payments to foreign unions and payments to American unions. Since, in most cases, European unions command lower fees than American talent groups, it is feared that telefilm producers might well seek to take advantage of European production facilities and European personnel, playing Europe off vs. the U. S.

What the two American unions hope to do is arrive at an arrangement whereby actors in internationally-distributed and internationally-made tv series receive the fees of the highest-paying country.

That kind of an agreement is really about all SAG or AFTRA can accomplish of meaning in the immediate future. The guild has until 1963 to run on its present contract with tv film producers in U. S., and the contract provides for absolutely no residual payments for foreign airing of American product. There is, though, the faint hope of union rank-and-file that some tv film producers will voluntarily open the door before the two years are up and pay "equitable" rates for foreign replay of vid-films. Nonetheless, the stress here remains on the word "faint."

In the instance of AFTRA, a system of payment upon overseas use of kinnied or taped tv programs has been established contractually. Roughly, a producer has to pay 20% of the original American fee for English replay of programs. He can get all of the western tv (Continued on page 39)

## GOP Still Pitchin' 5-Min. Politicasts

Washington, Sept. 11.

Already once rebuffed and this time with a dig at wastelandism, the Republican National Committee again asked the webs to sell five-minute prime-time periods to candidates for major office.

National Party Chairman Rep. William Miller, Senatorial Campaign Committee chairman Sen. Barry Goldwater and Congressional Campaign Committee chairman Rep. Bob Wilson wired the webs this pungent note:

"We feel strongly that the public interest will be better served by allowing major candidates to use a few five minute prime-time periods every second year three periods to the Republicans, three periods presumably to the Democrats than by uninterrupted 'as usual' programming of entertainment shows."

The chairmen said they were advised that the five-minute slots could be worked out to "allow them a graceful exit from the network program."

One reason the GOP leaders gave for the necessity for the tv time was that with the long session of Congress, campaign time would be limited.

### Meet on 'Telstar Rates'

London, Sept. 11.

An international conference of all trade unions likely to be affected by the Telstar satellite and transoceanic video broadcasts is in the offing. News comes from British Actors Equity which believes this confab, if it takes place, is likely to be based in Europe as opposed to the U. S.

Equity, which is happy that current agreements on international screenings are adequate to cover tv transmission via Telstar, is however "keeping an eye on the future" in its current negotiations for a new fee structure with BBC-TV. But it is in favor of a multi-nation powwow.

This also goes for the Variety Artists Federation which is to specifically demand "Telstar rates" from BBC in its search for increased fees.

## Susskind-Fleming Jazz Show Series; Fresh 'Festivals'

David Susskind and Jim Fleming, who are coming back with their jointly produced "Festival of Performing Arts" next January, are now mapping a new series of jazz shows for syndication next summer. Format will be similar to the highbrow "Festival," shows that jazz artists will be showcased in one-hour concert-type presentations. It's expected that Screen Gems, which is syndicating "Festival of Performing Arts," will also handle the jazz layouts with particular accent on the latter's potential in the international market.

Meantime, "Festival of Performing Arts," which had a 10-week run on WNEW-TV last spring, is hanging fire between returning to (Continued on page 34)

## 20th-TV Big Push For '63-'64 Season; Self Eyes a Dozen

Hollywood, Sept. 11.

Although theatrical production at 20th-Fox's Westwood plant is shuttered until after the first of the year pursuant to orders from prexy Darryl F. Zanuck, the vidpix operation is being hyped and busier than ever on new projects.

The 20th-Fox tv operation, headed by William Self, is being transferred in its entirety from the Westwood lot to the studio's Western Ave. site, in a move expected to be completed by Sept. 20. This is in line with the Zanuck policy of reducing expenses at the home base until reorganization of the studio is completed.

Self is now shepherding a dozen new properties for the 1963-64 season, and pilots for season-after-next will be shot at the Western lot. Zanuck has given a greenlight to the vidpix branch and expressed a strong desire to put muscles into this aspect of production.

As a result, negotiations are currently on to bring additional producers into the telefilm operation to handle a number of projects aimed at the 1963-64 season. The studio has only one series, "Doble Gillis," on the air this coming season.

Discussions are now on regarding the possibility of transferring producer-director Vincent Sherman, under contract to 20th for feature films, to the telefilm operation to function as a tv producer.

Meanwhile, the economy drive at the Westwood studio continued. The story department was reduced in personnel, as story editor Ted Strauss' assistant and a couple of secretaries were pink-slipped.

It's also known a number of studio producers have been approached regarding settlement of their contracts.

## TV Network Premieres

(Sept. 12-Sept. 22)

SATURDAY, SEPT. 15

Sam Benedict (film), Drama, NBC, 7:30-8:30 p.m. Participating.  
Joey Bishop Show (film), Situation Comedy (new format), NBC, 8:30-9 p.m. P. Lorillard via Lennen & Newell, Procter & Gamble via Benton & Bowles.

SUNDAY, SEPT. 16

Password (tape), Game, CBS, 6:30-7 p.m. (new time). Participating

MONDAY, SEPT. 17

It's a Man's World (film), Situation Comedy, NBC, 7:30-8:30 p.m. Participating.  
I've Got a Secret (live), Panel, CBS, 8-8:30 p.m. (new time). General Foods via Y&R, Toni via North.  
Saints & Sinners (film), Drama, NBC, 8:30-9:30 p.m. Participating.  
Stump the Stars (tape), Panel, CBS, 10:30-11 p.m. Ralston-Purina via Guild, Bascom & Bonfigli.

WEDNESDAY, SEPT. 19

CBS Reports (film), Documentary, CBS, 7:30-8:30 p.m. (new time). Participating.  
Wagon Train (film), Western, ABC (shift from NBC), 7:30-8:30 p.m. Participating.  
The Virginian (film, color), Western, NBC, 7:30-9 p.m. Participating.

THURSDAY, SEPT. 20

Wide Country (film), Drama, NBC, 7:30-8:30 p.m. Participating.  
Alfred Hitchcock Hour (film), Mystery, CBS, 10-11 p.m. (expanded from half to hour). Participating.

FRIDAY, SEPT. 21

Don't Call Me Charlie (film), Comedy, NBC, 9:30-10 p.m. Scott Paper via J. Walter Thompson, Brown & Williamson via Ted Bates.  
Fair Exchange (film), Situation Comedy, CBS, 9:30-10:30 p.m. Participating.  
Jack Paar Show (live, color), Variety, NBC, 10-11 p.m. Participating.

Specials

Kickoff '62 (live & film), College Football Preview, CBS, Thursday, Sept. 13, 8:30-9:30 p.m. Bristol-Myers via Dougherty, Clifford and General Foods via Ogilvy, Benson & Mather.

Anatomy Of the House, Part I (film), NBC, Friday, Sept. 14, 10:30-11 p.m. Savings & Loan Assn. via McCann-Erickson.  
Anatomy Of the House, Part II (film), NBC, Sunday, Sept. 16, 6:30-7 p.m. Savings & Loan Assn. via McCann-Erickson.

Pro Football Explosion-NFL (live & film), Football Preview, CBS, Thursday, Sept. 20, 8:30-9:30 p.m. Bristol-Myers via Dougherty, Clifford and General Foods via Ogilvy, Benson & Mather.

Lists of network premieres include only programs new to tv and the few instances in which a program's format, network or time have changed since last season.)

## The Departure of Tedson J. Meyers

Washington, Sept. 11.

The mysterious circumstances surrounding Tedson J. Meyers' exit as FCC Chairman Newton Minow's administrative assistant are coincidences and easily explained.

The facts are that he had intended to leave on Labor Day for at least six months and had been in line to take over as the State Dept. officer in charge of international broadcast problems. But an embarrassing news leak to UPI on his recent report to the White House on worldvision, implying Meyers was big on censorship, loused up the deal. The White House decided not to set up such a State Dept. job for the time being anyway.

Meyers, formerly of ABC's N.Y. legal staff before joining FCC, had given Minow notice, and Minow had selected John F. Cushman, assistant general counsel at FCC, to replace Meyers. Timetaking red tape with Civil Service prevented clearance of Cushman's papers for the job transfer at the time Meyers left. Minow didn't want any announcement made of Meyers' departure until he could announce Cushman would take over.

This resulted in Meyers leaving in secrecy, and that leaked out too, hinting incorrectly that the switch was being covered up. Meyers went on a Canadian vacation, and will probably set up a Washington law office, likely related to educational tv, when he returns.

Associates insist Meyers' relations with Minow are as friendly as ever.

## Dept. of NBC Titular Confusion

When Is News Entertainment & Vice Versa Or: You Hyatt Me and I'll Gitlin You

### Zoomar's Zoom-Up

Hollywood, Sept. 11.

Every foreign country that has been on the air more than a year is now using Zoomar lens, according to Jack Pegler, prexy of the Zoomar Co. Since the Zoomar was perfected and the company launched 15 years ago, every U. S. tv station doing remotes is equipped with the lens now optically improved 100% with the new super universal.

Pegler was in Hollywood for the week but not the usual reason of making a sale. "We're all sold out here and in the rest of the country so I'm just making the rounds to meet with our customers," said Pegler.

## CBS-TV's Serious Clearance Snags On 2 Programs

CBS-TV has run into a couple of serious clearance problems, involving the hourlong "Fair Exchange" show Friday nights 9:30 to 10:30 and "Stump the Stars" Monday nights at 10:30. The clearance boys around the network have just about run out of steam in trying to line up additional station availabilities but it looks like a hopeless case, with many key markets locked out of both shows.

Participation sponsors on "Exchange" (there are a number of them, including Coty, L & M, Pillsbury, C & S Johnson, Plymouth, Vicks, etc.) are putting pressure on the network to get some action from the stations that have recaptured the time for either syndicated shows or local programming. Out of 200 stations, only 120 have cleared.

CBS exposed the program to the affiliates during the summer promotion meetings, and then there many of the affils characterized it as a dog. Similarly on "Stump the Stars," which is a warmed-over version of "Pantomime" (Continued on page 41)

## ABC RADIO PACTS WITH SINDLINGER

Having split with the Nielsen Co., ABC Radio has named Sindlinger & Co. as its market analyst. The break with Nielsen was provoked by the web's outspoken dissatisfaction with the rating service's out-of-home coverage of the national radio audience. The Sindlinger Co. will rate auto listening among such other factors as where listened within the house, marital status, current consumer confidence, buying plans, etc.

ABC Radio prexy Robert R. Pauley said that Sindlinger's total radio sample, based on daily and continuous interviewing, will not be less than 28,000 new homes a month.

There has always been a bit of confusion as to the differences between Don Hyatt's Special Projects unit and Irving Gitlin's Creative Projects unit, both of NBC.

For one thing, they both do special programs—not exclusively but mostly (Gitlin had a short lived kidvid series). But Gitlin's group, which sounds like it should report to the program department because of the word "creative," reports instead to the NBC News department. And the older Special Projects unit, whose name is so much more business-like, reports—not to News, but to programming.

But it gets worse. The kidvid by Gitlin's creative projects was considered by many to be more of an entertainment than an informational show, although it's classification was information meant to be entertaining. For the time being (this coming season), Gitlin is sticking to news, so that's out of the way. But Hyatt's Special Projects unit is putting together an hour called "That War In Korea." Wars have traditionally been the province at NBC of its news department.

For more titular confusion, NBC News has another of its staff production teams doing a special on Shakespeare, a late dramatist of England who is considered in authoritative circles as a source of entertainment.

## Brit. A-R Profiles London Viewer

London, Sept. 11.

Certain conclusions from a massive viewer research project undertaken by Associated-Rediffusion, London's weekday commercial tv outlet, have been released by Dag Rotherham, station's chief research officer to the British Association for the Advancement of Science.

Designed as a guide to tv advertisers, agencies and program planners, the probe, compiled from 10,260 interviews, reveals:

More than half those paged liked the thriller-type program, but femme thriller fans are labeled as "impulsive" and "neurotic."

Action shows with plenty of violence appeal to the "get up and go types" who are also "impulsive and extrovert."

Westerns are linked with "impulsiveness, neuroticism and relatively low self-control" (Rotherham states: "The western fan, carried to extremes, begins to sound like one of the more trigger-happy characters in his favorite program").

Shows sporting singers as bill-toppers go down well with people of "low intelligence and little thoughtfulness."

Art programs are watched by folks who tend to be self-controlled, tender-minded and thoughtful.



# WHO'LL DO WHAT TO WHOM?

## GF's 'Hold That Lineup'

It hardly came as any surprise when General Foods last week firm up an exclusivity for sponsorship of the new Phil Silvers tv series starting with the '63-'64 season.

Solidly entrenched with its big foursome of attractions Monday nights on CBS-TV next season with "I've Got A Secret," "Lucille Ball Show," "Danny Thomas Show" and "Andy Griffith Show" (the latter two as the sole sponsor), GF is taking no chances of weakening its strong Monday lineup when, at the end of next season, Danny Thomas scrams his series. Since Silvers is under long-term contract to CBS, his new series obviously goes thataway. Thus, with a Lucille Ball-Phil Silvers-Andy Griffith "this-is-my own" back-to-back parlay in '63-'64, GF still figures to rule the Monday roost.

## NBC-TV Sneak-Previews '62-'63

### Quickie Runthrough Raises Question: Why Does Network Continue to Victimize Itself?

By ART WOODSTONE

A lot of people who had no axe to grind last year came away enthusiastic about NBC-TV's annual closed-circuit "preview" for its affiliated stations. Hardly as much can be said the '62-'63 "sneak."

The program, aired to stations and to members of the tv press on Wednesday (5) afternoon, was poor in design and in execution. This certainly doesn't do much toward accomplishing the presumed purpose of the program—exciting NBC-TV affiliates to quicker acceptance and support of the prime time schedule.

In the past, NBC-TV's prime timers weren't always the most exciting of shows, but the network poured a lot of cleverness and even a little majesty into this annual promotional effort so that the weaknesses, when there were weaknesses, tended very neatly to be glossed over. Even CBS was able to learn lesson or two from NBC's hip handling of this promotional jazz. But this time the regular season's potential programmatic failings were naked, for both affiliates and press to see and comment upon unfavorably, some days in advance of the season's actual commencement.

Actually, NBC-TV did not make the same awful error once perpetrated by CBS-TV in doing a closed-circuit "preview." Latter network, three or four seasons back, had a schedule consisting predominantly of half-hour programs, in the formula vein. At that time, the web chose to show six to 10-minute segments of each new program, which, quite obviously then, was more than enough upon which to base a judgment of the full 25 or 26 minutes of actual tv film programming.

NBC-TV this time only chose to show 30 seconds to a minute or two (Continued on page 38)

## CBS to ABC News: Bob Quinn Latest

Joining a flock of other CBS alumnae now with ABC, Bob Quinn moved over to the latter network last week to become exec producer for all of the web's news and special events. In the last couple of weeks, Ev Aspenwall, a news writer, and Madeleine Karr, a producer, also hopped from CBS to ABC's staff. Miss Karr was named news producer for WABC-TV, the web's N.Y. flagship.

Quinn is currently studying the ABC-TV news operation and is not expected to make any changes until thoroughly oriented in the station's operation. Although in charge of all news production from here on in, he's been exempted from responsibility for the ABC-TV election coverage which is being produced by John Madigan.

ABC's acquisitions from CBS in the last year or so have taken on mass proportions. Among other ex-CBSers now working for ABC are Howard K. Smith, Ron Cochran, producer Bill Weston and Bob Lang, chief aide to Jim Hagerty, ABC's news boss.

## WNET's Negro Spieler

Ernest Dunbar, Negro specialist in African affairs and senior editor of Look mag, will be associate editor of a nightly news program on N.Y. educational station WNET titled "The World At Ten."

Series will feature Joyce Egginton as editor and Dunbar as associate editor. Miss Egginton has most recently been the United States and United Nations correspondent for the London Daily Herald. Format of the show calls for expert guests to analyze top stories of the day.

## Graham Gets Nod As New Head Of NBC Enterprises

George Graham, presently veep and general manager of NBC Radio, was picked as the man to replace the departing Alfred Stern as head of NBC Enterprises. A key job, it will put Graham over NBC Films and NBC International.

Graham has been No. 2 man in network radio to exec vicepresident Bill McDaniel. McDaniel hasn't chosen the man to replace Graham in radio and is not likely to for awhile yet. Under the McDaniel-Graham aegis, NBC Radio—for the first time in years—turned a small profit, itself a major feat in network radio.

Stern leaves at the end of September to begin his own company. Graham will probably start working in the Enterprises division be-

(Continued on page 39)

## DOPE-SHEETING '62-'63 SEASON

By GEORGE ROSEN

With the new television season officially premiering this week, there are half a dozen or so key spots or anchor shows that'll be avidly watched by the trade, for it's these shows that could tip the Nielsen scales in the inter-network rivalry for '62-'63 supremacy.

Take, for example, the Saturday night picture, with that winning CBS combo of "Perry Mason," "Defenders," "Have Gun" and "Gunsmoke." As one of the network's hottest sequencing of attractions, it toted up last season to a fat \$40,000,000 in annual billings. Yet for all that, CBS this season has decided to bust it up (1) to install the new Jackie Gleason hour in the 7:30 to 8:30 time and (2) to bolster Thursday nights with the "Perry Mason" series.

As the Saturday night anchor man, Gleason has got to make it—or else, particularly with the potentially hot "Sam Benedict" lawyer series going in as he NBC competition. It throws a tremendous burden on Gleason, for if he winds up as an also-ran attraction on the Nielsen scorecard (and it's happened before), it could not only jeopardize the subsequent entries of "Defenders," "Have Gun" and "Gunsmoke," but could throw Saturday night to NBC with its three-way "Benedict"-Joey Bishop-movies parlay.

Running close in contention as the "night to watch" is Wednesday, with ABC's inheritance of "Wagon Train" giving that network the most promising edge in the crystal-balling sweepstakes. The ABC lineup of "Wagon Train," "Going My Way" (Gene Kelly), "Our Man Higgins" and "Naked City" looks like the combo to beat for all the ambitions of NBC's 90-minute "Virginian" (back to back with Perry Como) or the CBS sequencing of "Dobie Gillis," "Beverly Hillsbillies" and Dick Van Dyke.

Thursday is jam-packed with fascinating guesswork, and while on the surface it looks like duck soup for that 8:30 to 10 bracketing of "Kildare" and "Hazel" on NBC, rival CBS has some of its heaviest artillery going against it—"Perry Mason," the Herb Brodtkin "Nurses" and the 60-minute "Alfred Hitchcock Presents," paced by "Mr. Ed" as the 7:30 opener. As counter-programming, ABC is throwing the situation comedy book at the competition, from "Ozzie" and Donna

(Continued on page 38)

## Tewksbury Aims To Bring Back To TV Hip Young Viewers (12 to 40)

By BILL GREELEY

### Storer: 'Man of Year'

Storer Broadcasting chairman George B. Storer will get the 1962 "Man of the Year" award from Pulse, the rating service.

This year's recipient will be honored Oct. 17 at Pulse's 21st annual luncheon at the Plaza, N.Y. Dr. Sydney Roslow, Pulse prexy, said Storer was selected this year for the "great sense of responsibility with which the group has served the public and public causes and the varied interests of government, industry, labor and the investing public."

## 3 Carol Specials To Lipton Tea For \$1,500,000

Lipton Tea (whether iced, hot or in-between) wants Carol Burnett so bad that it's willing to shell out \$1,500,000 for three of her specials, including the repeat of the "Carol Burnett and Julie Andrews at Carnegie Hall," which was done originally in June. Apparently it was the acclaim accorded the "Carnegie Hall" one-shot, which Lipton also sponsored, that sold the client on the star.

Deal was firm up this week whereby Lipton Tea, via Young & Rubicam, gets the three shows exclusively and for that matter anything else Miss Burnett has in mind in the way of specials. (Miss Burnett was signed to an exclusive CBS pact less than two weeks ago.)

One of the upcoming specials will be a tv version of the one-woman road show she did this summer. The other will be a 90-minute version of "Calamity Jane," but this one may not come off until the '63-'64 season.

## GM's ABC-TV Buys

General Mills has bought a flock of minutes in ABC-TV shows for the fourth quarter.

Deal, placed through Dancer, Fitzgerald & Sample, includes participation in "Father Knows Best," "Sunday Night Movie," "Winston Churchill," "Naked City," "Leave It To Beaver," "Roy Rogers Show," "The Flintstones," "Stoney Burke" and "Gallant Men."

When Peter Tewksbury talks about "It's a Man's World," the "comedy-drama" hour which premieres on NBC-TV Monday (17) at 7:30 p.m., he strictly means a young man's world.

A major aim of the show, says the producer who co-created the series with Jim Leighton (and whose previous credits include "Three Sons" and "Father Knows Best") is to bring back to tv the hip young viewers ranging roughly in age from 12 to 40. He figures this set has fled the home bijou en masse for more stimulating pursuits elsewhere.

Why? Because there's absolutely nothing for them on the home screen, says Tewksbury. "This generation so far on tv has been portrayed as either precocious, delinquent or idiots. These kids live under an entirely different set of values and rules. The idea is to deal in the area of the 14½-year-old to 22-year-old (age range of "Man's" featured quartet) and bring to it a sense of dignity."

Although Tewksbury's four youngsters will be living on a beat-up houseboat in Marietta, O. (native territory for the producer, which he stumps like a C of C prexy), they will be a long way up the river from that NBC corpse, "Riverboat," or those water-based gumshoes in ABC's "Surfside Six." "What's it about?" "I knew somebody was going to ask me that," says Tewksbury. Then the answer goes all over the place, but by way of a hint: it will be "practically plotless"; it will have no "authority figures"—"The adults on the show are no help at all. We call them 'the uninvolved'."

If that leaves skeptics around who don't sense this will be the season's hit, Tewksbury outlines some of the production switches he has high hopes will bring it off. Aside from himself and associate producer Leighton, the writers on the show are not from tv. "We were offered all kinds of tv writers 50 years old, but you don't know anything about the younger generation when you are that age and living in a Beverly Hills hotel."

Where the average adventures hour might draw from 12 scripters, "Man's" has settled on a staff of three besides the producers. One is an ex-agent, Elliot Simms, whose client failed to make the grade. He slipped the producers a play he had written and landed the job himself.

The other two are young and without previous tv credit, William Blinn, an Ohio boy who knows the location, and Mike Gleason. "They're young enough (Continued on page 39)

## TV's \$5,000,000 Election Tab

Covering of the election results during the evening of Nov. 6 will set back the three television networks about \$5,000,000 in time and production costs. Little of that coin will be recouped by sales to advertisers, the bulk of the outlay being written off as a service to the public.

Of the \$5,000,000 total, CBS and NBC will be splitting \$4,600,000 and ABC will be spending about \$400,000. Latter network, which has been far behind in past election night coverages and ratings, will attempt to get into the competition this year via a tieup with Minneapolis Honeywell's electronic calculating machines.

The election coverage by CBS-TV is SRO, in good measure at the expense of NBC-TV, its main rival in such matters. Meantime, ABC-TV says it has withdrawn its own election coverage from sale because it cannot get sponsorship at the minimum price of near \$400,000.

NBC-TV is presently a third sold (with the possibility of another third being locked up this week). It has an Election Night package going, reportedly for a total price of near \$900,000. Selling in sixths, the web has already inked Lipton Tea and Lincoln

Mercury. Selling its package for closer to \$1,000,000, CBS went SRO recently.

For the last couple of years, NBC News was getting into that sponsorship position first. What happened to again reverse the field is, essentially, this:

NBC had sponsorship conflicts that lost it two-thirds or so of the earliest available sponsors for Election night. NBC was in the bidding for the Bristol-Myers biz, but, said the web later, American Home Products and B-M were in conflict on certain products. Huntley-Brinkley's nightly strip on NBC-TV and asserted that H-B's close identification with Election Coverage made it a bad deal to let B-M in.

So B-M signed with CBS News. Another big CBS sponsor next November will be Institute of Life Insurance, for which NBC was also bidding. But when the Institute learned that one of its arch rivals, the Savings & Loan Foundation had bought sponsorship of eight pre-election specials on NBC-TV it gave CBS the business. Remaining CBS News' Election night sponsor is Goodyear, and both Goodyear and Bristol-Myers came out of Young & Rubicam.

J. Walter Thompson reps the Life Insurance Institute.

ABC News was trying for sponsorships until late last week. But when it became apparent to the tv web's salesmen that the only way it could pick up Election night loot was to drop the ante far lower than the opening ante the network just withdrew it from sale.

Both CBS and ABC are dividing each half-hour on Election night into 20-minute network segments for a view of the national picture and 10-minute slots for results from local affiliates. NBC has made a 25 and five division between network and local time.

In the battle of the electronic computers, CBS will be putting IBM machines against NBC's RCA computers and ABC's Minneapolis Honeywell devices. It's expected that by 8:30 p.m. on Election night, the national trends towards either the Democrats or Republicans will be definitely established.

Another major expenditure on the Election night will be footed by the computer companies. All of them are spending several hundred thousand dollars in transporting, programming and manning the machines in exchange for the national exposure.

## Lever to Hope: 'No Oscar in '63'

Hollywood, Sept. 11. Bob Hope, the perennial Oscar Award emcee, can't handle the chores next spring when the Motion Picture Academy hands out its golden trophies. He's a victim of sponsor conflict.

The Oscars are sponsored by P&G and Lever Bros., which will sponsor four halves of Hope's NBC-TV specs next spring, has informed the comedian's reps it doesn't want him to appear on the Oscar show, where a competing product is plugged. Pepsodent will be peddled by Lever Bros on the Hope specs.

Same thing happened to Hope a few years ago. His specs were then bankrolled by Chevrolet and the Oscars were sponsored by Oldsmobile. Although both are General Motors cars, Chevy would not permit his appearance on the Oscar show. Olds was willing.

## Jurisdictional Wrangle Won't Deter Sunday (16) Preem of Educ'l WNDT

N.Y.'s first educational television station plans going on the air Sunday (16) at 8 p.m. with a special inaugural broadcast while importantly in the background the outlet using Channel 13 and the American Federation of Television & Radio Actors are struggling over jurisdiction.

The union and representatives of WNDT met to no avail Monday (10) under the auspices of James J. McFadden, acting city labor commissioner in N.Y. Both sides plan to meet again this afternoon (Wed.) in an effort to solve a problem in which WNDT says it will not countenance AFTRA-jurisdiction in "non entertainment" areas and in which the union says it fully plans to protect the rights of any one who appears on the station. AFTRA last week notified Zero Mostel that he was not to appear on an opening night program. As a result the comedian withdrew.

Here, essentially, are the two sides:

Richard Heffner, vicepresident and general manager of WNDT: "The basic point here is the question of the extension of an entertainment union's jurisdiction over people who are not entertainers and who are not performers. AFTRA does not recognize a difference between commercial stations and WNDT, which is a new venture. We are perfectly delighted, however, to negotiate a contract for those people who do fall legitimately under the union's jurisdiction. As a matter of fact, we have two announcers with AFTRA."

Mortimer Becker, general counsel to AFTRA addressing himself to Heffner's "basic point": "AFTRA has already recognized in its discussions with Channel 13, and has stated, that the rates applying to commercial stations should be drastically slashed for educational stations. With respect to the people who are covered by an AFTRA contract, we have always represented, in addition to actors, singers, announcers, dancers, and quizmasters, all these other categories—reporters, analysts, home economists, fashion, farm and rural commentators, members of panels. And also we have covered college professors and scientists. As a matter of fact (Continued on page 40)

## Desilu 1st Quarter: Now In Black Ink

Hollywood, Sept. 11. Desilu Productions' net income for the first quarter of '62 was \$14,305, equivalent to earnings of one cent per share on the 1,155,940 shares of common stock outstanding. This compares with a net loss of \$130,638, equivalent to a loss of 11 cents per share on the outstanding stock for the first quarter of '61.

Gross income for the quarter, ended July 28, '62, was \$3,377,845, constituting a 12% increase over the corresponding quarter of '61, which produced a gross income of \$3,006,270.

Increase of 12% in Desilu's gross earnings for the first quarter, traditionally the lowest point of production for the company, was attributed to "excellent" results (Continued on page 41)

## WB Off-Web Sales

Fifteen more hourlong Warner Bros. tv series have been sold to stations in Portland, Ore., Spartanburg, S.C., Scranton, Pa., Little Rock, Ark. and Marion, Ind.

In Portland, KATU bought "Maverick," "Surfside 16," "Sugarfoot," and "Bronco," while KPTV has bought "Bourbon Street Beat."

With the sale of "Surfside 16," "Roaring 20's," "Bronco," "Sugarfoot," and "Bourbon Street Beat" to WSPA-TV, Spartanburg, all six Warner Bros. hourlong series have now been sold in the Asheville-Greenville-Spartanburg market. Other new sales include: "Surfside 16" to WDAU, Scranton; "Sugarfoot," KTHV, Little Rock; and "Surfside 16," "Roaring 20's," and "Sugarfoot" to WTAF, Marion.

## Sackheim to Exit SG

Hollywood, Sept. 11. Bill Sackheim, exec producer at Screen Gems, is negotiating to exit the company as contract producer and form his own indie telefilmery in association with SG.

Sackheim is currently exec producer on studio's new hourlong series, "Empire."

## 'Top Star Bowling' Into 101 Markets

Chicago, Sept. 11. Howard Christensen, tv syndication coordinator for Brunswick Bowling and in effect a one-man sales force, has buttoned down 101 markets for the 60-minute "Top Star Bowling" series in the first five weeks it's been offered. Series carries one spot each for Brunswick and Westclox and is sold to stations for approximately the price of the two spots. Six minutes are open for local sales.

Among the stations that have purchased the 26 show series are WOR-TV, New York (slotting it at 10:30 Saturday nights); Los Angeles: WWJ, Detroit; WCCO-TV, Minneapolis; KRNT, Des Moines; WITI, Milwaukee; WTVN, Columbus; KTVU, San Francisco; WFAA, Dallas; KTNT, Seattle; WPRO, Providence, R.I.; and WAVE, Louisville. Series will premiere on a number of stations on Oct. 20.

Christensen is shooting for a total of 150 markets with "Top Star" and is still peddling last year's Brunswick series, "Women's Major League Bowling."

## CHOCK FULL OF O' NUTS IN PUBAFFAIRS BUY

WCBS-TV, N.Y., has found a "heavenly" sponsor in Chock Full O'Nuts which inked a 52-week deal to sponsor a heavy proportion of the station's pubaffairs shows.

Included in the record package are "Eye on New York," Sunday half-hour show telecast at 1 p.m., one-hour documentary telecast by the station in prime time once every third month, half-hour documentaries telecast in prime time once a month. Station, for some time, has been looking for the local equivalent to a Bell & Howell and it has found it in Chock Full O'Nuts.

Station topper Norman E. Walt said that Chock Full O'Nuts organization "in no way intends or desires to secure editorial control of program content. The subject matter and the treatment accorded programs produced by the public affairs department of WCBS-TV will continue to be determined by the station." Chock Full O'Nuts, in another gesture of community service, said that it would take only one-third to one-half of its allotted sponsorship time for its commercial messages. Instead of three minutes in a half-hour program, sponsor said it would utilize two. In an hour program, three commercial minutes will be utilized instead of six.

Chock Full O'Nuts package also includes local election coverage on the night of Nov. 6. Kickoff date for telecasting the Chock Full O'Nuts sponsored series of shows is tomorrow (Thurs.) with "The Silent Cry" at 10:30. Half-hour pubaffairs program, deals with the problem faced by preschool children from underprivileged families, of New York.

## Storer Reppery Names Kanter for Midwest

Storer Television Sales has named Julian P. Kanter midwest sales manager.

Kanter, with the house reppery since the spring of '61 as an account exec, has spent his broadcast career in the Chicago area where the midwest operation is based. Before joining STS, he was with WBKB-TV and WBBM-TV in production and then sales capacities.

## 110-MARKET SALE ON THE STORY OF...

United Artists Television's "The Story of..." is attracting major national advertisers as local sponsors, according to sales exec v.p. M. J. (Bud) Rifkin. David Wolper series, Rifkin added, also is securing bookings in the tight two-station markets. In toto, series is reported to be sold in 110 markets.

More recent sales include Corn Products for Philadelphia on WFIL. Same sponsor bought the show in New York, on WNBC-TV, and has under consideration a group of other markets.

International Latex bought the skein on WNBC-TV, Binghamton, N.Y. Among regional buyers are Coca-Cola Bottlers in Louisville, and San-A-Pure Dairy, which has bought it on WIMA, Lima.

In one and two station markets, the roster includes WBTV, Charlotte, WKTU, Utica, KTVB, Boise, WHLO, Dayton, WHRC, Rochester, N.Y., and WGAL, Lancaster.

## Four Star's 750G Initial Sales On Off-Web Shows

After four weeks of operation, the new Four Star Distribution Corp. reports a gross of \$750,000 on sales of the five off-web series it has put on the syndication market. Initial key sales cover New York, Chicago, Washington, Dallas-Ft. Worth and Denver.

Veepee and general manager Len Firestone figures the sales have an extra significance because most of the stations had already had set new-season schedules and were taking on the Four Star product when it would mean shaking up the slate.

Other stations, he said, were buying the shows in anticipation of the January "fall-out" of low ratings. Four Star is giving the option of series preem up to Oct. 1, 1963.

Sales include: WTVT, Tampa, "Robert Taylor's Detectives"; KTVT, Ft. Worth-Dallas, "Target: The Corruptors"; KVOS, Bellingham, Wash., "Detectives"; "Corruptors" and "The Law and Mr. Jones"; WTIC, Hartford, Conn., "Detectives"; WNEW, New York, "Stage Coach West"; "Corruptors" and "Detectives"; WTTG, Washington, D.C., "Stagecoach"; "Detectives" and "Corruptors"; KOA, Denver, "Law and Mr. Jones"; WGN, Chicago, "Law and Mr. Jones"; WNEP, Scranton-Wilkes Barre, "Detectives" and "Corruptors."

## Don Davis Retires; 30-Year K.C. Vet

Donald Dwight Davis, for 30 years a key figure in broadcasting here, retired last week as a v.p. of KMBC-TV-AM the Metropolitan Broadcasting Station here. Davis had headed the station when it was purchased by Metropolitan from the Cook Paint and Varnish Co. in August 1961.

Davis had been in advertising agencies when he went with Cook in 1930 as president of WHB, for which the paint and varnish company had paid \$20,000. The station was losing \$3,000 a month when Davis took the reins. Later the property was sold to Storz Broadcasting, and Cook bought KMBC-AM-TV, KFRM from Arthur Church in the mid-fifties.

The KMBC properties were sold to Metromedia, Inc. (Metropolitan) for a reported \$10,200,000, giving some indication of the value which Davis lent to the business. His cohort and industry pal, John Schilling, beat him to the rocking chair with a retirement several months ago. Both continue as "consultants" to KMBC until they respectively reach 70.

Long active in civic and industry affairs, Davis has released most reins here, but continues for a few months as president of the just-opening new Downtown Club. He and the Mrs. are taking up residence in Tucson, Ariz., but expect to divide their time between the two cities.

## Detroit Lions Protest 'Bootleg TV'

Detroit, Sept. 11. The Detroit Lions professional football club is girding itself for battle against "bootleg tv," which seems to have adversely affected its gate receipts.

General manager Edwin Anderson indicated he may try to have eliminated from the club's tv network outstate stations whose broadcasts reach into the Detroit area. "I think that's one of the major reasons why our season ticket sales have fallen off this year," Anderson was quoted as saying.

The possible attack probably would be directed against WJIM-TV in Lansing, whose signal thousands of bars, restaurants and homes in the Detroit area are able to pick up by means of special aerials. National Football League rules outlaw tv of games within a 90-mile radius of the game site. The Lansing station is right at that limit. It is unlikely, however, that much can be done before the 1962 season ends, Anderson admitted.

## Chi Fine Arts FMer Hits Jackpot On Fall Revenues (100% Increase)

Chicago, Sept. 11. WFMT, the fine arts FM-er here that won a Peabody this year for radio entertainment, is doing nips-ups over a 100% gain in fourth quarter advertising revenues over the same three-month period last year. While that kind of gain is generally not too surprising for an FM-er that's in the growing stages, WFMT is considered fairly well established and has been operating in the black for nine of its 11 years on the air.

Seen as the most significant aspect of the autumn windfall is the number of new daytime advertisers seeking the attention of the female listener. Trend in the past, based on the preponderance of hi-fi, financial and travel accounts, was to advertise to male audiences.

New sponsors going after the hausfrau include Carson Pirie Scott & Co., the department store chain, which bought a stereo concert every weekday at 9 a.m.; Bowman Dairy Co., a half-hour program of news and classical music at 8:30; Jewel Food Stores, two outings per week of Studs Terkel's "Wax Museum" at 10; Eversweet Orange Juice, one outing of Terkel's strip; and Swift & Co., Stouffers Food Corp., and (Continued on page 34)

## NBC 'Cameo' Segs Sold to Educ'l TV

Two things have happened on the syndie scene this week of more than passing interest to educators: One, NBC Films has officially gone into "educational tv" and, two, there are now six educational tv stations paying to air what is primarily an off-network entertainment stanza.

Hours from the old "Cameo Theatre," a series long in syndication and once a regular feature of NBC-TV, were bought by WXGA-TV, Waycross, Ga.; WTHS, Miami; WIL-TV, Urbana, Ill.; WUFT, Gainesville, Fla.; WKNO, Memphis; and WFSU-TV, Tallahassee, Fla.

Actually, NBC Films, under prexy Morris Rittenberg, has been distributing much of NBC News' pubaffairs ventures to educational stations for some months, but it is believed that the news shows were given gratis (save for the cost of printing and shipping). However, whatever little bit more is costs the stations for "Cameo," the money evidently was meant as payment for use, in principle and fact, not just for shipping, etc.

There are, according to NBC's count, 60 educational tv stations on the air, and as a result the distributry figures there's an untapped dollar to be made in this area.

Among the items NBC Films seeks to sell are the reruns of "Medic," done on tv as a straight commercial series. Now, too, NBC Films evidently plans to charge for reruns of "Victory At Sea," "Project 20s," etc.

## BORGE-SELDON'S 'SIX PACK' SPECIALS

As an antidote to the off-web reruns and documentary reruns that dominate the syndie market, VBC Assoc.'s, the new Victor Borge and Geoffrey Seldon production firm, has blueprinted a series of six one-hour entertainment specials.

Titled "Six Pack," four of the series have been outlined. First is "The Best of Borge," which will combine old and new routines of the Danish comic. Other titles (and talents) in the works are "Genius at Work" with Vincent Price; "The Jim Moran Show," and an original musical comedy, "Money Isn't Everything," with authors undisclosed.

Wynn Nathan will handle the market-by-market sales and Milton Robertson, most recently with Westinghouse's "PM West" series, is slated for scripting on the Price and Moran shows.

## WXY7-TV Buys \$1,000,000 Pix

Detroit, Sept. 11. The Screen Gems post 1948 Columbia-Universal million dollar package of 411 full-length features has been purchased by WXYZ-TV prexy John F. Pival. Station is putting \$100,000 worth of promotion behind the package, Pival reported.

The promotion effort includes the first use of an outside radio station by a Detroit tv outlet, Pival said. WXYZ-TV has contracted for heavy spot concentration on WCAR. WXYZ-radio also is being used heavily and WXYZ-TV has cut generic videotape promos. One thousand line ads in Detroit dailies, as well as increased space in other tv program sheets, are included in the promotion effort.

Features include: "The Caine Mutiny," "All the King's Men," "On the Waterfront," "Phffft," "Miss Sadie Thompson," "The Last Hurrah," "Death of a Salesman," and "Born Yesterday."

The features will be shown every night at 11:25 p.m. with Dick Osgood, WXYZ's veteran "Show World" reporter, hosting. The weekenders will be presented under the title "Award Movie," while the weeknight films will be titled "Premiere Theatre."

## 'Shadow' Reappears

In limbo for 16 years, "The Shadow" radio series is being given a new life via radio syndication by Charles Michelson, Inc., the original sales agent.

Charles Michelson, Inc., acted as sales agent for Street & Smith when the mystery played on Mutual for a run which ended in 1946. Michelson recently secured world sales rights from Conde-Nast, the publishers which absorbed Street & Smith. Michelson company's initial release for the U.S. and abroad is 52 transcriptions of the program.



# BRITISH TV'S GLOBAL THRUST

## New Syndie Availabilities

Herewith is a product compilation of syndicated shows from established syndie houses. Compilation is confined to either first-run product for syndication, a category which commands few entries, and first-run off-network. List is further confined to those entries put on the market within the past six months. Limiting the compilation to long-established syndie houses excludes such entries from Storer Broadcasting, Westinghouse and those newer distributors coming into the market with a variety of special shows.

DISTRIBUTOR	TITLE	LENGTH OF EPISODE IN MINS.	NO. OF EPI-SODES
ABC Films	Rebel	30	78
	Expedition	30	47
CBS Films	Tongaloa	30	39
	Kukla & Ollie	5	190
	Call Mr. D. (Richard Diamond)	30	51
Desilu	Junior All Star Baseball	5	50
	Guestward Ho	30	38
	Harrigan & Son	30	34
	Window on the World	60	13
	Desilu Playhouse	60	45
	Texans	30	78
Four Star	The Detectives	30 & 60	97
	Target: The Corrupters	60	35
	Zane Grey Theatre	30	145
	Law & Mr. Jones	30	45
	Stage Coach West	30	38
Independent Television Corp.	Broadway Goes Latin	30	39
	Sir Francis Drake	30	26
MCA TV	Checkmate	60	70
	Thriller	60	67
	Frontier Circus	60	26
	Restless Gun	30	77
Metro TV	Love That Bob	30	173
	Cain's Hundred	60	30
	Asphalt Jungle	60	13
	Islanders	60	24
	Northwest Passage	30	26
	Billy Bang Bang	5	150
NBC Films	Hennessey	30	96
	Celebrity Golf	30	26
	Art Linkletter	30	150
Official Films	Biography	30	39
Screen Gems	Festival of Performing Arts	60	10
	Pick A Letter	5	26
	Hanna Barbera Cartoons	5	156
Sterling	Special of the Week	60	26
	Silents Please!	30	39
Trans-Lux	Guest Shot	30	26
	Hercules	5 & 13	130
Twentieth Fox TV	Adventures in Paradise	60	91
United Artists TV	The Story of	30	38
	Ripcord (2nd Year)	30	38
	Ann Sothern	30	93
Warner Bros. TV	Maverick	60	124
	Surfside Six	60	74
	Roaring 20's	60	45
	Bronco	60	68
	Sugarfoot	60	69
	Bourbon Street Beat	60	39

## SG's New Bundle Of Post-'48 Pix

Within the next two or three weeks, Screen Gems is expected to release at least 60 more post-'48 Columbia Pictures feature films into video distribution. Fresh output comes on the heels of what SG says is its 100 station sale of the original bundle of post-'48s.

Syndie veep Bob Seidelman said that within the last month a large deal was inked with Crosley Broadcasting for its three Ohio outlets (its Atlanta station made a deal earlier). Included in the latest Crosley deal with SG is use of 75 of the Col features in tint.

Other latecoming SG feature deals were within KOVR-TV, Stockton, Calif., and WTVH, Peoria, Ill. Westinghouse bought 200 Cols for KYW-TV, Cleveland, and a smaller batch of additional Col pix for WBZ, Boston.

## DECKS CLEARED FOR CROSLY IN INDPLS.

Washington, Sept. 11. The FCC has directed preparation of a document which would end the eight-year hassle over Indianapolis channel 13 by giving it to Crosley, which now operates WLWI on the channel.

The document, subject to later final FCC action, would approve a June 12 agreement between Crosley and WIBC, Inc., the other channel 13 applicant.

Under it, WIBC would withdraw its channel 13 application for Indianapolis, and Crosley would pay WIBC about \$100,000, representing past expenses in prosecuting the channel 13 application.

## New Syndie Wrinkle: A Daytime TV Serial; VHF Prod. Set to Roll

Henry G. Saperstein, prexy of Television Personalities, Inc., has assigned VHF Productions to pilot and produce a syndicated half-hour daytime tv serial. Deal marks the first potential entry of a daytime serial made for the syndie market.

First release is slated for early January.

Initial plans call for 130 episodes to be shot with a budget comparable to network soap operas of the same type, according to Richard Reector, exec producer of VHF Productions, who adds that shooting will always remain eight weeks ahead of schedule. Series, to be shot in N.Y., will feature seven name roles daily with a cast of 15 in some of the segments.

Along with Reector, James MacAllen, producer; Doris Frankel, writer; and Robert Myhrum, director, will handle the production chores for VHF Productions.

## MGM's 'Sam Benedict' Sold to Granada-TV

MGM-TV has set its second major foreign deal on the new "Sam Benedict" series with Granada-TV buying the Edmond O'Brien star for the United Kingdom. The one-hour series will bow in England Sept. 19 over the ITA commercial network.

The series had previously been bought by Procter & Gamble for telecasting on the new Canadian Television web. "Sam Benedict" debuts on NBC-TV this month.

## GRANADA JOINS WORLD MARKET

By ROGER WATKINS

London, Sept. 11. Unceremoniously announced in a financial newsheet is the fact that Granada-TV has formed a new subsidiary company, Granada (Overseas). Limb is to produce tv films, radio and other programs, and is also geared to take over and manage video or sound stations.

Despite the lack of drumbeating or infact, any form of promo outside of a straight news story, the announcement is a good example of the earnestness with which British tv interests are spreading into the world market.

Applying equally to the commercial operators and BBC, there has grown a pronounced hankering to get a foothold in both emerging and established overseas markets whether it be as program distributors, station owners and operators or just short term managers. Anything, in fact, to get the name known.

In the vanguard of the indie outfits, so far as distribution is concerned, is Associated Television which has now openly declared it is all out to prove British production can hold its own against Yank vidfilms in Britain, America or any other part of the globe.

Station, which has launched a multi-million dollar schedule of vidfilms already, is just waiting government decision on the future of commercial tele in Britain, before it ploughs even more coin into an unprecedented lineup of tv film productions.

Key to ATV's current and increasing success as a distrib is its American subsid ITC which not only provides a useful "in" with Yank customers, but is geared to handle big biz in the Eastern hemisphere. A case in point is the deal just signed with the Egyptian tv network U. A. R. TV under which the Arab web not only picked up nearly 650 half-hour segments from ITC but became agents for ITC in the Middle East where Arabic subtitled vidfilms were called for. Not to mention good relations fostered for coproduction, location shooting, etc.

In all, ATV sells in 45 markets east of the U. K., including most key stations in Europe, Middle East, Asia, Australia and Africa.

BBC, in the shape of BBC Enterprises, has been spreading the Corporation's moniker with increasing rapidity in foreign parts to such an extent that BBC-E can hardly keep up with its own expansion. Department, under the aegis of Ronald Waldman, is selling around 130% more prints than it did last year which means it is pushing out more than 4,000,000 feet of film a year. This total is

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## CBS STRIPES FOR BARUCH, VICTORY

Importance of foreign sales to syndication is underlined in the granting of v.p. stripes to Ralph M. Baruch, foreign sales director of CBS Films. Also named a v.p. was James T. Victory, domestic sales chief. It's the first time CBS Films has handed out v.p. stripes to both the foreign and domestic sales chiefs.

Victory was put in charge of domestic sales in 1961, but wasn't given the v.p. stripes until now. He moved in the spot vacated by the death of John Howell, who had been v.p. in charge of sales.

Baruch, in the meantime, has left for sales meeting of the staffs of CBS Europe and CBS Limited. Robert C. Mayo, newly-appointed managing director of both CBS Europe and CBS Limited, Michael Burke, who is retiring from those two positions to become v.p. development for CBS, Inc., and Merle S. Jones, CBS television stations division prexy, were among those attending the meet in Zurich, Switzerland.

## The Syndie Story for 1962-63: Practically All Off-Web & Offbeat Entries and It's a Tight Market

By MURRAY HOROWITZ

### Kaiser Goal: 5 U's

Washington, Sept. 11. Henry J. Kaiser's radio-tv company now wants five UHF channels in major markets. The firm has filed new applications with the FCC seeking channel 38 at Chicago, 50 at Detroit and 41 at Burlington, N.J. Previously, Kaiser requested UHF outlets in the Los Angeles area (at Corona) and San Francisco.

Kaiser Broadcast Division manager Richard C. Block commented that the additional applications "reflect our confidence in UHF as the next significant growth area of tv."

## Editorials: 'Don't Bother Unless It Has Zing, Punch'

Saratoga, Sept. 11.

Newspaperman to broadcasters: By all means air editorials, but they better have zing and punch.

That was the advice from the New York World-Telegram's Allen Keller during a panel session at the Saratoga-Springs executive conference of the New York State Broadcasters' Assn. last week.

In making some cautious notes, Keller cited a study that showed that less than half the male newspaper readers and only a little over a fourth of the women ever read the editorials. For that reason, he said, many papers were slanting their editorials at "policy makers," the thinkers, in the hope that they will influence others.

"An editorial on the air is going to be easy to dial off," he warned. "Your editorials must have zing and punch. You'll have to catch your listener or viewer and hold him with an exciting approach. Tonal approach—your 'sound' is important, too. You are going to have to make sure your listener knows he's hearing an editorial. It must be clear that it is opinion. If he knows it is an editorial he will weigh it the best his mind will let him."

He also warned broadcasters not to fall into the trap of "buttering up the administration" that is now, or then, in power just because they might be able to exert greater pressures on broadcasting than they can on newspapers.

On the subject of buttering, another panelist, Ben Strouse, prexy of WWDC, Washington, D.C., said. "The broadcaster makes the most significant use of his government-sanctioned right to editorialize by turning around and becoming a watchdog over government itself—national, state and local. When he

(Continued on page 38)

## Jax Beer's 15 Markets On 'Patterson Story'

Jax Beer, New Orleans, has bought Bill Cayton's hourlong special, "The Floyd Patterson Story" for 15 southern markets. Included in the market roster are Dallas-Fort Worth, Houston, Memphis and New Orleans. Agency is Doherty, Clifford, Steers & Shenfield.

Schaefer Beer, through BBD&O, bought the special for N.Y. Total U.S. markets scheduling the "Floyd Patterson" special now stands at 67. Deal is for two telecasts, one before and one after the upcoming heavyweight championship Patterson-Liston bout. Big Fights, Inc., distributors, says it will supply material on the Patterson-Liston fight for cutting into the Patterson special after the Sept. 23 tilt.

Vidfilm syndication, as it comes out for the '62-'63 season, emerges as an altered biz in terms of product emphasis, sales operation and potential buyers. Compared to years ago, the changes are such to elicit groans of "what happened?" in some quarters. To those more fortunate, those with the product and organization able to ride the tides of change, this season will be more a ball than a wake.

As to product (see accompanying chart), the quantity emphasis is on off-network entries, especially the 60-minuters which have carved a niche on the local stations despite the tight time situation. The number of made for syndication first-runners are few and far between and only United Artists Television has a second year round of production on a syndie entry (Ripcord).

In short, made for syndication first-runners are in short supply—at least in the traditional vidfilm categories. Offbeat entries are coming from such station groups as Westinghouse (Steve Allen) and Storer (Communism), and indie outfits packaging a Liberate series and VBS Associates readying a group of six hour entertainment specials for the market-by-market route. In public affairs, there's Trans-Lux's TAC, and in other categories, there's Seven Arts Associated with the Boston Symphony and other distributors with a variety of entries.

In terms of the commercial market, though, the off-network entries far outweigh the grossing performance of the other entries. The big noise this season is being made by Warner Bros., MCA TV with the hour entries and a few other entries of various houses. The situation on the whole is a comparative tight market and only the quality commercial shows are understood to be faring well.

The altered market has caused a shakedown in sales organizations. Four Star, for example, which just has setup its syndie operation under Len Firestone will function with a five-man sales force. One syndicator of off-network hours estimated that 80% of its potential revenue on a series comes from the top 40 markets. It's for that reason he said that he doesn't need more than four to six men to cover the country. Smaller markets are services, under this hand-

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## Vidpix Residual Coin at New Peak

Hollywood, Sept. 11.

Screen Actors Guild has posted a whopping \$758,073 vidpix residuals collection for August, record figure for any single month since Guild first began collecting residuals in 1953. Indications now are that SAG may establish a rerun record in collections for the year, topping record of \$5,316,307 set in 1960. SAG has distributed \$4,799,826 in residuals during its current financial year which began last Nov. 1.

Increase in residuals this year is attributed mainly to trend toward hourlong series. As result of heavy budgets on hour shows, networks begin repeats earlier than usual, which means more rerun loot. In addition, commensurately higher budget for a 60-min. series normally involves employment of more actors—more in many instances than would be used in two half-hour series.

Total telepix residuals distributed by SAG since 1953 is \$26,987,123, national exec secretary John L. Dales disclosed yesterday (Mon.).

## OPEN END

With David Susskind, Second City Group (6)  
 Producer: Jean Kennedy  
 Director: Arthur Forrest  
 120 Mins., Sun. 9 p.m.  
 PARTICIPATING  
 WNEW-TV, N.Y. (tape)

Tele's prototype talkfest has done some retooling for the new tv semester. Sunday's (9) initialer, devoted entirely to satire, fey and otherwise, by the Second City troupe, was a radical departure, although no quietus on the venerable longrun conversational format of "Open End." For there's a lot of jawing to come, in fact, but with modifications as to subject and presentation over the seasonal haul. And at least one session will sideline pivot man David Susskind altogether, while two other guys debate by their lonesome.

Sunday's getaway, meanwhile, proved a showmanly gambit. Mere novelty of the marquee was canny, but doubly because of the Second City gang's fair-haired status in New York. This pertains to their legit-video exposure in Gotham, plus their current click downtown cabaret residency.

For home consumption, two hours may be a bit much, but fortunately they turned in a bright performance. Even their improvisational stuff, always risky, came off okay. But the best of the display by the five-member (plus keyboard assist) company were the set pieces, the social vignettes and political forays. Some of it refreshingly, was presumably daring for the home medium in terms of subject and viewpoint; but the cumulative impact was more light hearts than heavyweight attack, and the Babbitts can hold their fire. A few of the ploys razed tv blurb productions, which was probably intended juxtaposition with the station's multiple-spotting interludes. The effect was not lost, even if kidding commercials has become ho-hum sport. Only serious lapse in taste occurred when an actor got off a purple anatomical phrase, in the Univ. of Chi bit, which should have been deleted from the tape.

Wisely, the actors were given a studio audience, which didn't stint response and thus, doubtless, fortified the performance. Susskind played a generally deferential host, supplying some of the segues, but opting to let the comedians furnish the laughs. Pit.

## NEWSMAKERS

With Dallas Townsend  
 Producer: Norman Kramer  
 Director: Neal Finn  
 30 Mins., Sun., 12 p.m.  
 WCBSTV, N.Y.

"Newsmakers" in its preem on WCBSTV Sunday (9) suffered the malady that's common to this type of pubaffairs panel when a highly professional interviewee is encountered, especially the vets from the baby-kissing set. Pining one of them down with hard questions is like trying to bare-hand an eel in a barrel of pink-liquid Lux soap.

New York Mayor Robert F. Wagner had an evasive string of cliches at the ready for every query fired by CBS correspondent Dallas Townsend and his newsmen guests on this outing. Charles G. Bennett of the N.Y. Times and Ed O'Neill of the N.Y. Daily News. In trying to spade up some fresh earth (or dirt, or something stimulating) the newsmen probed the Mayor on the Bronx primary, the coming state Demo convention, the strengths of various candidates and the "balanced ticket"—that political standard of getting a compatible-to-all mix of race, creed, etc., on the ballot. Re "balance," as an example of the fluff the boys provoked, the Mayor smiled his way through a sentimental preamble on the great shrewd intelligence and hardy skepticism of John Q.—"the people"—who eschews all that ethnic and religious jazz in his quest to get the "best people."

Show featured an impressively simple set that seemed to pit the newsmen against their subject like a backfield charging a guard. Director Neal Finn used his cameras most skillfully in sweeps and very candid closeups. But, despite the production values, the Mayor still came across as bland and unbothered as the emcee of a daytime quizzier. Bill.

## LEAVE IT TO THE GIRLS

With Maggi McNellis, Patricia Bright, Dolores Gray, John Henry Faulk, Rita Hayes, Sue Oakland, Com. Henry A. Barnes, Jim Lucas  
 Producers: Martha Rountree, Ted Bergmann  
 Director: Anthony Messuri  
 55 Mins., Mon.-Fri., 1 p.m.  
 PARTICIPATING  
 WNBC-TV, N.Y.

"Leave It to the Girls," is one of the earliest shows on video. Off for some years, it is now revived by Martha Rountree & Ted Bergmann with Maggi McNellis, one of the original panel members. However, the girls show a tendency to go deeper than did the original entry. They showed courage in bringing back a "controversial" figure, long condemned by the AWAREniks to a life of banishment from the medium, John Henry Faulk.

Faulk, who recently was given one of the largest libel awards ever, \$3,000,000—but who still hasn't collected—shows he is a personable, lively and likely performer. Although this isn't his saucer of tea, he managed to make his presence felt by some lively and apt observations on various questions. By sneaking in a story every once in a while he showed that he is still one of the better ad lib performers around. He looms as good boxoffice these days, especially since his courageous fight for the right to return to the air.

"Leave It to the Girls," operator in the genre of long ago, with some modifications. Of course, the panelists were much younger then, and enticed a lot of pictorial interest with an unabashed display of cleavage. It's a more demure panel now. In fact they came on concealing their charms as the gag introduction of the "muffled look." Permanent panel members are Patricia Bright, Sue Oakland and Rita Hayes, with Dolores Gray as guest. Miss McNellis chattered in a lively manner, as did the others, but all were extremely careful, naturally enough. It'll take some time before they warm up to the air.

There are some gimmicks on the show. One of the girls had a turn to mount the soapbox and spiel on some pet peeve. Miss Hayes' selection of a traffic problem sounded suspicious in as much as N.Y. Traffic Commissioner was the guest to follow.

After the girls warm up, the 55 minute length may be no drawback, but in its present state, it's a lot of time to fill, or so it seems. Generally, they provided interest. None of the panel had a chance on

MISS AMERICA PAGEANT  
 With Bert Parks, Bobby Van, Marilyn Van Derbur, Mary Ann Mobley, Lynda Lee Mead, Nancy Ann Fleming, others  
 Producer: Paul Levitan  
 Director: Vern Diamond  
 Writer: Craig Gilbert  
 PHILCO, PEPSI-COLA, TONI  
 150 Mins., Sat., 9:30 p.m.  
 CBS-TV from Atlantic City (BBDO, North)

The dulling uniformity that has been the rule of the Miss America telecasts seems to have come to a close. For the greater entertainment of the assembled girl-watchers, a new note of professionalism has been introduced in this femmefest with the addition of some competent talent. The weaving in of Bobby Van, who is a singer-dancer of ability, is one of the applause-worthy measures of the current annum.

Also of great importance is the elimination of the CBS newsmen from the proceedings because of house rules effective this year. A set of former Miss Americas took over this year, and while they didn't give the impression of reliving their experiences, they were good to look at. The authority of the boy newscasters was missing from this session, but at least it contributed to the difference.

However, there are perennials in this show. The format itself, and Bert Parks who seemed to be in firm control of the proceedings at all times. Parks was ebullient and cheerful and is an asset to this show. He contributed to the general air of expectancy and gaiety, singing the theme and working with former contestants in carefully worked out specialties.

The girls, this year, were of an extraordinarily high calibre as far as looks and bearing were concerned. Talent?—That's something else again. The winner, Miss Ohio, should be a worthy wearer of the crown.

By making the show more entertaining for the audience at Convention Hall, the upgrading was also appreciated by the tele audience. It doesn't always work this way, but the combination of beauty, entertainment excitement of the contest, resulted in some expectancy. Miss Ohio got a better launching this year than many of her predecessors. Jose.

the opener to distinguish herself or to have to bite her tongue or go into any one of the many lapses that makes this kind of show interesting. It could happen under this setup. Jose.

## Tele Follow-Up Comment

## Today

Hugh Downs became host of NBC-TV's early morning program strip, "Today," with a non-flourish. That is, he was on Monday (10) as the same soft self-guy who made it as No. 2 made on the Jack Paar show. Whether the morning program improves the size of its audience any more quickly under Downs than it did under John Chancellor remains to be seen. Downs, however, does have a following already and that may help.

"Today" is totally pointed to mama and that the fact shone through so clearly on Downs first day made the show look somewhat like an adlib soap opera. For instance, other regulars Jack Lescault and Pat Fontaine ran through a series of pictures on the family life of Downs, ostensibly to indicate to his viewers who the real Hugh Downs is. The familial run through was not informative or real, but it was time consuming.

Downs himself, seemed more at home opening day in conversation with Dick Powell than he did with either Sen. Vance Hartke or Attorney General Robert Kennedy. There was a note of diffidence for the politicians, the Downs relaxed touch was not so evident in these two cases.

Nevertheless, Downs is a pleasant man, quick to communicate at a distinctly—almost instinctively—honest level to the people around him. So long as he keeps that one quality, along with his gentleness,

he has nothing to fear about being out of work in tv.

As for "Today" itself, the format hasn't changed measurably now that Downs is up. There is that admixture of news (as read efficiently and warmly by Frank Blair), the smattering of features and news interviews, hardly paced for speed, but that do fill up the early morning hours for those who prefer sight-plus-sound before 9 a.m. Art.

## Camera Three

Billie Holliday, the great jazz songstress, whose death in 1959 was a case of slow suicide by gin and junk, was given a thoughtful and artful tribute last Sunday morning on CBS-TV's "Camera Three," a series produced in cooperation with the N.Y. State Education Department. Central portion of the show featured dancers Carmen de Lavallade and John Butler in a ballet choreographed by the latter. It was an evocative piece of dancing made all the more haunting by Miss de Lavallade's resemblance to the late songstress, several of whose vocals backgrounded the ballet.

Opening sequence was marked by a penetrating summation of Miss Holliday's career, through its trials, successes and final degradation. Still photos were effectively montaged to portray the essential tragic quality of her life. A quote from jazz critic Ralph Gleason summed it up: "She suffered from an incurable disease—being black in a white society." Herm.

## BROADWAY GOES LATIN

With Edmundo Ros, Toni Arden, Johnny Pacheco, others  
 Producer: Milton H. Lehr  
 Directors: Jon Scofield, Bicky Leeman  
 30 Mins., Mon., 10:30 p.m.  
 Distributor: ITC  
 BALLANTINE, R. J. REYNOLDS  
 WPXI-TV, N.Y.

Aim of this syndicated Independent Television Corp. half-hour Latino musical, at least as applied in the New York market, seems to be to attract the area's good citizens from south of the border while keeping it broad enough to appeal to general viewers.

This calls for a musical compromise. The beat and melodies emanate from no further south than Miami Beach. Pace and production values, however, are fast and sound. Designer Inigo Monk has probably done as much to give the show a Latin atmosphere as anybody with plushy settings that feature flowers, fancy latticed screens and, for one number, a mirrored studio deck that reflected the terpers interestingly.

Opener Monday (10) featured singer Toni Arden in Latin-tempered show tunes and standards. She was solid in a relaxed, undramatic way. Johnny Pacheco with the dancers demonstrated the Pachango twist, which turned out to be the twist to an upbeat, boom-chucking cha cha cha.

Lively dance turns were supplied by Margie Ravel, a show regular, Hector de San Juan, Chi Chi Navarro and the Arnoldo Dancers. Host Edmundo Ros was occasionally over-exuberant, but the segues were too brief to upset the fast musical pace, anyway. His band and the Ros singers provided the punch to put the production numbers across with a bouncy big sound. Bill.

## IMPORT FASHION SHOW

With Bill Webber  
 Director: George Walsh  
 30 Mins., Sat. 7 p.m.  
 HESS DEPT. STORE  
 WFIL-TV, Philadelphia

Current session is the third time around for this high-style fashion show. The formats may differ but the fashion drive remains static. "The news from Paris is certainly new—covered up in front, low in back." Viewers are treated to an array ranging from "the bathrobe silhouette" to the "total look." Everything is "fabulous," "Exciting," "Very exciting," "Sensational," or "amazing," with compatible prices. Clothes displayed run from \$400 for a play suit to \$6,000 for a complete evening ensemble. There was also a group of Paris-designed-American-made numbers with prices unrevealed but with the warning, "You'll be amazed."

Lookers who afford \$1,500 for ski suits would hardly be sitting around the set on a Saturday night in prime time. Announcer Bill Webber tried to brighten things up a bit last year, but he had the overwhelmed look this time, calling for help from fashion director Jerry Golden, as to the meaning of the "total look."

This season's line seemed far out and more wearable than previous exposures, but the prices are still in outer space. Stint, however, is good advertising for the Hess' store, in Allentown, Pa. (pop. 108,000). Audience is invited to the free fashion show at the store. While they may not invest in haut couture, they will buy housedresses, barbecue aprons and other mundane wear.

The set was conventional with baroque frames and mirrors as a background. The models were pretty and stone-faced and the commentary of fashion coordinator Yvnee Burbage properly effusive. Handling of the Hess name was not subliminal. Gag.

## THE P-BOMB

With Alex Dreier, narrator; Dr. Philip Hauser; Thomas Coulter, Ald. Ben Lewis, Ira Bach, others  
 Producer: Con O'Dea  
 Directors: Cliff Braun, Carl Tubbs  
 Writer: Don Bresnahan  
 60 Mins., Sun. (2) 5:30 p.m.  
 WBKB, Chicago (film)

As a documentary, the "P-Bomb" is as unwardingly pretentious as its title, which turns out to be only a trick metaphor for the population explosion. The 60-minute program starts off being a grim portrait of Chicago in 1990, showing the effects of the P-Bomb, and (Continued on page 34)

## SHARI LEWIS SHOW

With Jackie Warner, others  
 Producer: Joshua Shelley  
 Director: Bob Hultgren  
 30 Mins., Sat., 10 a.m.  
 PARTICIPATING  
 NBC-TV, from New York

"The Shari Lewis Show" moved into its third season on NBC-TV Saturday (8) with the same appealing format that has delighted the kindergarten set in its two previous years. Complementing the ventriloquial Miss Lewis on the initialer were two of her puppets, Hush Puppy and Lamb Chop, as well as Jump Pup, a "bulldog" portrayed by Jackie Warner.

Some unbilled writers came up a story line for the preem that had Hush Puppy going down south to take care of his uncle's diner.

This was a convenient peg for Miss Lewis to sing, dance and recite anecdotes about the restaurant biz amidst some appropriate props. Half-hour shaped up as fascinating viewing for the pre-schooler, but it was pretty ho-hum for anyone over age 10.

Betwixt manipulating her puppets and warbling an occasional tune, Miss Lewis uses her talents to pitch the merit of Stripe toothpaste. Latter is one of the participating sponsors and frequent plugs presumably insures that no viewer forgets it. Somehow "Crackerjack," the popcorn confection, and Remco Toys managed to squeeze in a couple messages too. Glib.

## SEA WAR

With Admiral Sir Caspar John, Rear Admiral Roy Foster-Brown  
 Producer: G. Grafton Green (for J. Arthur Rank)  
 30 Mins., Thurs., 9:30 p.m.  
 PARTICIPATING  
 WPXI, N.Y.

"Sea War" is far too minor for serious comparison to "Victory At Sea." This British-made half-hour telefilm series, distributed in America by ITC, was, at best, incomplete. The first of 13 episodes, built from actual footage of sea battles by the British Navy and also containing some entirely out-of-place dramatic simulations, began with the battle for Norway.

The Rank people who made this tried to cover a lot of territory. The result was a fragmentary, sometimes inexplicable affair. The music used as background for the narration of a retired Navy man, Roy Foster-Brown, was often wrong for the situation, so was the writing.

Footage was ordinary, editing mostly staccato or, if one prefers, jerky, making the first of the 13-week series a rather wasted undertaking. Art.

## INSIDE POLITICS

With William H. Lawrence, Al Mann, Dick Femmel, others  
 Producer: Jack Kinkel  
 Director: Garth Dietrich  
 30 Mins., Sun., 1:30 p.m.  
 SUSTAINING  
 ABC-TV (film, tape)

ABC-TV on Sunday (9) afternoon premed a nine-week pre-election half-hour series, titled "Inside Politics." Opener did not live up to the title—for there was little "inside" politics revealed—but it did have the merit of capturing some of the politics in action, exposing themselves to the public and cameras.

It was uncanny to hear California's gubernatorial Republican aspirant Richard M. Nixon calling for "change," warning the public that it has a choice of "standing still" or "going ahead." These were the phrases associated with President Kennedy during the '60 campaign. Time and change make strange phrase makers.

The half-hour, rather than as a behind the scene look-see into politics, served more as a primer for the upcoming elections. ABC News' William H. Lawrence appraised the national significance of the state-by-state November elections. There were interesting shots of the primary contest in Republican New Hampshire. The Michigan gubernatorial contest came in for a sequence with ABC's Dick Femmel interviewing incumbent governor Swainson and Republican challenger Romney. Most interesting sequence was gathered by ABC correspondent, Al Mann, who directed essentially the same questions to Nixon and incumbent Pat Brown. Horo.



## TV-Radio Production Centres

### IN NEW YORK CITY . . .

Burton Benjamin, exec producer of CBS-TV "Twentieth Century" back in harness after summer hospital siege and surgery. Took off 15 pounds. Conversely, Irving Gittlin, pubaffairs chief at NBC-TV, put on 15 lbs. after summer recuperation from hepatitis. Jack Hoynes has resigned from NBC to return to Remack Corp. as associate producer of "Original Amateur Hour."

Christopher Plummer, as title player, and Hope Lange, as Roxanne, will do "Cyrano de Bergerac," to be produced as the second "Hallmark Hall of Fame" on Dec. 6 over NBC-TV. Tim Hewat, documentary producer for Granada TV, and his wife, Ann Suudi, who is that British web's casting director, in N. Y. for a brief before winging to West Coast. Lee Lawrence, one of the production staffers on NBC-TV's "Today" in the Dave Garroway days, has been hospitalized for months and is still on the recovery road from serious surgery at the Hospital for Joint Diseases. Meantime, another who has had surgery, Don Garrett, publicity chief at Screen Gems, is back at his desk this week. The shrapnel in his leg is all gone. J. P. Miller has an article on pay tv in the November Cosmopolitan. Jerry Ohrbach, guesting on Shari Lewis' NBC-TV Sept. 29. Gerald Goldberg to WINS as head flack. NBC News vep. Julian Goodman and his frau finally (after a month) gave a name to their latest child. He is now Thomas Gregory, nee Baby Boy, Goodman. Sylvester Weaver, McCann-Erickson International board chairman, receives one of the American Heart Assn. 1962 Gold Heart Awards. Spencer Shaw, children's consultant for the Nassau Library System, returns to WHLL, Hempstead, L. I. with his program of kids' book reviews and readings, "The Story Hour."

Len Spinrad, CBS-TV public information editor, in Beth Israel Hospital recovering from a back injury. Vivian Vance, featured in CBS-TV's "Lucy Show," spending the week in Stamford, Conn., before returning to the Coast next weekend to resume filming. Alfred Hitchcock in N. Y. Warren V. Bush, CBS News producer, has returned from a Muskies fishing trip in Wisconsin. Lloyd Bridges of CBS-TV's "Kaiser Presents Lloyd Bridges Show" has arrived in N. Y. for a week's stay. Frank Sinatra Jr., 18-year-old son of singer, makes his network debut on Jack Benny program Oct. 2. Harry Belafonte talking possible special this season on one of the webs. If deal jells, Belafonte will handle the package himself, hiring an outside producer-director perhaps. Belafonte denied any association at this time with Bob Banner Associates.

Gene Kelly, star of "Going My Way" on ABC-TV and Richard Chamberlain, of the NBC-TV "Dr. Kildare" series, off on an extensive trip to plug their tv shows this week. Herbert Jellinek has been promoted to the new position of director of budgets and cost control of the ABC network's western division. Jack Ansell has joined ABC-TV as a sales presentation writer. Ted Ware named assistant advertising and sales promotion director of Westinghouse Broadcasting Co., moving over from KYW-TV in Cleveland. Gordon Grant added to the WABC-TV sales staff and Georgene De Luca becomes the station's administrative assistant in the business affairs department.

Bulleit Durgom and Raymond Katz, partners in the personal management firm of Durgom-Katz Associates, on the long-distance shuttle this week. Durgom, who heads up the firm's Coast operation, planes to London and Rome on film and tv deals while Katz planes to L.A. for periodic Coast look-see. He supervises the firm's New York setup. After fling in summer stock Ronald Dawson this week producing 52 one-minute radio spots for overseas use through Basch Radio-TV. Series entitled "You," with Francesa Scott narrating, Dawson into CBS Radio "Suspense" next week.

### IN HOLLYWOOD . . .

Gina Maria Hidalgo, darling of the Buenos Aires tv set, in town booking stars for her own hour series, "Festival '62." Asked why she doesn't tape them here, she said, "but that would be cheating. We must have them live." There would be no coop in Hollywood for this chick. Sheldon Leonard doesn't believe tv is turning up new talent fast enough and may take time off to do his own scouting. What he's most interested in are comedy writers and says the college campuses are swarming with them. Joseph Santley, tv producer, reports he's "well and happy" and not to be confused with the Joseph Santly ("banjo eyes") who passed away last week. J. T. Price exited the Jack Wrather org where he had been veepee in charge of special projects. Time was when tv commercials were shot on picture stages only when someone else wasn't using them. Now lookit what's happening. Gerald Schnitzer shot some N. Y. Times comen in Manhattan; his associate, David Commons, had a crew shooting at Torrey Pines, down San Diego way, and another unit was shooting in Colorado. Runaway? Addie Hanson quit press agenting to return to radio and tv as a performer. Walter Grauman, one of Al McCleary's grads of NBC-TV's "Matinee Theatre," moved in to Desilu to prepare a few pilots. Everybody but everybody who is somebody turned out for ABC's studio party for the web's board of governors.

### IN CHICAGO

NBC-TV bought 300 feet of WBKB's "Home Again" celluloid on Benny Goodman for use in its upcoming "World of" opus on the Chicago-born jazz star. WGN-TV found a prime time Saturday night slot for "Down You Go," which was a daytime weekend offering last season. Carol Zientek leaving WBKB's press dept. for TV Guide. Dan Q. Posin doing a new kidseries, "Dr. Posin's Space Age," for National Educational Television. Indie producer Herschell Lewis availed his home in Highland Park last week for a segment of "It's Light Time," the National Lutheran Council series, being filmed by Cameo Productions. Producer Jim Barth did three weeks of location shooting in the north suburbs. Jim and Bud Steward are back from a safari in Kenya with lotsa animal footage for their WBKB kidshow and some magazine assignments. Northwestern U.'s "Your Right To Say It" notches its fifth year as a WGN-TV entry this month and gets the tint treatment this fall. Another NU show, "Reviewing Stand," originating on WGN Radio and carried by the Mutual networks, clocks its 28th year in October. Frazier Thomas will host WGN-TV's new "Family Classics" features, which preems this Friday (14) with "Adventures of Tom Sawyer." Norm Pellegrini, program director for WFMT, doing a new program of classical record criticism on Monday nights. WGN-TV plucked a national sponsor, Maxwell House, for the new edition of "Great Music," splitting the tab with Talman Savings. Bob Lewandowski's "Press Internationale" has moved from Sundays to Saturdays in same 3:30 p.m. slot.

### IN WASHINGTON . . .

WTOP-TV, a CBS affil, is having a two-day puff party for the new season. The Saturday and Sunday afternoon parties at the swank Sheraton-Park Hotel will feature web personalities as Lloyd Bridges, Donna Douglas of the "Beverly Hillsbillies" who coincidentally has the same name as the wife of WTOP-AM-FM-TV topper John Hayes; Vivian Vance of the "New Lucy Show," Gale Gordon of "Dennis the Menace," Shiri Conway of "The Nurses," Dick Genna of "The Real

(Continued on page 40)

## Rod Amateau Tapped For Silvers '63 Show

Hollywood, Sept. 11. Rod Amateau, producer-director of "Doble Gillies," has been signed by CBS-TV as producer-director of the new Phil Silvers series to be on that network in 1963-64.

Currently teamed with creator Max Shulman on "Gillies," which is also on CBS-TV.

### With the Station Reps

Radio is in an alarming state of flux, George Skinner, Katz rep-ery director of radio programming services last week told industryites at the World's Fair of Music & Sound in Chicago.

"Alarming because there is no pat format to which to turn," said Skinner. "A few years ago, Top Forty was a safe bet if it were done with any amount of skill whatsoever. But now this is not a guarantee of success—and even if it gets the ratings, there is the possibility of sales resistance based on audience composition."

"Today it's a toss of the coin whether to go good music, conversation, middle of the road, foreign language, automation, personality or any combination of these. The old rule of consistency—having the programming the same all day long—has been fractured with successful results; tight production isn't a necessity in conversation programming. 15-minute newscasts in the proper programming framework are pulling like mad; and the strict adherence to a music list straight from Cash Box is as rare as the Dodo."

And today, said Skinner, much of the basic principles of the old Top Forty days no longer are as irrevocably valid. "At one time, for example, 'local' radio was the prime objective. There was something magic in the world 'local,' and at the time it served well to integrate the station into the community and tailor programming to fit the unique requirements of the community. But like any other virtue overdone, the 'local' aspect in some cases has become ridiculous. Instead of 'local,' it has become the most inhibiting kind of provincialism which has deprived the listener of contact with the outside world."

"So ridiculous has the programmer's dependence on 'local' become that a famous comedy team in New York (Bob & Ray)—who are unique in their humor and who have been used frequently on network shows—is having difficulty in selling their comedy vignettes to stations. One of the frequent reasons they hear for not using the material is, 'Oh, we have our own local comedians.' Local comedians? This is the kind of talent that takes years to develop and doesn't pop up in every hamlet, village and town."

## Popcorn & Transistor Batteries

Hollywood, Sept. 11.

The transistor may be a boon to radio but it's the bane of show business. Blame it on the town's two baseball teams—Dodgers and Angels, both deep in the pennant race. No matter where you go in this town and its environs, the little hand radio can be heard. They're even sneaking them into picture houses and ushers, instead of cracking down, listen intently themselves to who hit what and who's on third.

Managers are beginning to feel the pinch and some have set up a check point in the lobby to deposit the transistors after the show. Once one or the other of the teams is eliminated from the pennant drive things should improve but if it isn't one thing it's another, say the managers. Next week starts television's new season and that's always a headache. Sit-at-homers like to sample all the new shows and they'll be coming at them in droves. Some of the ads in the downtown sheets are even double the size of theatricals.

Football, however, is not the scourge of baseball when the town has two winners going for them. The L.A. Rams of the pro National League, have not had a winning season in years and this fall looks no better so that's one break for the theatres. Should they hit winning form show biz will feel it. Into the Coliseum will pour upwards of 75,000 and transistors will shrill the game wherever people are on the move. (Games are tv'ed day later.)

But dat little debbil transistor will always be the heavy when a hot sports event comes along. Even at the ball games they're heard on all sides. Dodger boss Walter O'Malley permits only the games in Frisco to be televised. The Angels, outdrawn two-to-one by the Dodgers, sneak one in occasionally on their road games. O'Malley's theory must be, "keep them wanting." And, by golly, it's working like a charm. Any hot team packs the stadium with its 55,000 capacity.

Theatre managers shudder at the thought of deer-hunting in their houses the night of Sept. 25 when ABC broadcasts the Patterson-Liston fight. One theatre manager may try a new wrinkle to supplement the revenue of the refreshment stand, the sale of batteries for transistors.

## U.S. Ad Man's Country-by-Country Summations on European Video's 'Uncommon Market,' Double-Pricing

By BILL GREELEY

With all the overseas action among agencies and advertisers lately, a lot of U.S. ad men are finding out there is no common market in European tv.

In Germany, there is a government agency that says "show me" on all blurb claims. And commercial time is 900% oversold, anyway. In France (which talks of commercial tv, but may never get around to it) all aspirin blurbs for theatres have to be approved by the Ministry of Health. Italy doesn't allow cig blurbs. In Holland, the real crusher: no cheese-cake of any kind.

Above intelligence is from Elliot Saunders, veteran New York commercial producer and former Kenyon & Eckhardt exec, who is back after seven and one-half months on the continent to drum up new biz for his New York-Paris consultancy for U.S. advertisers who want to produce or place video commercials over there.

After a nation-by-nation assessment of foreign blurb production, of first importance is Saunders' notation on the continental double-pricing standard. In virtually all cases, he says, the European producer has one price for the American customer and another, lower, for his countryman. It's usually a hike of 25% for the unwary American.

Otherwise, says Saunders, the norm is for the producer to present an idea to the client, then create the blurb on his own. There are producers who will not condescend to work via the American storyboard method. Production is slow—a day on the floor here is two in Europe.

For quality, he says, Britain is the best and follows U.S. methods—and in many cases the quality surpasses this country.

"The rest of Europe has a great amount to offer and also a great amount to learn," he says.

Germany: "They do wonderful short commercials, but sometimes the people in these are stiff cardboard reproductions. Some of their product claims sound like the old medicine man selling his Indian elixir."

France: "Some of the best spots in the world are done here but they often wander far from the sell intended because of a gimmick or special effect becoming more important than the message. One reason for this is that most of the time these commercials are used only for theatre advertising where it seems the primary purpose is to amuse and the sell is almost forgotten."

Scandinavia: "They do fine

things using the family, sweetheart and children as themes. But often these are too theatrical and would not be considered commercials by our standards."

Italy: "The Italians have a great facility for combining sell with satire and humor. But they persist in employing the most cliched, corny characters as announcers-salesmen. The nicest and worst distraction is their constant use of luscious-looking girls as models demonstrating their products. You often remember the girl and not the product."

Although the Italian commercials, as in Germany, are jammed together in a special time slot called "Carosello," says Saunders, they are watched like any other program and are believed, in fact, to have a bigger audience than most. Advertisers can have one blurb every nine days.

Finland, with three tv companies, operates the only two commercial outlets in northern Europe. Commercials, and the shows that carry them, are usually produced by ad agencies because program producers are not allowed to buy time directly.

Belgium and Holland are as yet without commercial tv. Dutch video has five subdivisions, each with its own program company. They are the Roman Catholic church, Protestant, Social Democrat, Christian and Neutral section. Saunders says he was unable to determine what the "Neutral" represents.

He predicts that commercial tv may be coming to Switzerland after a big fight; and while advertising has been forbidden, Swiss newspaper interests have shelled out millions of francs to Swiss tv for publicity on Swiss products, such as cheeses, cars and soups. Some Swiss viewers receive commercial tv from Germany and Italy.

In Austria, tv is controlled and run by the government, but limited advertising is allowed via the "Carosello" format—two minutes of entertainment and 30 seconds of sell. There also are a few one-minute inserts with most all being done live.

Television Espanola is state owned and commercial, but with the most tasteless approach to be found on the continent.

On the initial trip, Saunders repped North agency, VHF Productions, Videocraft, Swanson Music, Van Praag Productions and others. He produced six commercials for Dubonnet wine in France and a series for T-Fal cooking ware.

### London Agencies

London, Sept. 11.

International activity by British ad agencies is on the increase. Developments at G. S. Roys Ltd., for instance, revolve round an agreement between the agency and Overseas Marketing and Advertising Ltd. Specific details of the new pact are not yet released but Roys is expected to emerge a considerably strengthened organization in the overseas field.

Meantime, Mather & Crowther has opened an Italian limb. Peter Quayle and Guido Banzoni are chieftains of the Italio setup. Additionally, Sinclair Wood of Pritchard Wood International Ltd. named F. E. Spence as managing director of this newly-formed but rapidly expanding company.

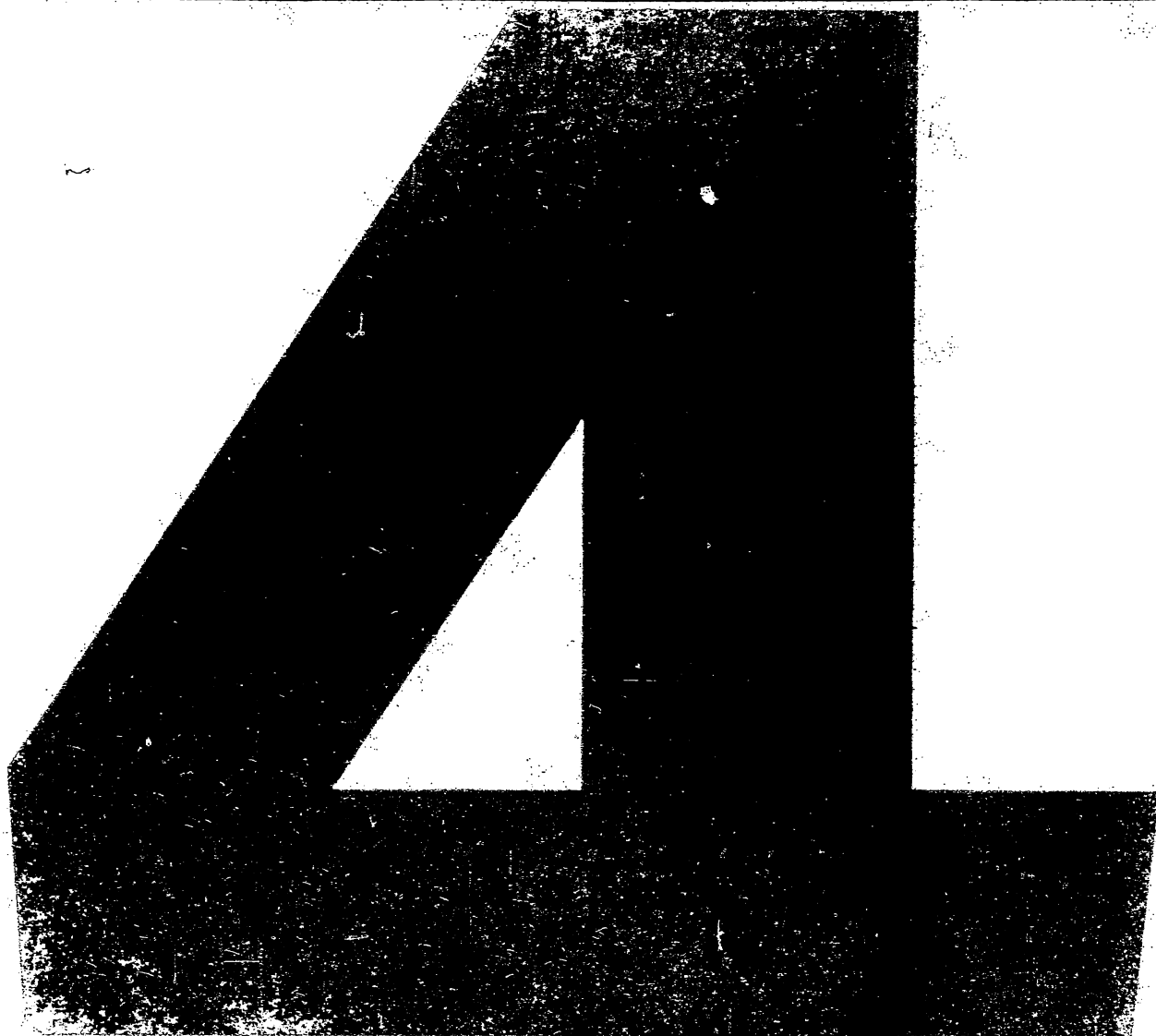
F. W. Dinsmore appointed ad director for Proctor & Gamble. Mounir Takechi, prexy of the Lebanon Chapter of the International Ad Assn., flew out from Britain on Sat. (8) for New York.

Two new cigaret lines are to be introduced by Gallaher Ltd. next month in certain areas of the U. K. Ulster-TV, Southern-TV to carry brunt of sales drive.

### Telesynd Sales

Telesynd, the syndication wing of Wrather Corp., which recently took over sales of Programatic from another division of the parent company, reports new sales of the automated music service.

Buyers include KPGE, Page, Ariz.; WKOX, Framingham, Mass.; and KSEL, Lubbock, Tex.



Now for TV—Volume

40 great "Films of the 50's"



**THE MAN IN THE GRAY FLANNEL SUIT**  
Gregory Peck  
Jennifer Jones  
Fredric March



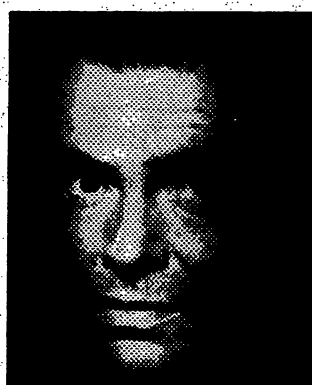
**THE REVOLT OF MAMIE STOVER**  
Jane Russell  
Richard Egan  
Agnes Moorehead



**BERNADINE**  
Pat Boone  
Terry Moore  
Janet Gaynor



**THE GIFT OF LOVE**  
Robert Stack  
Lauren Bacall  
Lorne Greene



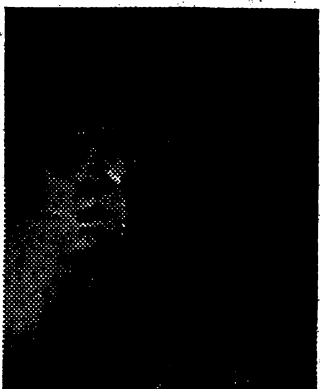
**BIGGER THAN LIFE**  
James Mason  
Barbara Rush  
Walter Matthau



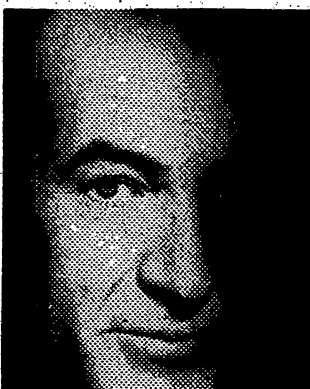
**FIVE GATES TO HELL**  
Neville Brand  
Dolores Michaels  
Patricia Owens



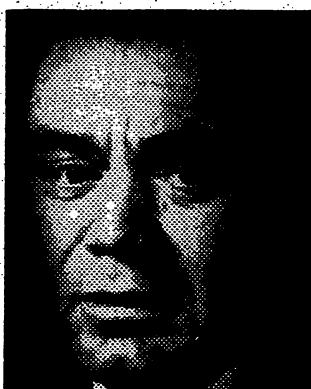
**KISS THEM FOR ME**  
Cary Grant  
Jayne Mansfield  
Suzy Parker



**THE RAID**  
Van Heflin  
Anne Bancroft  
Richard Boone



**YOU'RE IN THE NAVY NOW**  
Gary Cooper  
Jack Webb  
Eddie Albert



**THREE BRAVE MEN**  
Ernest Borgnine  
Ray Milland  
Frank Lovejoy



**STOPOVER: TOKYO**  
Robert Wagner  
Joan Collins  
Edmond O'Brien



**NO WAY OUT**  
Richard Widmark  
Linda Darnell  
Stephen McNally

Now it's clear... Volumes 4 & 5 of Seven Arts library of "Films of the 50's" are available for TV.

These two volumes are in the tradition of Seven Arts quality feature entertainment that has consistently garnered top ratings across the country!

This product is now available for purchase and will be accompanied by the outstanding and helpful publicity materials that have characterized Seven Arts in the field of station services.

We invite your inquiry so that a personal presentation can be arranged.

Seven Arts is proud to continue as the leader in quality feature motion picture programming for the television market and in these new offerings enhance their already famous library of "Films of the 50's"—"Money makers of the 60's".

Individual feature prices upon request.



Now for TV—Volume

53 great "Films of the 50's"



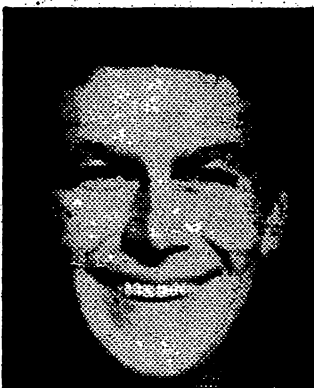
**AUNTIE MAME**  
Rosalind Russell  
Forrest Tucker  
Peggy Cass



**THE BAD SEED**  
Nancy Kelly  
Patty McCormack  
Eileen Heckart



**DAMN YANKEES**  
Tab Hunter  
Gwen Verdon  
Ray Walston



**NO TIME FOR SERGEANTS**  
Andy Griffith  
Nick Adams  
Myron McCormick



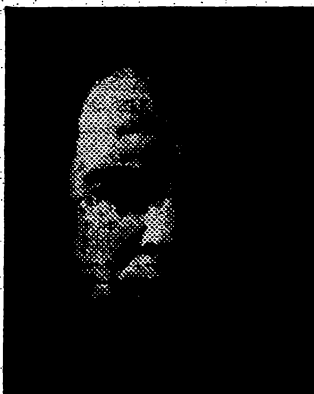
**THE OLD MAN AND THE SEA**  
Spencer Tracy stars in  
Ernest Hemingway's  
Pulitzer Prize novel.



**THE PAJAMA GAME**  
Doris Day  
John Raitt  
Carol Haney



**THE PRINCE AND THE SHOWGIRL**  
Marilyn Monroe  
Laurence Olivier  
Sybil Thorndike



**SAYONARA**  
Marlon Brando  
Red Buttons  
James Garner



**MIRACLE IN THE RAIN**  
Jane Wyman  
Van Johnson  
Peggie Castle



**THE SPIRIT OF ST. LOUIS**  
James Stewart stars in the  
story of the life of  
Charles A. Lindbergh.



**HELEN OF TROY**  
Rossana Podesta  
Brigitte Bardot  
Jack Sernas



**THE LEFT HANDED GUN**  
Paul Newman  
Lita Milan  
Hurd Hatfield



**SEVEN ARTS  
ASSOCIATED  
CORP.**

A SUBSIDIARY OF SEVEN ARTS PRODUCTIONS, LTD.

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CHICAGO: 8922-D N. La Crosse (P.O. Box 613), Skokie, Ill. ORchard 4-5105  
DALLAS: 5641 Charlestown Drive ADams 9-2855  
LOS ANGELES: 3562 Royal Woods Drive STate 8-8276  
TORONTO, ONTARIO: 11 Adelaide St. West • EMpire 4-7193

# VARIETY-ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top 10 network shows on a local level and offers a rating scale of the top 10 syndicated shows in the same particular markets. This week six of our markets are covered.

Both the network and syndication study features the total area homes reached and the metro area ratings on each show. The total area homes reached reflects the audience on the basis of the total market area examined. The metro area ratings are based on the metropolitan markets within the total area examined. Top

10 shows, both network and syndicated, are listed on the basis of their showing in the total area homes barometer.

Various branches of the industry, ranging from media buyers to local stations to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top 10 network shows, on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every market in the U.S.

## MIAMI

STATIONS: WTVJ, WCKT, WLBW. SURVEY PERIOD: MAY 18 - JUNE 14.

Rk.	PROGRAM	Sta.	Total Area Homes Reached	Metro Area Rtg.	Rk.	PROGRAM, Day & Time	Sta.	Dist.	Tot. Area Homes Reached	Met. Area Rtg.	Compet.	Sta.	Total Homes
1.	Perry Mason	WTVJ	233,900	48	1.	Shannon (Sat. 7:00)	WTVJ	Screen Gems	110,000	19	Int'l. Showtime	WCKT	66,700
2.	To Tell The Truth	WTVJ	169,200	32	2.	Everglades (Fri. 7:00)	WTVJ	Ziv-UA	107,100	18	Hollywood Spec.	WCKT	52,600
3.	Defenders	WTVJ	163,300	36	3.	Death Valley Days (Sat. 6:30)	WTVJ	U.S. Borax	101,000	17	Int'l. Showtime	WCKT	66,600
4.	Rawhide	WTVJ	145,800	29	4.	Ripcord (Thurs. 7:00)	WTVJ	Ziv-UA	96,600	17	Huckleberry Hound	WCKT	54,600
5.	Dr. Kildare	WCKT	143,700	31	5.	Aquanuts (Wed. 7:00)	WTVJ	Ziv-UA	77,800	16	Yogi Bear	WCKT	59,700
6.	Wagon Train	WCKT	143,500	30	6.	Mr. Lucky (Wed. 8:00)	WTVJ	Official	75,600	14	Wagon Train	WCKT	144,500
7.	Candid Camera	WTVJ	138,100	25	7.	Third Man (Fri. 9:30)	WTVJ	NTA	75,500	16	White Africa; Shore	WCKT	77,400
7.	Gunsmoke	WTVJ	138,100	27	8.	Dragnet (Sun. 6:30)	WCKT	NBC Films	69,500	15	Deputy Dawg; Magoo	WTVJ	49,000
8.	Come; Mystery	WCKT	134,400	27	9.	Suspicion; Movies (Mon. 7:00)	WCKT	ABC Films	61,800	16	Mr. Ed	WTVJ	120,000
9.	Hazel	WCKT	129,800	28	10.	Sea Hunt (Mon.-Fri. 6:15)	WCKT	Ziv-UA	60,900	12	To Tell The Truth	WTVJ	169,200
											Spts; Wea.; Renick Rpt.	WTVJ	110,200

## MEMPHIS

STATIONS: WREC, WMCT, WHBQ. SURVEY PERIOD: MAY 18 - JUNE 14.

1. Bonanza	WMCT	144,500	31	1. Ripcord (Wed. 7:30)	WMCT	Ziv-UA	95,400	19. Checkmate	WREC	76,000
2. Hazel	WMCT	136,600	31	2. Highway Patrol (Mon.-Sat. 6:00)	WREC	Ziv-UA	72,600	19. News; Weather	WMCT	39,100
3. Ben Casey	WHBQ	128,800	33					Huntley-Brinkley	WMCT	45,600
4. Candid Camera	WREC	128,100	27	3. Sea Hunt (Thurs. 8:20)	WHBQ	Ziv-UA	66,400	18. Hazel	WMCT	136,600
5. Red Skelton	WREC	125,800	28	4. Yogi Bear (Mon. 5:30)	WMCT	Screen Gems	50,300	12. News; Wea; CBS News	WREC	48,300
6. Andy Griffith	WREC	125,000	33	5. Quick Draw McGraw (Tues. 5:30)	WMCT	Screen Gems	48,200	14. News; Wea; CBS News	WREC	50,400
7. Wagon Train	WMCT	124,400	23	6. Superman (Sat. 7:30)	WREC	Flamingo	38,600	12. Film Funnies	WMCT	31,700
8. Dr. Kildare	WMCT	122,400	22	7. Tombstone Territory (Sat. 5:30)	WREC	Ziv-UA	37,500	10. Grand Ole Opry	WMCT	36,500
9. Gunsmoke	WREC	123,300	31	8. Grand Ole Opry (Sat. 5:30)	WMCT	Flamingo	36,500	7. Tombstone Territory	WREC	37,500
10. Danny Thomas	WREC	120,900	32	9. Huckleberry Hound (Thurs. 5:30)	WMCT	Screen Gems	35,700	9. News; Wea; CBS News	WREC	55,900
				10. Deputy Dawg (Fri. 5:30)	WMCT	CBS Films	32,800	11. News; Wea; CBS News	WREC	55,200

## LITTLE ROCK

STATIONS: KARK, KATV, KTHV. SURVEY PERIOD: MAY 18 - JUNE 14.

1. Wagon Train	KARK	94,900	36	1. Ripcord (Sun. 9:30)	KTHV	Ziv-UA	25,800	15. Lawman	KATV	38,900
2. Dr. Kildare	KARK	73,300	32	2. Bat Masterson (Tues. & Thurs. 5:30)	KARK	Ziv-UA	24,600	9. Amos & Andy	KTHV	18,400
3. Gunsmoke	KTHV	73,200	34	3. Wyatt Earp (M, W, F. 5:30)	KARK	ABC Films	23,000	9. Amos & Andy	KTHV	16,700
4. Hazel; Pete Tracy	KARK	71,800	33	4. Grand Ole Opry (Sat. 5:30)	KTHV	Flamingo	22,400	8. Matty's Funnies	KATV	12,600
5. Bonanza	KARK	67,600	29	5. Amos & Andy (Mon.-Fri. 5:30)	KTHV	CBS Films	17,400	13. Wyatt Earp	KARK	23,000
6. Andy Griffith	KTHV	59,800	32					Bat Masterson	KARK	24,600
7. Ben Casey	KATV	59,000	37	6. Yogi Bear (Tues. 5:00)	KARK	Screen Gems	16,200	8. Request Theatre	KATV	12,500
8. Danny Thomas	KTHV	55,800	28	7. Sea Hunt (Thurs. 6:30)	KTHV	Ziv-UA	15,800	13. Outlaws	KARK	52,000
9. Laramie	KARK	55,100	24	8. Superman (Sat. 9:00)	KTHV	Flamingo	15,300	11. Morning Movie	KATV	18,900
10. Outlaws	KARK	53,800	16	9. Huckleberry Hound (Thurs. 5:00)	KARK	Screen Gems	15,000	7. Academy Theatre	KTHV	12,000
				10. Manhunt; Med Soc. (Mon. 6:30)	KARK	Screen Gems	14,200	7. Tell Truth; Med Soc.	KTHV	36,400
				10. Quick Draw McGraw (Mon. 5:00)	KARK	Screen Gems	14,200	9. Academy Theatre	KTHV	12,200

## MOBILE-PENSACOLA

STATIONS: WEAR, WKRG, WALA. SURVEY PERIOD: MAY 18 - JUNE 14.

1. Andy Griffith	WKRG	82,900	38	1. Third Man (Fri. 8:30)	WKRG	NTA	52,300	24. 77 Sunset Strip	WEAR	23,100
2. Skelton; Elections	WKRG	79,100	42	2. Marry A Millionaire (Tues. 8:30)	WKRG	NTA	50,900	26. Yours For A Song	WEAR	32,300
3. Perry Mason	WKRG	78,900	40	3. Ripcord (Sat. 10:00)	WKRG	Ziv-UA	46,300	23. New Breed	WEAR	13,900
4. Gunsmoke	WKRG	74,800	35	4. Suspicion (Thurs. 8:30)	WKRG	ABC Films	40,600	21. Jone; Polit	WEAR	34,300
5. Route 66	WKRG	74,700	36					Untouchables	WEAR	34,300
6. Rawhide	WKRG	67,800	35	5. Dangerous Robin (Fri. 9:00)	WKRG	Ziv-UA	35,100	14. Target	WEAR	24,900
7. Dobie Gillis	WKRG	65,200	32	6. Quick Draw McGraw (Mon. 6:30)	WKRG	Screen Gems	34,600	14. Cheyenne	WEAR	32,200
8. Danny Thomas; Polit	WKRG	62,500	34	7. Cimarron City (Thurs. 7:30)	WKRG	ABC Films	31,600	16. Real McCoys	WEAR	48,800
9. Pete & Gladys	WKRG	62,300	22	8. Huckleberry Hound (Wed. 6:30)	WKRG	Screen Gems	31,300	14. Sons; On To Denver	WEAR	44,700
10. Ed Sullivan	WKRG	60,500	26	9. Tightrope (Thurs. 9:30)	WKRG	Screen Gems	29,300	14. Outlaws	WALA	21,900
				10. Grand Ole Opry (Tues. 7:30)	WEAR	Flamingo	27,500	12. Untouchables	WEAR	32,200
								14. Dobie Gillis	WKRG	65,200

## NEW ORLEANS

STATIONS: WWL, WDSU, WVUE. SURVEY PERIOD: MAY 18 - JUNE 14, 1962.

1. Dr. Kildare	WDSU	153,600	38	1. Honeymooners (Fri. 8:30)	WWL	CBS Films	81,700	19. 77 Sunset Strip	WVUE	60,500
2. Hazel	WDSU	153,600	39	2. Marry A Millionaire (Fri. 10:00)	WWL	NTA	62,900	19. Shannon; Rept; Spt; Wea	WDSU	40,700
3. Wagon Train	WDSU	148,600	45	3. Third Man (Fri. 9:30)	WDSU	NTA	62,300	17. Target	WVUE	48,900
4. Bonanza	WDSU	134,700	28	4. Mike Hammer (Mon. 10:00)	WWL	MCA	59,400	23. Reports; Spts; Wea.	WDSU	28,400
5. Sing Along	WDSU	121,400	30	5. Ripcord (Sat. 6:00)	WDSU	Ziv-UA	56,600	13. News; Sports	WWL	24,700
6. Candid Camera	WWL	114,600	28	6. Assignment Underwater (Tues. 10)	WWL	NTA	51,100	19. Emmy; Rept.; Spts; Wea.	WDSU	67,000
7. Red Skelton	WWL	113,100	23	7. Ramar (Sat. 8:00)	WDSU	ITC	50,700	13. Captain Kangaroo	WWL	17,200
8. Laramie	WDSU	111,900	27	8. King Diamonds; N-W-S (Tues. 10:30)	WDSU	Ziv-UA	46,900	16. News; Spts.; Wea. Edit.	WWL	29,900
9. What's My Line	WWL	103,200	29	9. Whiplash (Wed. 10:00)	WWL	ITC	46,500	17. Reporter; Spts.; Wea.	WDSU	41,100
10. Outlaws	WDSU	97,600	23	10. Hong Kong (Thurs. 10:30)	WDSU	20th-Fox TV	45,500	14. News; Spts; Wea. Edit.	WWL	15,600
								Big Movie	WWL	15,600

## NASHVILLE

STATIONS: WSM, WLAC, WSIX. SURVEY PERIOD: MAY 18 - JUNE 14, 1962.

1. Wagon Train	WSM	130,700	23	1. Grand Ole Opry (Sat. 5:00)	WSM	Flamingo	48,000	8. Pete Smith	WLAC	19,400
2. Gunsmoke	WLAC	124,700	32	2. Huckleberry Hound (Thurs. 5:30)	WLAC	Screen Gems	46,100	11. Dragnet; Newsreel	WSM	20,300
3. Andy Griffith	WLAC	124,500	30	3. Valley Days; Mr. Ed (Sun. 5:30)	WLAC	U.S. Borax	43,400	Corp; M		
4. Red Skelton	WLAC	121,900	30	4. Yogi Bear (Wed. 5:30)	WLAC	Screen Gems	42,500	8. Dragnet; Newsreel	WSM	17,000
5. Danny Thomas	WLAC	117,600	22	5. Valley Days; Acuff (Sat. 5:30)	WSM	U.S. Borax	41,600	7. Woods & Waters	WLAC	17,000
6. Bonanza	WSM	117,400	26	6. Beachcomber (Fri. 9:30)	WSM	ITC	40,600	11. Target	WSIX	62,900
7. Real McCoys	WSIX	113,400	20	7. Deputy Dawg (Mon. 5:30)	WLAC	CBS Films	38,900	12. Dragnet; Newsreel	WSM	36,300
8. Ben Casey	WSIX	111,000	29	8. Best of Post (Sat. 2:00)	WLAC	ITC	35,800	8. Baseball	WSM	23,300
9. Candid Camera	WLAC	104,400	21	9. Quick Draw McGraw (Mon. 5:30)	WLAC	Screen Gems	34,400	9. Dragnet; Newsreel	WSM	16,800
10. Tell Truth	WLAC	103,600	23	10. Bozo (Sat. 7:30)	WSM	Jayark	33,800	9. Variety Show	WLAC	13,600



## Technically, TV'll Look Better This Season: Melnick

On the technical level at least, network television shows during the upcoming season will be better than they ever have been. No longer suffering from an inferiority complex born out of Hollywood's one-time scorn of tv as a second-rate medium compared to theatrical films, the filmed dramatic shows coming out of the Coast studios are reemerging this year with the best Hollywood artistry in lensing, lighting and editing, according to Dan Melnick, ABC-TV's new boss of nighttime programming, who recently returned from a rigorous o.o. of the company's new shows in Hollywood.

A key factor in the high polish evident on all shows coming from the Coast currently is the availability of top personnel who once worked exclusively on Hollywood features. But with the decline of that type of production, cameramen like Ted McCord, who worked on "From Here To Eternity," are now working on tv shows.

What's more important, Melnick points out, is that the production personnel, ranging from cameramen through thespians to directors and scripters, are discovering that television can be as gratifying as feature films. As a result, Melnick said, "everybody is caring more and taking a real satisfaction in turning out work of top professional calibre."

Melnick said the entry of such directors as Alex March and Sidney Pollack into tv production is illustrative of the new creative challenges posed by television. He noted that war series, "The Gallant Men," will be characterized by a "new look" that will be a departure from the "Warner Bros. realism" of the past.

Melnick said that the scripts are also much improved. "Without being artsy craftsy or satisfying every critical taste, the scripts too are showing evidence of a growing awareness of the possibilities of television," Melnick said that perhaps that the change was being wrought by the fact that the industry was not only attracting the top pros but also the most talented youngsters who are not infected with cynicism.

## CBC in Cutback On TV Production

Winnipeg, Sept. 11. Local production centre of the government-owned Canadian Broadcasting Corp. has been asked to slash its budget by \$100,000 in anticipation of federal government austerity cutbacks.

Planning for local television productions has been shelved, and the two major productions, "Music Break" and "Swingalong," both high-priced 30-minute musicals without sponsors, will be cancelled. Cutting is also being felt in the radio production department. Some shows have been rescheduled as bi-monthly presentations, whereas previously they were presented weekly.

Although local CBC officials did not comment on the decisions, it is thought that the belt-tightening measures were taken directly on orders from Ottawa. CBC Winnipeg is not the only production centre to suffer. Toronto operations are being cut by nearly \$1,000,000, similarly on word from high places.

Aside from government austerity measures, cutbacks are due to declining advertising revenue. CBC annual report dated March 31 showed that revenues could have been approximately \$11,000,000 more had it not been for the competition provided by the newly-formed CTV network and its affiliated stations. Corporation officials in Ottawa stated that with ad revenue dropping from local productions and increasing on imported product which costs less, further rescheduling may be forthcoming.

Even with the decrease in local productions, the CBC's Canadian content will continue to meet the requirements of the Board of Broadcast Governors. Requirement,

## VARIETY ARB FEATURE FILM CHART

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots compete with nighttime slots for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and total area homes is furnished. Top competition and competitive ratings also are highlighted.

Indianapolis • STA.: WFBM, WISH, WLWI, WTTV • SURVEY DATES: MAY 18 - JUNE 14.

WFBM Total Area Homes: 43,700 Metro Rating: 9		COMPETITION	
MONDAYS 5:00-6:30		PROGRAM	STATION & AVG. RATING
Program: FRANCIS FARMER PRESENTS		Early Show	WISH 41,200
May 21	"APACHE WAR SMOKE"	5:00-6:00	WTTV 29,700
	Robert Horton, Gilbert Roland	5:00-5:45	WTTV 20,400
	1952, MGM, MGM-TV, 1st Run	5:45-6:00	WLWI 36,100
May 28	"THE MARAUDERS"	Casper Ghost	WLWI 16,800
	Dan Duryea, Keenan Wynn	5:00-5:30	WLWI 33,800
	1955 MGM, MGM-TV, 1st Run	5:30-6:00	WLWI 28,500
June 4	"RIGHT CROSS"	Life Of Riley	WISH 33,800
	Dick Powell, June Allyson, A. Montalban	6:00-6:30	WLWI 28,500
	1950, MGM, MGM-TV, 1st Run	News, Wea., ABC	
June 11	"IT'S A BIG COUNTRY"	6:00-6:30	WTTV 12,000
	Gary Cooper, Van Johnson, Gene Kelly	Ruffles Party	
	1952, MGM, MGM-TV, 1st Run	6:00-6:30	

WFBM Total Area Homes: 42,500 Metro Rating: 7		COMPETITION	
TUESDAYS 5:00-6:30		PROGRAM	STATION & AVG. RATING
Program: FRANCIS FARMER PRESENTS		Early Show	WISH 33,500
May 22	"HELLSHIP MUTINY"	5:00-6:00	WLWI 19,700
	Jon Hall, Peter Lorre	5:00-5:30	WLWI 8,700
	1957, RKO, HTS, Repeat	5:30-6:00	WTTV 16,300
May 29	"THE BIG LEAGUER"	Casper Ghost	WTTV 16,600
	E. G. Robinson, Vera Ellen	5:45-6:00	WISH 22,000
	1953, MGM, MGM-TV, 1st Run	6:00-6:30	WLWI 20,600
June 5	"SAN ANTOÑO"	News, Wea., ABC	
	Rod Cameron, Forrest Tucker	6:00-6:30	WTTV 7,200
	1952, RKO, HTS, Repeat	Ruffles Party	
June 12	"ACCUSED OF MURDER"	6:00-6:30	
	David Brian, Vera Ralston		
	RKO, HTS, Repeat		

WFBM Total Area Homes: 32,700 Metro Rating: 7		COMPETITION	
WEDNESDAYS 5:00-6:30		PROGRAM	STATION & AVG. RATING
Program: FRANCIS FARMER PRESENTS		Early Show	WISH 20,200
May 23	"TERROR AT MIDNIGHT"	5:00-6:00	WLWI 25,800
	Scott Brady, Joan Vohs	5:00-5:30	WLWI 13,600
	1955, RKO, HTS, Repeat	5:30-6:00	WTTV 5,100
May 30	"THE KILLING"	Casper Ghost	WTTV 7,200
	Sterling Hayden, Vince Edwards	5:45-6:00	WISH 24,000
	1956, UA, UAA, Repeat	6:00-6:30	WLWI 27,500
June 6	"STORM FEAR"	News, Wea., ABC	
	Cornel Wilde, Dan Duryea	6:00-6:30	WTTV 7,900
	1956, UA, UAA, Repeat	Ruffles Party	
June 13	"THE SEA SHALL NOT HAVE THEM"	6:00-6:30	
	Michael Redgrave, Dirk Bogarde		
	1955, UA, UAA, Repeat		

WFBM Total Area Homes: 35,600 Metro Rating: 6		COMPETITION	
THURSDAYS 5:00-6:30		PROGRAM	STATION & AVG. RATING
Program: FRANCIS FARMER PRESENTS		Early Show	WISH 31,200
May 24	"SPOILERS OF THE FOREST"	5:00-6:00	WLWI 21,300
	R. Cameron, V. Ralston	5:00-5:30	WLWI 13,100
	1956, RKO, HTS, Repeat	5:30-6:00	WTTV 10,400
May 31	"CITY THAT NEVER SLEEPS"	Casper Ghost	WTTV 7,200
	Gig. Young, Mala Power	5:45-6:00	WISH 14,700
	1953, RKO, HTS, Repeat	6:00-6:30	WLWI 22,500
June 7	"LISBON"	News, Wea., ABC	
	Ray Milland, Claude Rains, M. O'Hara	6:00-6:30	WTTV 7,700
	1956, RKO, HTS, Repeat	Ruffles Party	
June 14	"HELLS CROSSROADS"	6:00-6:30	
	Stephen McNally, Peggie Castle		
	1956, RKO, HTS, Repeat		

WISH Total Area Homes: 43,500 Metro Rating: 8		COMPETITION	
FRIDAYS 11:30-1:00		PROGRAM	STATION & AVG. RATING
Program: LATE SHOW		Tonight	WFBM 21,400
May 18	"COSMIC MAN"	11:30-1:00	WLWI 14,600
	John Caradine, Bruce Bennett	M Squad	WLWI 4,000
	1959, Allied Artists, Allied Artists TV, 1st Run	11:30-12:00	WTTV 12,700
May 25	"HOUSE ON HAUNTED HILL"	PM	
	Vincent Price, Carol Ohmart	12:00-1:00	
	1959, Allied Artists, Allied Artists TV, 1st Run	Films From Fifties	
June 1	"ATOMIC SUB"	11:30-1:00	
	Arthur Franz, Dick Foran		
	1959, Allied Artists, Allied Artists TV, 1st Run		
June 8	"TARGET EARTH"		
	Richard Denning, Virginia Gray		
	1955, Allied Artists, Allied Artists TV, 1st Run		

(Continued on page 38)

## Macy the Winnah As Remco Splits Parade With M&M

Macy's wanted M&M candies to have part of its annual Turkey Day parade on NBC-TV and the giant department store got its way. M&M, out of the Ted Bates ad agency, will sponsor a third of the November daytime telecast.

Remco had bought all of the NBC-TV special, and last week, as Macy's was jockeying to get M&M in, declared adamantly that the toy sponsor planned to maintain its hold on the entire show. Yet on Thursday (6), Remco decided it might be more prudent to make a part of the package available to Macy's choice, M&M.

Remco thus gave up three spots (a half-hour) in the actual 10:30-to-noon parade coverage and that portion was then allocated to new sponsor M&M. Remco not only kept the full remaining hour but it kept its sole grip on the half-hour warmup show at 10 a.m.

Seems M&M and Bates promised Macy's that, in return for the right to sponsor part of the Thanksgiving affair, they'd undertake a heavy grocery store promotion campaign to boost the show. The lure of thus attracting adults as well as children was what got to Macy's.

Remco gave in, a spokesman said, because Macy's does have the right of approval or disapproval over future Turkey Day Parade bankrollers on NBC-TV, and naturally the toy company wanted to maintain amicable relations with the store.

Next season, it's understood, Macy's would like to sell a third to M&M, a third to Remco and the last third to a sponsor with yet another type of merchandising, in order to get as much a promotional spread as possible.

## Granada's Champ Status on Revenue

London, Sept. 11. The North has taken over from London as the most lucrative source of tv ad revenue, according to figures just released by Media Records Ltd., an independent research organization. Covering the month of July, 1962, statistics show that Granada-TV, weekday independent contractor for North England, is the biggest revenue grosser, taking \$4,709,600.

Granada's counterpart in London, Associated-Rediffusion, took \$3,640,000 over the same period. ABC-TV which covers the North and Midlands at weekends only gleaned \$1,263,600 from its Northern activities (\$798,000 from the Midlands) while Associated Television coined \$1,192,800 from its Saturday-Sunday programming in London (\$2,060,800 from the Midlands, Monday to Friday).

Regional stations continued to do steady business with many raking in hefty coin from holiday ads. Scottish-TV took \$1,050,000; TV Wales & West \$806,400; Southern-TV \$968,800; Tyne-Tees-TV \$655,200; Anglia-TV \$484,400; Ulster-TV \$246,400; Westward-TV \$249,200; Border-TV \$103,600 and Grampian-TV \$137,200.

In total, therefore, the stations took \$18,368,000 from the \$20,389,600 spent by advertisers. Government claimed \$2,021,600 in Excise Duty.

## KEN BILBY'S NEW RCA STATUS: EXEC VEEPEE

Kenneth W. Bilby, onetime public relations boss for NBC and for the last two years doing a similar job for RCA, was upped by the parent company to an executive vicepresidency. Promotion is taken of an indication that Bilby, in the eyes of RCA chairman David Sarnoff, ranks as one of the giant company's top four or five execs.

Bilby left NBC for RCA in January, 1960. He had a veep strike both places. The RCA promotion, it is felt, scotches the recurring rumor that Bilby was going to return ultimately to the broadcasting side of the RCA empire.

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## We Sloop to Conquer

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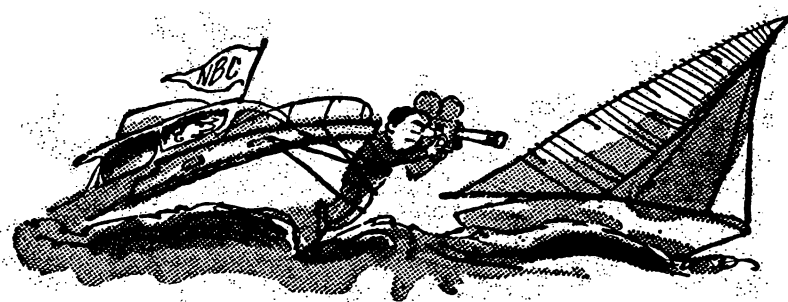
If you don't happen to own a sleek, 70-foot yacht, you needn't get a complex over it. Millions of others are out of the same boat.

But for a full-hour Monday night (Sept. 17), a sizable fraction of these underprivileged will be getting their yachting kicks the easier way.

For that's the evening they'll be watching the NBC News special, "The America's Cup Race" (10 to 11, EDT).

As every salt worth his salt knows, this year marks Australia's very first challenge for the coveted international sailing trophy—the Cup the United States has successfully defended for more than a century.

On paper, we're favored to defeat the less experienced Aussies. But—since the contest takes place on water—victory will be ours only if and



when our *Weatherly* can outsail their *Gretel* in four out of a possible seven races off Newport, R.I.



Monday night's television show—sponsored by P. Lorillard Company—will be geared to include NBC films of the series' second race (films to be made that very afternoon).

But the up-to-the-minute coverage is just one facet of NBC Producer Robert Bendick's treatment of his subject. The program is much more concerned with such matters as the old-guard traditions of the America's Cup contests; the training of the crews; and the high drama of the elimination races held earlier this year.

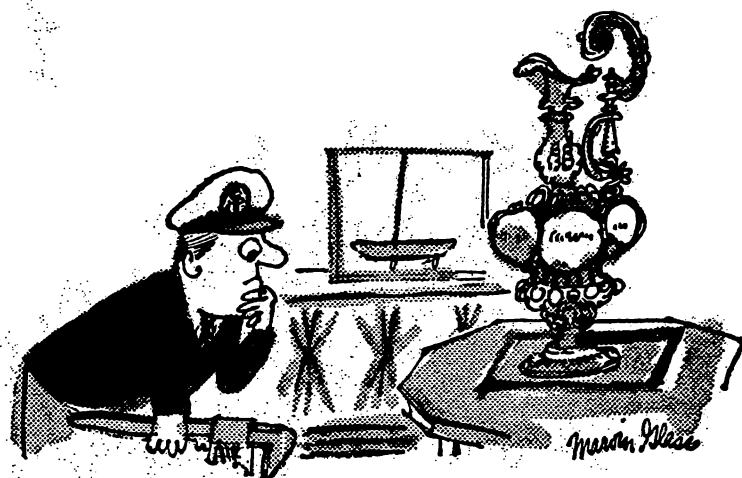
As far back as five months ago, Producer Bendick flew to the land Down Under to film the *Gretel's* practice runs off New South Wales, and to record the excitement felt by Australians (from yachting officials to the man-in-the-pub) about the forthcoming race.

Then, during July and August, Bendick and staff—operating from a 43-foot charter boat—took some superb shots of this country's trial races off New England, New York and New Jersey. So powerful is this action footage that on Monday night the spray may well flood living rooms from coast-to-coast.

There's lots more, of course, all of it set against

the social fabric of Newport itself—a fabric whose pattern ranges from the formality of a society banquet to the carefree atmosphere of a Jazz Festival.

It's clear, however, that Australia's visiting boatmen have not come this far to study Newport's social order. Despite the acknowledged



odds, they're determined to separate the America's Cup from the New York Yacht Club table on which it stands. "After all," as an Aussie spokesman says in one of the program's interviews, "the Cup isn't *bolted* to the table." It just so happens (as an NBC researcher discovered) that it is. But no matter. Somewhere in the *Gretel's* well-stocked toolbox there must be a wrench.



## Television Reviews

Continued from page 26

ends on an onward-and-upward, never-get-daunted note when the city planners and association of commerce & industry boys gallop in to save the day.

Mainly the program is dependent on statistics and never gets profounder than the sum of them. Through no fault of his own, Bill Birch's footage is unexciting, there being little else for the camera to do to hold the eye except to focus on interviewees or to illustrate the statistics with repeated shots of crowd scenes, slum scenes and new construction. The second half is almost entirely given over to interviews.

Source of the projected city of 1990 is Dr. Philip Hauser, a population expert at the U. of Chicago, who tells of an even greater urban concentration, of a terrific increase in the "non-white" population of the central city, and of the inevitable spread of city conditions and problems (congestion, factories, impure air) to the suburbs.

As Alex Dreier narrates it in his apocalyptic style, the Windy City three decades hence figures to be plagued with more mouths to feed, more cars to handle, a school shortage, a job shortage, growing relief roles, new slums and a frustrated Negro population. But just when the outlook gets

most depressing, Dreier tells the viewer not to hit the panic button, and on come Ira Bach, city planner; Thomas Coulter of the Chi Chamber of Commerce & Industry; and others who indicate it would all be too horrible if the city didn't have an awareness of the problems to come and wasn't planning and building ahead of them.

That brings on the shots of new construction, kindly words of advice to prepare for the future with education, and a host of platitudes about a greater, growing city.

Show went on unsponsored, carrying promo spots for the station, *Lcs.*

## Chi Fine Arts FMer

Continued from page 24

Kitchens of Sara Lee, all using spots.

Caron is the fourth perfume account to buy a schedule on WFMT and Qantas the 10th airline. American National Bank becomes the fourth financial institution making a major buy on the station with a 90-minute stereo concert on Tuesday nights. Pontiac and Cadillac dotted for fall schedules.

Part of the fall biz upbeat can be attributed to FM stereo (which

## Henry Hearing Sept. 21

Washington, Sept. 11.

Senate Commerce Committee hearings on E. William Henry's nomination to the FCC are set for Sept. 21, with Henry expecting to be the only witness.

This means outgoing Commissioner John S. Cross, whom Henry will replace, will participate in at least two more commission meetings and possibly three.

Cross has said he will continue to serve until Henry is confirmed. The committee hearing date, which must be followed by Senate action several days later, makes it impossible for Henry to be eligible to serve until the Sept. 26 commission meeting, and possibly not until the Oct. 3 meeting. FCC meets on Wednesday each week.

Arkansas senators who had strongly supported Cross for reappointment to the commission will not oppose Henry's confirmation. Their gripe is that Cross, an Arkansan, was bounced. They have nothing against Henry.

came in early this year) as set makers begin their seasonal splurge. Motorola has purchased a Monday night stereo show, General Electric a Thursday night concert, and Phonola a noontime stereocast. RCA Victor has an hour on Saturday nights, and Concord Electronics co-sponsors "Midnight Special," a Saturday night feature on WFMT. Book publishers and apartment houses are among the other new sponsors. (Station is credited with having helped to rent more than 1,000 apartments in one new development.)

With 80% of its programming devoted to classical music and the rest to drama, folk music, musical comedy, discussion, interviews and news, the station now claims an audience of nearly 800,000 listeners.

## Sponsorship Hole-On CBS-TV Grid; Opened To Participating Clients

CBS-TV has opened up one quarter of the NCAA football schedule to participating sponsors, a move taken as the kick-off date of Saturday (15) approaches.

Web, in a further effort to recoup as much as possible in the face of the one-quarter sponsorship hole, as released on minute per game to stations for local sponsorship, with the web sharing in the sponsor coin on a co-op basis.

Signing up on a participation basis are Vaseline Hair Tonic and Polaroid, with Vaseline Hair Tonic taking four minutes and Polaroid taking two minutes. The network could conceivably release more minutes to participation in the unsold quarter hours if more participation sponsors are not signed up on a network basis.

Three regular program buyers of the series are Ford, General Cigar and Humble Oil and Refining. Understood web had to sign a fourth regular sponsor to retrieve its monies expended for the expensive NCAA package.

## Jazz Show Series

Continued from page 22

WNEW-TV or moving over to WPIX. Latter station is understood to be pitching hard for the prestigious series. It was out of the running last spring due to the fact that it carried the N.Y. Yankee baseball games, sometimes at night. That will not be a factor in January.

Standard Oil of New Jersey, which picked up the tab for "Festival" in the New York and Washington markets will again be back as bankroller. The series is broadening its scope next time around with the showcasing of some experimental drama by Maurice Valency, Columbia U. professor who will do a two-part study of love in its various forms over the centuries, and an opera titled "The Libretto," by Don Gillis. Paul Scofield and his wife, Joy Parker, will return for more readings and Rudolf Serkin will again be featured in a musical program.

## The Syndie Story

Continued from page 25

ful of men setup, via the phone, mail or by personal calls on a delayed basis.

Change of the name Ziv-UA to United Artists Television for many in the industry heralds the end of era. In its announcement of the change Ziv-UA said the change in its corporate name was prompted by its altered production policy, with its emphasis on indie producers much in the same manner as its parent United Artists company in the motion picture field. Name of Ziv for years had been a syndie trademark and the dropping of Ziv in the corporate name, for many in the trade, marks the end of the era of a quantity of first-run product, month-in, month-out, blanketing the country with 70 or 80 salesmen, selling large numbers of regional advertisers, and concentrating almost exclusively on hard action-adventure shows.

For most series in today's market, the potential buyers are stations. First-runners still cop regional and local sponsor coin. The pool of regionals have gone the spot route, buying participations on a local market basis rather than sponsoring shows. Some regionals have been lured by the networks who are willing to split up a network buy into regional areas.

Opening of the '62-'63 season marks a new era in the syndie biz, capping the changes that have been going on for years now.

Seattle—The U. of Washington has been given a \$2,000 grant by KING-TV to provide fellowships for teachers and others involved in the production and programming of educational tv. The grant has been named the du Pont KING-TV Award Scholarships and is made from a \$1,000 du Pont award received by the television station with a like amount added by the station.

## WLW-T's Tint-Up; 70 Hours Weekly

Cincinnati, Sept. 11.

Crosley's WLW-T in conjunction with NBC-TV will program 70 hours of color viewing a week in the fall season, a new high in tint tv history.

The station's schedule also calls for new feature films, dramatic and historic documentaries, increased news and public information and outstanding specials of the week. Many of the 275 feature films in the recently acquired Screen Gems package are in color and firsts in Cincy tv.

To produce pertinent tv documentaries on the local level, president Robert E. Dunville appointed Gene McPherson to head a new documentary unit, effective this week. McPherson has been a producer, director and writer at WBNS-TV, Columbus, since 1953.

"Conference Call," news discussion program on WLW radio for some months, bows on WLW-T Oct. 8 in the 10:30 to 11 p.m. slot. It presents top newsmen from Crosley's four tv stations: Peter Grant, Cincy; as host, and Ed Hamlyn, WLW-D, Dayton; TOM Atkins, WLW-I, Indianapolis, and Hugh DeMoss, WLW-C, Columbus.

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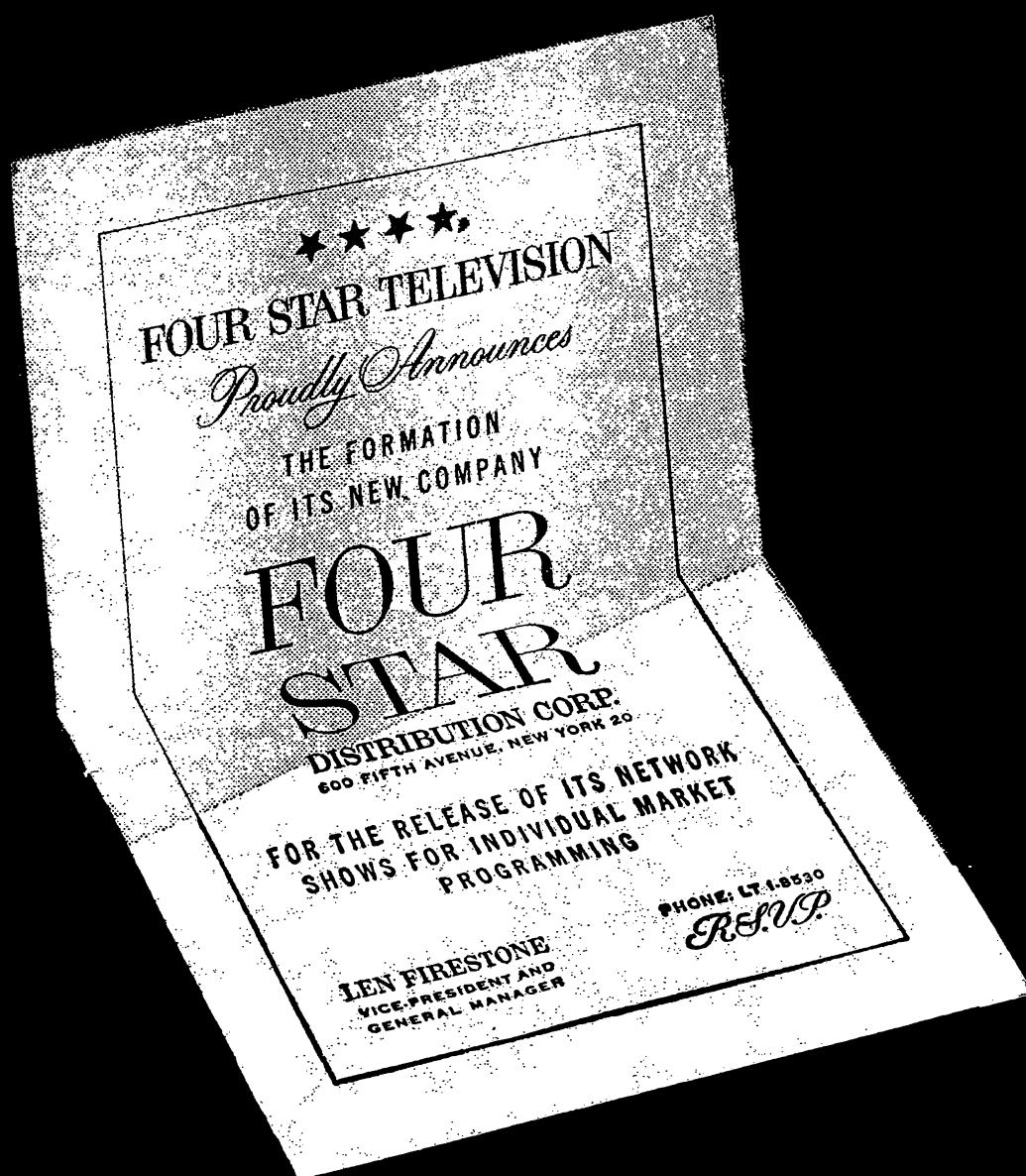
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## British TV's Global Thrust

Continued from page 25

expected to be considerably hiked by the end of the year.

Corp. claims to be doing business in nearly 90 markets, supplying the whole gamut of video shows from schools programs, religious productions, arty shows to dramas, action-adventures, vaude offerings and comedies. As producer of around 80% of its own product, BBC now expects to crack the Japanese market within the next few weeks.

Yen to get product a home or a foreign station is by no means restricted to major tv organizations like BBC, ATV, Granada-TV or ABC-TV (which expects to sign an important deal with a U.S. videoproducer for a package of "Award Theatre" plays). Regional stations here also have their ears to the ground. Anglia-TV and TV Wales & West have already broken into overseas fields with their locally-produced skeins, the

former even securing a U.S. deal for its "Survival" skein.

Associated-Rediffusion, which is one-third-owned by Rediffusion, and Scottish-TV, in turn owned by Roy Thomson, are among stations that approach the problem from a different angle. Thomson's outfit, along with Rediffusion has, for instance, interests in foreign stations like the new Trinidad and Tobago outlet. Distribution of programs obviously becomes simpler when there is a financial tieup between distributors and exhibitor.

Rediffusion, in all, owns, operates, or has interests in, around 150 radio and tv stations in Latin America, West Indies, West Africa, the Far East and Europe. It solely owns only 17 radio tv outlets, however.

Although Rediffusion is the biggest in this field, other British tele interests are following suit. Granada-TV, for instance, has shares

in Canadian and Nigerian vidstations.

At a time when the Telstar achievement considerably narrows the international video gap, it seems Britain has got the message that in the global stakes it may well be a case of first come first served.

## Soviet Screening: Depends on Your U.S. Call Letters

CBS News proxy Dick Salant says CBS can't get footage out of the Soviet Union unless it is developed inside Russia. Developing the footage, of course, allows Soviet officials to screen the particular story as it develops and move in to censor if they so desire. It also makes the camera eye aware of the later scrutiny.

Experience of CBS apparently is at variance with ABC. And an NBC source said that in most cases NBC develops its footage within the Soviet Union. ABC's news chief Jim Hagerty, citing the example of an ABC documentary on Soviet schools said that out of 60,000 feet of film only 30,000 was developed in the Soviet Union and for ABC's reasons not for reasons of Soviet censorship. Hagerty was high on the possibility of making better arrangements with Soviet officials on coverage of that country.

CBS, called the "hostile" network by some Soviet officials, isn't nearly as optimistic as Hagerty, although hopeful. CBS was labelled "hostile" by Soviet officialdom because of "The Plot to Kill Stalin" and "Armstrong Circle Theatre's 'The Spy Next Door,'" two dramas which CBS News had nothing to do with. Soviet officials feel differently, though. CBS had the idea of touring the Kremlin, as a tv special, a year or so ago. CBS' Marvin Kalb was turned down. ABC recently got the greenlight for a Kremlin tour special. When speaking to CBS and NBC news execs about coverage in the Soviet Union, their faces knit up into that headache look; Hagerty in contrast, at this point seems all smiles.

## Frymire's FCC Post

Washington, Sept. 11. Dr. Lawrence T. Frymire of Michigan State U. is the new chief of the Educational Broadcasting Branch of the FCC.

He has been manager of WKAR-AM-FM, licensed to Michigan State. For five years he has been chairman of the radio planning committee of the National Assn. of Educational Broadcasters.

His FCC job is new and is designed to promote teachvies.

## Inside Stuff—Radio-TV

Chicago's Jim Hanlon, one of those rare persons who doesn't seem to have a saturation point when it comes to extra-station industry activities, has accepted the responsibility of editing the monthly newsletter for the national Academy of Television Arts & Sciences. ATAS tossed the newsletter chore to the CHI Chapter starting with the September issue.

Hanlon is already shouldering a man-sized workload as advertising-promotion-research director for WGN Inc.; as a national trustee in ATAS; as first vicepres and program chairman of CHI Federated Advertising Club; and as a member of the public relations advisory committee of the Chicago Assn. of Commerce and Industry. He's also a willing hand in Chicago Unlimited (past proxy), Broadcast Pioneers, Broadcast Advertising Club of Chicago and Broadcasters' Promotion Assn.

In becoming senior editor of the ATAS newsletter, he also assumes chairmanship of the editorial board, which includes Jim Beach of Foote, Cone & Belding; Virginia Butts of Time-Life; Virgil Mitchell of WBBM-TV; and Robert Cunningham of CHI Assn. of Commerce and Industry. Bill Perry, exec director of the Chicago chapter of ATAS, will serve as editorial production director of the newsletter.

British Film Institute, which, in association with BBC-TV and Granada-TV, has launched a highbrow quarterly television mag called Contrast, is now formulating plans to establish an international video festival here from next May.

Nations which produce their own tv fare are all to be invited to contribute. Fete is provisionally to be held in BFI's National Film Theatre, in London's West End, and is expected to last about one week. Initial plans are to include all categories of tv from drama and documentaries to light entertainment and sporting programs but, say the organizers, the current "vast range" of categories may have to be cut for the first fest.

Whether or not the show will be an annual affair very much depends on the response to this pioneer program.

Darryl F. Zanuck's production, "The Longest Day," will get a hefty cuff plug on the ABC-TV's Sunday-night movie show Sept. 30 via a specially made trailer. The 10-minute shortie will feature behind-the-scenes stuff as well as some excerpts from the pic itself. Although the ABC-TV Sunday night film package is made up of UA properties, trailer fillers are used from all studios. "Longest Day" is being put into release by 20th-Fox in October.

Along with MGM and Comden & Green, the rights to "Bells Are Ringing" are also held by composer Julie Styne. Latter's name was omitted in last week's reference to CBS-TV acquisition of the tv half-hour series based on "Bells," which will come out of the Metro TV shop.

ABC-TV is giving away \$1,000 in cash prizes to employees guessing how the new ABC-TV programs will rank in the Nov. 1 TV-Q report. The web's staff got a chance yesterday (Tues.) to look at how the new season looks via a 25-minute film clip made up of excerpts from the various shows.

This will be the busiest month in ABC-TV's history for handling remote broadcasts. In sports alone, the web is doing 28 remotes in the month, including coverage of events in Switzerland, Japan, Italy and various U.S. cities. In addition, two "Adlai Stevenson Reports" shows will also be done as remotes.

Elektra Film Studios execs Abe Liss and Sam Magdoff and top graphic designer Paul Rand are huddling with ABC brass over an official color insignia for the web's color thrust. ABC-TV is beginning colorcasting this season with its pix showcase on o&o stations and on other affils.

Design is being kept under wraps until its first late September showing. Elektra is the commercial film firm that created the NBC color peacock five years ago and redesigned it for the new season.

Seattle—Herb Altschull, formerly with Associated Press, who recently took over the post of news analyst at KING Radio here, has begun a five times weekly 15-minute program of news and commentary. Program, titled "Perspective," airs at 6:15 p.m. Monday through Friday.

## Who'll Do What?

Continued from page 25

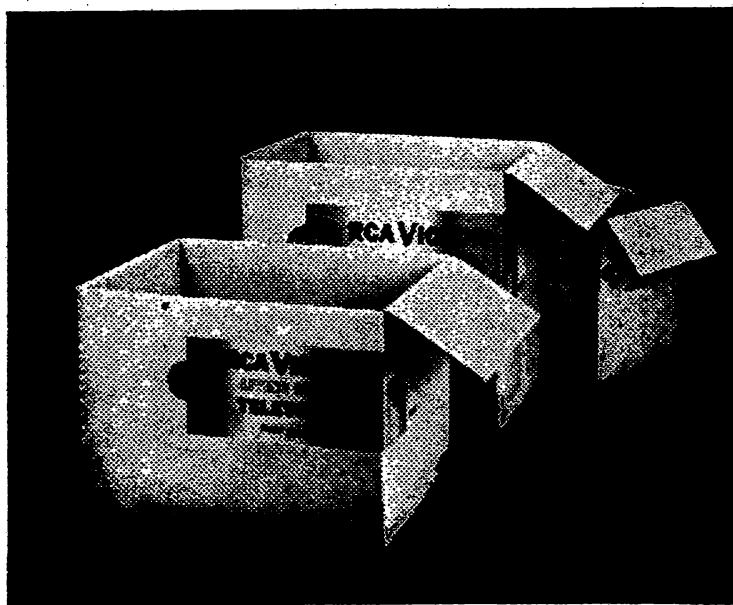
Reed to "Beaver" and "My Three Sons," and is practically doing handstands over the potentials of its half-hour war-themed series "McHale's Men" as the competition to "Hazel."

Looks like clear sailing for CBS Monday nights with that "Tell the Truth"—"I've Got A Secret"—Lucille Ball-Danny Thomas-Andy Griffith wrapup, with ABC and "Ben Casey" taking over 10 to 11.

For all the ABC strategy of shifting "Untouchables" to Tuesday night, it definitely shapes up as CBS in big cap letters with the Red Skelton hour, Jack Benny and Garry Moore as the one-two-three punch.

Friday night could be a wide open battle royal, and if ABC's 7:30 to 8:30 "Gallant Men" is everything it's cracked up to be (and a hit entry could spark a World War II cycle) then the combination of "Gallant Men," "Flintstones," "I'm Dickens-He's Fenster" (they're high on this situation comedy) and "77 Sunset Strip" could turn the trick. Whether NBC's competing "International Showtime," Mitch Miller, "Vive Judson McKay" and the Jack Paar hour can upset the apple cart is but one of the tantalizing imponderables.

By November all the answers will be in.



## COLOR TV SET SALES SIZZLE AT RECORD-BREAKING PACE!

Color TV set sales for RCA Victor showed an astounding 139% increase for the first six months of '62 as compared with the same period last year. Enthusiasm and demand for Color TV still outstrips set supply . . . despite two new RCA plant additions this year and the entry of 11 other set manufacturers into Color TV. It's growing fast, broadcasting movies, cartoons, variety, sports, drama and news specials. Find out how Color TV can pay off for you from: B. I. French, RCA, 30 Rockefeller Plaza, New York 20, N. Y., Tel: MU 9-7200, Ext. RC 388. Ask for the new brochure "Color Television Facts."

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"In cooperation with the FCC, WROC-TV, owned and operated by Veterans Broadcasting Co., Inc., Rochester, N. Y., is now operating on Channel 8, so that additional television service can be brought to upstate New York. The same outstanding NBC network shows and local programming with indisputable rating superiority will again be the Number 1 buy in the rich, Rochester market. WROC-TV is operating with maximum power, 316 KW. Call your Petry man for details."

*Ervin F. Lyke*  
President

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## NBC-TV Sneak-Previews '62-'63

Continued from page 23

of each new show. But even so little went a long way to take away enthusiasm. The choices of clips were often bad, and the "show," with which NBC-TV chose to surround these clips was perhaps not as forbidding but was as pallid. Joey Bishop, an excellent standup collection, mouthed silliness, one right after the other. His material was evidently prepared—not necessarily by him. Missing, then, was the kind of standup gag stuff that Milton Berle, for years, has used so well and wisely on these NBC closed-circuit affairs. The Berle touch, among other things, was remarkable for its ability to fill a possible vacuum.

## Why The Bother?

Coming away from this 60-minute portion of closed-circuitry the other day, one might have wondered for the first time whether there ever was a real value to such an event. After all, don't the affiliates these days see most or all new programs in their entirety, well in advance of premiere dates? And as for the press, they can only come away from such a closed-circuit accounting indifferently or negatively.

The Berle razzmatazz, the aura of showmanship by and for showmen was missing, but the closed-circuit program of a week ago also contained something that was never there before. That was an intelligently wrought 30-minute closing segment on news and cultural specials. Entertainment shows got the first 60-minutes.)

Logically, the half-hour made more sense than the preceding hour; affiliates may see entertainment pilots but they don't see—at least not with any regularity—specials by the news department.

But again there is danger in anything shown fragmentarily. It might excite a few of the more diffident station operators to increase their complaints. Yet showing fragments of news and cultural programs will more than likely excite in other operators a sense of greater participation. Many stations (if only because of Washington) recognize the great importance of pubaffairs but still put pocket book first, and because of that preference news shows don't get the best of clearances. A good news teaser like this might indeed have helped, even if only minutely, the net network's chances for clearance of pubaffairs programs.

The 30-minutes of closed-circuit

time by NBC News had form as well as meaning. Exposition of footage was tight, it was often interesting, and occasionally very well done. There were notes on "The Orient Express," "The Common Market," "Britain—The Changing Guard" (re that country's social customs and continuing social biases), Joseph Wood Krutch's view of the American desert (this one looked just fine), and there was also a passing mention of four stanzas on Communism—one 90 minutes long and being an "encyclopaedia on Communism," another for kids and two under the "White Paper" banner: "The Death of Stalin" and "The Rise of Khrushchev."

NBC's rapid-fire previewing of weekly entertainment series started with Sunday. There were clips of "McKeever & The Colonel" and "Ensign O'Toole," the two new half-hours on NBC-TV for that night of the week. The best that can be said of "McKeever" clip is absolutely nothing at all. "O'Toole" (who was essayed by an attractive actor) is a series wherein a character, who is supposed to be Japanese, uses the term "Sayonarasville," and this might well make it suspect to a simple viewing majority.

A "who knows?" is all that honestly could be gleaned from clips of Monday's "Saints & Sinners" (although one of the leads looked a little too hard jawed to be real, honest-to-goodness, un-Hildy Johnson newspaper-type) and of "It's a Man's World." For Tuesday, the clip was of an expressionless Richard Egan shouting at Anne Seymour in "Empire." For Wednesday, NBC-TV showed long seconds of palaver by "The Virginian." In "11th Hour," somebody said "helluva," which, by Madison Avenue definition, makes this a "strong" entry.

Closed-circuit clip for NBC's Thursday sked was of "Wide Country," in which Earl Holliman was very impressive in what was also a very short time. Andy Williams sang a nice song nicely for his part of the Thursday showing-off. The Friday clip was of "Don't Call Me Charlie" (formerly "Vive Judson McKay").

Jack Paar, said the network, wouldn't tell them anything about his new show, because he wanted it to be a surprise. Saturday's clip was of Edmund O'Brien doing an Edmund O'Brien of "Sam Benedict." Finally, Joey Bishop got to plug his own new Saturday night

## VARIETY ARB FEATURE FILM CHART

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots complete with nighttime periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and average share of audience is furnished. Top competition and competitive ratings also are highlighted.

(Continued from page 31)

WFBM Total Area Homes: 96,700  
Metro Rating: 19

SATURDAYS 9:00-11:00

Program: SATURDAY AT THE MOVIES

May 19 "GARDEN OF EVIL"  
Gary Cooper, Susan Hayward, R. Widmark  
20th-Fox, NTA, Repeat

May 26 Preempted for local "500 FESTIVAL"

June 2 "HALLS OF MONTEZUMA"  
R. Widmark, Jack Palance, Richard Boone  
20th-Fox, NTA, Repeat

June 9 "DEMETRIUS & GLADIATORS"  
Victor Mature, Susan Hayward  
20th-Fox, NTA, Repeat

## COMPETITION

STATION &  
AVG. RATING

PROGRAM	STATION & AVG. RATING
Defenders	WISH
9:00-9:30	95,300
Gun-Travel	WISH
9:30-10:00	68,900
Gunsmoke	WISH
10:00-11:00	121,200
Lawrence Welk	WLVI
9:00-10:00	176,500
Fight of Week	WLVI
10:00-11:00	56,500
Voice of Freedom	WTTV
9:00-10:00	1-
Open End	WTTV
10:00-11:00	11,200

WLVI Total Area Homes: 124,500  
Metro Rating: 24

SUNDAYS 8:30-10:30

Program: HOLLYWOOD SPECIAL

May 20 "MOBY DICK"  
Gregory Peck, Orson Wells  
1956, Warner Bros., UAA, 1st Run

May 27 "THE KENTUCKIAN"  
Burt Lancaster, Diana Lynn, Walter Matthau  
1955, UA, UAA, 1st Run

June 3 "MEN IN WAR"  
Robert Ryan, Aldo Ray, Vio Morrow  
1957, 1st Run

June 10 "THE WONDERFUL COUNTRY"  
Robert Mitchum  
1959, 1st Run

## COMPETITION

STATION &  
AVG. RATING

PROGRAM	STATION & AVG. RATING
Car 54	WFBM
8:30-9:00	88,200
Bonanza	WFBM
9:00-10:00	125,900
DuPont Show	WFBM
10:00-10:30	45,600
Ed Sullivan	WISH
8:30-9:00	86,100
GE Theatre	WISH
9:00-9:30	78,500
Jack Benny	WISH
9:30-10:00	76,100
Candid Camera	WISH
10:00-10:30	120,400
Play of Week	WTTV
8:30-10:00	15,300
Curtain, Prest'g I.U.	WTTV
10:00-10:30	2,000

show by introducing—live on tape—a couple of the people who will be with him on the half-hour situationer. It was funny.

It is eminently unfair to make any final judgments of NBC's fall program sked on the strength of such short clips, but after the closed-circuit screening last Wednesday there were obviously lots of people doing just that. Maybe next year NBC-TV won't victimize itself in this way.

## Wales-TV Bows Sept. 14

London, Sept. 11.

In one week under eight years, the Independent Television Authority will have given birth to its 15th and last indie station when Wales-TV goes on the air on Friday (14). The outlet is to serve West and North Wales, an area sparsely populated giving the newcomer a potential viewership of just over 1,000,000 people.

Initially, the indie is to operate from one transmitter which will reach in the region of 600,000 people, although two further transmitters are nearing completion which will boost potential viewers by about 400,000.

## Editorials

Continued from page 25

does his job well, then even the people he criticizes will respect him.

Comments from other panelists included: NYSBA proxy and veepee and gm of WCBS, New York, Sam Slate, "Editorials make a station an integral part of community life. The actual process of putting an editorial on the air, of sifting through problems, of taking a point of view, of substantiating it with facts and of giving the other side a chance to tell you and the public how wrong he thinks you are—on your time—all imply an assumption of responsibility that is sorely needed if we are to grow and prosper."

Dan Kops, proxy, WAVZ, New Haven, and WTRY, Troy, "Editorializing gets to the heart of the problems of the community, and the station that can stimulate its listeners can prove to advertisers that it can stimulate a demand for his product."

## 9 More HTS Markets

Hollywood, Sept. 11.  
Nine additional markets have inked for Hollywood Television Service production.

HTS "flagship" packages, "Constellation Features" and "Saturn Features," were bought by WNOX, Columbia, S.C.; WAFG, Huntsville, Ala.; and WAUS, Wausau, Wisc. Another group of plx, "The Mighty 40" was sold to WROW, Augusta, Ga.

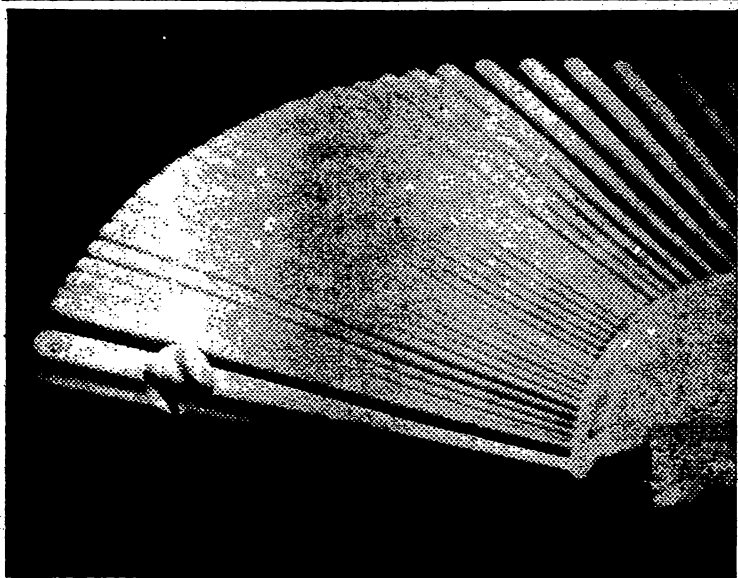
Roy Rogers and Gene Autry features were sold to WAFB, Baton Rouge, La.; KOAM, Pittsburgh, Kan.

## TENAFLY (EAST HILL) \$67,500

This beautifully spacious suburban Ranch, framed by an acre of lovely treed privacy will meet the most exacting demands of today's luxury living. In a mint of condition, this home has 5 bedrooms, incl. a magnificent master suite and 5 1/2 baths. The livrm. dinrm. the tremendous paneled family rm./stone firepl. opening onto a lge TERRACE, the light bright fully equipped kit, completely an basement, maid's quarters, laundry rm, storage facilities. The delightful heated swimming pool/cabana and a host of wonderful items that are included. All add to a terrific value. This home is very much worth your inspection.

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DURING BIGGEST COLOR WEEK EVER!

World Series Baseball . . . the most colorful sports spectacle of them all will be the big feature during ALL COLOR WEEK, October 1-6. Color all week . . . every morning, every afternoon and every night right up to sign-off. In short, it'll be the biggest, most colorful spectacle in TV history. Color TV is running up some big scores, and it can win some big ballgames for you, with movies, cartoons, variety, sports, drama and news specials. Inquire today from: B. I. French, RCA, 30 Rockefeller Plaza, New York 20, N. Y., Tel: MU 9-7200, Ext. RC 388. Ask for the new brochure "Color Television Facts."

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## Season-After-Next Pilots Roll at SG

Hollywood, Sept. 11. Screen Gems begins its pilot production for the 1963-64 season this month, rolling the first of a trio of half-hour pilots, one to be shot in Oregon, another in Washington, D.C. The three are just the beginning of SG's pilot production for season-after-next; other projects currently being blueprinted by SG coast chief Bill Dozier.

Fenady Associates' producer Andy Fenady begins production Sept. 18 on "Postmark: Jim Fletcher" SG half-hour action-adventure pilot starring James MacArthur and co-starring Warner Anderson. ABC-TV is in on this action via a co-production deal. Production will begin on location in Oregon. Bernard McEveety is director.

Next SG pilot rolls Sept. 27 in Washington, and it's "The Farmer's Daughter," a comedy based "loosely" on the feature filmed by David O. Selznick, which won an Oscar for Loretta Young. Inger Stevens stars, and William Windom, Cathleen Nesbitt and Phillip Coolidge have co-starring billing. Harry Ackerman is exec producer, Peter Kortner the producer, and Ralph Nelson director of the pilot.

"Grindl," a half-hour comedy starring Imogene Coca, rolls Oct. 17. Kortner is the producer, and the pilot script is by Ellis St. Joseph. "Daughter" and "Grindl" are "freeball" pilots, that is, not being produced in association with any network—same procedure SG followed previously on "Hazel" and "Our Man Higgins."

## CBS' Turkey Trotters: Gleason, Godfrey, Temple

In the Thanksgiving Day parade contest between NBC-TV and CBS-TV, latter network has lined up Jackie Gleason, Arthur Godfrey and Shirley Temple to participate in parades in New York, Philadelphia and Detroit. Both networks are pitted against one another, from 10 to 12 noon, on Thanksgiving Day, with parades the content of the two hours.

Gleason will be in N.Y. for the traditional Macy's outing; Godfrey in Detroit for the Hudson department store shindig; and Miss Temple in Philadelphia. CBS-TV now has sold out the annual event, the sponsors being Nestle for a full hour and DeLuxe-Reading and Polaroid sharing the other hour.

Bob Keeshan, as previous seasons, will be performing as Captain Kangaroo from the studios.

**GOULET'S CANADA SPONSOR**  
Toronto, Sept. 11. The "Bob Goulet Show," beginning Oct. 1 over the radio and and tv webs of the Canadian Broadcasting Corp., will be sponsored by Du Maurier Cigarettes.

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IN ENTERTAINMENT FIELD**  
Has three-year talent contract preparation and negotiation experience, partnership agreements, show packaging and related entertainment experience. Wants challenging career opportunity; salary secondary, in legal or allied area.  
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154 W. 46th Street, New York 36, N.Y.

## Graham

Continued from page 23  
fore then, in order to make the transition of bosses easier.

Reporting to Graham will be Joe Klein, new boss of NBC International and Morris Rittenberg, head of the domestic NBC Films. International not only handles sale of film properties abroad but gets involved in consulting outlets throughout the world on engineering and programming. It also is responsible for the stations in which NBC owns shares. Domestically, Enterprises has spread to the point where, under Stern's guidance, it was backing legit shows, etc.

NBC brass look upon NBC Enterprises as a potentially large moneymaker, particularly with the growth of international video.

## Tewksbury

Continued from page 23  
to understand this crowd," says the producer.

And in the editing and shooting, crew is introing new approaches that to date have been exclusive to foreign films—"We're not an art film, but are using these techniques to reinforce emotional values."

Another difference has been in the handling of the preem episode. More than half a dozen pictures were in the can before they tackled the opener, because, says the producer, they had to know where they were headed with the characters.

And as for the characters, they will neither act nor look like the going video youths. One, for example, is a guitar-toter from the Carolinas with the unlikely real name of Randy Boone without a walk-on credit. But, a natural, says Tewksbury, "It's great to see him work."

## TV Trade Unions

Continued from page 22  
world for about 40% of original fees. It's really not lot of loot but it is apparent enough to keep a good deal of American taped tv programming from making it overseas, because producers don't want to pay the extra freight to actors.

Writers Guild first established a foreign precedent in live tv when it set a fee of \$1 per nation for each program repeat. In film tv, the union, in tandem with an industry "fact finding group," is now trying to establish a much more remunerative system. Union is now trying to establish an equitable royalty (%) setup. That is, WGA members ultimately will be paid an exact percentage of foreign and/or domestic grosses to cover worldwide use of his written material on tv.

## ALLIED'S NEW SCI-FI

Two new features, "Brain from Planet Arous" and "Terror in the Haunted House" have been added to the Allied Artists TV Corp.'s science fiction cinematic package. Addition of the two brings the number of pix in the package to 22.

## BBC's TV-AM Rights To Championship Bout

BBC has closed for radio and tv rights to Sept. 25 Floyd Patterson - Sonny Liston heavyweight championship fight, under a deal set by its U. S. rep, Dennis Scuse, with Sheldon Graff, of Graff-Feiner & Smith Enterprises, which owns world r-t rights to fracas.

Fight will be simulcast the following night

Buffalo — New director of news and pubaffairs at WEBR-TV here is Ellis Marvin. He formerly was news director of WLUK-TV, Green-bay, Wis.

## Summing Up British Com'l ATV Fall Sked: Looks Like a Pilkington Snub

London, Sept. 11. The measure of confidence the commercial tv industry has in itself can be fairly assessed by examination of the fall schedules which have so far been announced. Taking Associated Television's September teeoff as representative of the general picture, it is obvious that the independent web has retained considerable composure in face of

a weighty outcry against popular programming from egghead sources which partly manifested in the Pilkington report.

First thing that strikes the interested observer is that in spite of clamorings from aforementioned circles for more high-brow programming, the station has stuck to a highly commercial—some say showmanlike—format. In fact, although some programs (Continued on page 40)

2467 West Street  
Brooklyn 23, N.Y.  
August 31, 1962

Dear Mr. Vallee,

I saw you in How To Succeed  
in Business Without Really  
Trying. I thought you were truly  
delightful in it.

The matter, I really want  
to write to you about is your  
great appearance on "The Ed Sullivan  
Show" in late May or early June.  
You were really superb. That  
monolog was too much. I  
was laughing so hard that  
I almost fell on the floor.  
I just couldn't stop laughing.  
It was one continuous laughter.  
Even after you left the stage, I  
still was laughing. Never before,  
have, I laughed that much and  
hard.

I am only 12, but that monolog  
proves to millions that clean  
jokes are more funnier than those  
off color jokes.

Yours truly,  
Rene Marie Tropiano

ED SULLIVAN LIKED THESE TWO ROUTINES  
SO WELL THAT HE IS REPEATING THEM  
ON SUNDAY NIGHT SEPTEMBER 16th.

Rudy Vallee

## 10,000 LAKES TO CHOOSE FROM...



... in marvelous Minnesota—  
each one with something to offer  
in the way of outdoor enjoyment.

For indoor enjoyment, KSTP-TV is the first choice, providing superior entertainment for 810,800 television families in this active, growing Northwest market with more than FIVE BILLION DOLLARS of spendable income.

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television 5  
100,000 WATTS • NBC  
MINNEAPOLIS • ST. PAUL

## From The Production Centres

Continued from page 37

McCoys." Victor Maddern of "Fair Exchange," Burt Reynolds of "Gun-smoke," and Robert Earle of "GE College Bowl" . . . D. C. Commissioners, Washington's Presidentially appointed governing body, turned down WWDC radio's request to present key of city to winner of Miss Washington contest sponsored by station . . . WMAL-TV returning with Bible Telecourse conducted by Rev. Edward Bauman of Wesley Theological Seminary and American University . . . "Biography" premieres on WTOP-TV Oct. 1 with half-hour presentation of Babe Ruth . . . Chet Huntley will narrate report on U.S. Area Redevelopment Administration in cooperation with ARA and Princeton Report . . . Jack Jurey, WTOP-TV editorialist, will have occasional comment slot on station's upcoming hour news show.

### IN LONDON . . .

Government thumbed down BBC-TV's request to cover the State opening of Parliament by the Queen on Oct. 30 . . . Dave King, lauded as one of Britain's top comics, set for a vidskein by Associated Television . . . Tsai Chin ("Suzy Wong") in these parts pegged for a "Spot The Tune" guestspot . . . BBC Radio to pose the question: "What sort of man becomes a critic?" in a program featuring some leading British cricketers . . . Prince Chula of Thailand is to join Westward-TV in the capacity of video reporter . . . Joan Sutherland to tape a 60-minute show in Britain for export to Australia's ABC network and Channel-9, Sydney . . . Afternoon programs (from 1:30 p.m.) return on BBC-TV next week . . . Anglia-TV won the intra-indie station soccer cup beating Tyne-Tees-TV three goals to one. Granada-TV topper Sidney Bernstein presented the trophy . . . The Thomson Organization, which owns Scottish-TV, has formed Thomson Television (International) to take over existing world-wide tv interests excluding Canada and the U. K., at present administered by STV.

### IN MELBOURNE . . .

Tony Charlton, GTV9's sporting editor, selected commentator for football grand final, at Melbourne Cricket Ground this month, to be videotaped by visiting ABC "Wide World of Sport" crew, for showing in America in November . . . June Bronhill, Australian soprano, appearing here in "Sound of Music," signed by ABC to star in telecast of Italian opera "The Ambitious Serving Maid," on ABV2 in October. . . Kevin Colson of GTV9 leaves channel for star role in musical "Carnival," due to open at Her Majesty's theatre next month . . . Dennis Gibbons, 3AW announcer and folk singer, will present series of folk songs on ABV2 . . . Dorothy Baker, GTV9 thrush releases new disk "I Am The Girl From Wolverson Mountain" backed by "My Aching Heart." She plans a trip to America before year ends . . . Peggy Haig, English comedienne, with husband, comedian Terry O'Neill, appearing here at Tivoli, writing four scripts for GTV9's "IMT" show . . . Judd Laine, dancer-comedian quits GTV9, to be resident comic at Brisbane's QT9 . . . All three Melbourne tv channels will show film of America's Yacht race.

### IN MILWAUKEE . . .

A new weekly radio series, with Wisconsin writers featured, began last week, produced and emanating from WHA, the U. of Wisconsin station in Radio Hall, Madison. WHA will feed the series to other links in The Wisconsin State Broadcasting Service network. This will be a 13-week series of programs. The State Historical Society of Wisconsin is cooperating on the production of the series . . . A new, 65-week anti-communism series started Wednesday (6) on WITI-TV 7 p.m. to 9 p.m. This opener included a motion picture on communism in the Far East, with W. Cleon Skousen, author of "The Naked Communist," directing the discussion. Sponsors of the show are Allen-Bradley Co., Badger Meter Mfg. Co., Cleaver-Brooks Co., Falk Corp., Kohler Engineers, Inc. (Kohler); George J. Meyer Mfg. Co. & Wrought Washer Mfg. Co.

Washington news coverage by WITI-TV, the Storer station in Milwaukee, has been broadened by appointment of Linton Wells as Wash-

ington correspondent for Storer stations . . . Barbara Becker, weather gal on WITI-TV, left for three-week European tour Sept. 8 . . . Julius LaRosa headlined the "kick-off" program of "Twelve to Twenty," a new show slanted for teenagers on WTMJ-TV, Saturday, Sept. 8, 2 p.m. The premiere program featured local recording artists. Bob Knutzen, WTMJ-TV staffer is host.

### IN BOSTON . . .

WBZ-TV newswoman Betty Adams acted as interpreter for French actress Irima Demich at press confab Thursday (6) for her film, "The Longest Day" . . . WBZ-TV racked up a whopping 51% share of audience (ARB Metro) for its Wednesday (5) live telecast of the second Kennedy-McCormack debate; Holyoke, Mass., originated debate, was fed by WWLP-TV, Springfield . . . "Starring the Editors" on WBZ-TV celebrated its 12th anni Sunday (9); sponsor Star-Market has been with the program since its first telecast . . . The debate between George Lodge and Rep. Lawrence Curtis, candidates on the Republican ticket for U. S. Senator, originated in the studios of WNAC-TV Tuesday (11), and station will carry from 11:15 p.m. to 12:15 a.m. . . . Bill Whalen, director Yankee net news service, and Al Benjamin, state house reporter, covering primary returns on WNAC radio Sept. 18 starting at 8:25 p.m., and continuing before every hour and half-hour thereafter.

### IN PHILADELPHIA . . .

Paul Rust, news director for WIP, Metropolitan station here, named acting director of news and special events for the parent company . . . John Facenda will narrate WCAU-TV's hour-long documentary on the city port, "Bound for Philadelphia" (18). Station has spent past five months filming special . . . WFIL-TV's Chief Halftown received the national award of the Chicago Dancing Masters of America for his promotion of talented moppets on his tv show . . . WCAU farm director Hugh Ferguson to speak at the National Association of Television and Radio Farm Directors, in New York (19) . . . Taylor Grant joining the WCAU news staff . . . WPEN newscaster Phil Lenhart leaving station to take over the 11 p.m. news slot for the CBS network . . . Ray Gilmore of Trenton's WAAT, has joined WIBG . . . Roy Rogers and Dale Evans to guest on Gene London's "Cartoon Corners" on WCAU-TV (15) . . . Ben Gimbel, Metro Media veepee returning from European tour (Oct. 5).

### IN PITTSBURGH . . .

Jack Williams is the new program manager for KDKA coming here from WBZ, Boston, where he headed advertising and sales promotion department. Before going to WBZ, he was publicity director of KDKA for five years . . . With the addition of Stella Wolk to the promotion staff at WTAE it rounds out the complete Pittsburgh Playhouse alumni group handling the station's promotion. Promotion manager Dave Crantz and publicity director Frank Bollinger were with Miss Wolk when all three were promoting the community playhouse six years ago . . . Joe Tucker, longtime sports director of WWSW and former Steeler coach Joe Bach will handle the tv play-by-play for the Steeler games this year over KDKA-TV. Bob Prince, KDKA-TV sports director and the voice of the Pittsburgh Pirates, will handle the warmups . . . John Hartman, former news stringer for WIIC, has joined the station as photographer in the public affairs department . . . One telecast on WTAE's "Time for Decision" series dealing with unemployment in the Pittsburgh area, has been included in the Library of Congress for future study and research.

### IN MINNEAPOLIS . . .

Minnesota Mining & Manufacturing Co. and Hill Family foundation have made grants totaling \$48,500 to KTCA-TV, Twin Cities educational tv station, to finance televised courses for student nurses. Courses, including physiology, anatomy, sociology and communications, will start this month and continue through the academic year. NBC affiliate KSTP-TV held a closed-circuit preview of web shows for studio guests last week . . . TV Guide mag repeating its guided tours of Twin Cities tv stations beginning tomorrow (12). Tours offered each Wednesday include chats with local tv personalities. They'll continue through Dec. 19 . . . KRST, owned by Red Owl grocery chain, has started 4 p.m. to midnight daily FM operation featuring all-jazz format. Station is slated to go to 24-hour sked shortly . . . While WCCO Radio will carry Minnesota Vikings pro grid games this fall, games of Sept. 16 and 23 will be handled by WGGY while WCCO broadcasts Minnesota Twins baseball games. Twins sportscasters Ray Scott and Herb Carneal will also work telecasts of the pro football contests starting Sunday (16). Marty O'Neill, Halsey Hall and Twins PR staffer Tom Mee will broadcast the Twins game Sunday.

### Educ'I WNDT

Continued from page 24

fact we have received for college professors and scientists, appearing as such on the air, full AFTRA fees, pension & welfare and replay protection. Obviously, representing these people is not new to AFTRA.

Becker said regarding teachers belonging to one or another of the educational systems servicing WNDT's "tri-state area," that AFTRA "has never asked more for them than they get from the Board of Education. Our concern—what we consider fundamental—is that a recording of the teacher's work not be used indiscriminately,

in a fashion to destroy a teacher."

At a WNDT press conference Monday, as the station and union met elsewhere to negotiate, Heffner and Dr. Samuel B. Gould, president of the educational tv setup, said that those appearing on the station were promised that their work would not be replayed or sent elsewhere without express permission from the personality.

According to AFTRA, this is just fine but the union would like to see this guaranteed in writing, not just promised aloud.

With this as background the sides meet again tomorrow and on Sunday WNDT, with or without Mostel, plans a program, emceed by Edward R. Murrow and built around a special BBC-TV documentary, "Television & the World."

## British TV

Continued from page 39

have changed, the skeds' content matter, in essence, hasn't.

For instance, ATV's main spring-board shows on a Sunday night—most heavily viewed evening of the week—have been detective shows. Tecs who have held the key 7:30 p.m. slot include "Dagger Man" and the boys from "77 Sunset Strip." Now comes Roger Moore as "The Saint." New show, same tradition.

"Saint" is followed by the erst-while "Palladium," which is in turn followed by the established drama cycles, "Armchair Theatre" and "Drama '62" which alternate each week. All three are hourlong skeins which marks about the only other change in a tried and tested formula. Previously, Sunday evening's primetime has featured 30-minute shows in the earlier racks.

If London's upcoming weekend viewing from ATV is familiar, then the company's weekday format is second nature. Most interesting feature, but not a new one, promises to be the return of two click series, "Winning Widows" and "Harpers W.L." There could not have been a more effective snub for Pilkington's views than this.

Indeed, through both the mid-week and weekend plans of the company there is not one show that a critic could say was slotted because of the Pilkington findings. This does not mean, however, it has dropped its share of pubservice, documentary, religio, and serious broadcasting which has been stepped up to about 30% of the overall schedule.

Apart from showing its faith in tried and tested formats ATV has invested plenty of money in nearly a dozen new shows including "The Saint" and "Man Of The World" which ATV is producing, "Broadway Goes Latin" in which it has a major interest, "Scarlett Hill" and "87th Precinct."

According to Lew Grade, one of the ATV chiefs, the new weekend-schedule is the most expensive his company has ever compiled (which probably includes the rest of the video operations in Britain) running into more than \$400,000 for Saturday and Sunday.

Whichever way you look at it, this is hardly the sort of investment to be made by a station without some sort of faith in the future.

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In the past year, eleven other major TV set manufacturers have jumped on the fast-rolling Color TV bandwagon built by RCA. And they're investing in Color with millions of dollars of their advertising funds. Demand for RCA Color picture tubes has also required two new plant additions this year. The Color TV picture is bright today with broadcasts of movies, cartoons, variety, sports, drama and news specials. For information call B. I. French, RCA, 30 Rockefeller Plaza, New York 20, N. Y., Tel: MU 9-7200, Ext. RC 388. Ask for the new brochure "Color Television Facts."

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## Irving Stone Partners With Grilikhes on Eight 90-Min. Dramas for TV

Hollywood, Sept. 11. Michel M. Grilikhes, former CBS-TV program exec, and Irving Stone have partnered to turn out a series of eight 90-minute dramas for tv based on Stone's tome, "Men to Match My Mountains." Grilikhes is currently negotiating with networks anent the shows, which would be presented over a span of two years, beginning with the 1963-64 season.

Grilikhes will produce series, and Stone will make his debut at videoscoping, prepping tversions based on his original literary work. Ex-CBS-TV exec produced, directed and was co-author of 1961 Peabody Award winning "Let Freedom Ring." A star will host the dramas.

Plan is to release filmed dramas theatrically abroad at same time they are released on tv here. Series of dramas is based on true life, but little-known, happenings in our history.

Stone and Grilikhes also plan two feature films based on Stone properties, "Never the Sinners" and "Span of Glory."

## Desilu as U.S. Distrib On Brit. Religio Series

London, Sept. 11. "Journey of a Lifetime," British ABC-TV's click series on a journey through Bibleland, is to be distributed through America and Canada by the Desilu Organization. Deal was cemented by Peter Marriott, Desilu Sales (U. K.) topper, and Macgregor Scott, managing director of Associated British-Pathe. Series, which was shot in the Holy Land, consists of 39 segments and stars Anne Lawson and John Bonney.

Terry Ashwood, AB-P's general manager of production, produced the color series.

## Clearance Snags

Continued from page 22  
mime Quiz," which Ralston-Purina is sponsoring, the affils thumbs-downed it. Only about 90 stations have cleared, preempting the web show for syndicated product. However, Ralston has decided to live with it, since it is spotting the show on rival stations in many cities where CBS affils have rejected it.

While the affils protest that "bad programming" is the basic reason for the nix, some of the web chieftains nonetheless have been wondering whether the recent decision to reduce station compensation isn't an important factor in recapturing the 90 minutes of web time. In other words a "fair exchange."

## Desilu

Continued from page 24  
achieved by Desilu Sales in world-wide syndication and one month of increased production, according to prexy Dezi Arnaz. Desilu sales was reported to have written contracts in excess of \$2,000,000.

Arnaz stated that Desilu Film Distributing Co., a division of Desilu Sales, has contracted to date for 1,385 domestic playdates in theatres for "The Scarface Mob," a motion picture based upon the first two segments of "The Untouchables." A recent acquisition of Desilu Sales is a package of 33 motion pictures produced abroad which will be sold to tv. In addition, Desilu Sales has acquired for syndication a series of 26-half-hour films produced by Steve Allen and titled, "Jazz Scene USA."



Mgt. William Morris Agency

## Bob Max Exits NBC For His Own Setup

Bob Max, seven years the director of NBC's lucrative merchandising unit, has taken a page from the book of his recent boss, NBC Enterprises chieftain Al Stern, and is leaving the web to go into business for himself. Max—whose NBC replacement is Norman Lunenfeld—becomes exec veep and operating head of TV Institute of Living Arts Inc.

TVI, newly organized by Max and Maxwell Schultz (prexy of Mountain Paper Products and former boss of Adam Hats), will provide "instruction in the arts" via correspondence schools, merchandise kits and tv programming.

Stern is leaving NBC as a veep to head up his own community antenna company.

St. Cloud, Minn.—St. Cloud State College this fall will present a televised course for undergraduate or graduate credit in techniques for teaching social studies in elementary and secondary schools. Conducted by the local school's assistant history professor, William Nunn, the 11-week course, scheduled for Mondays at 7 p.m. starting Sept. 24, will be over Twin Cities' non-commercial station, KTCA-TV.

## NBC 'Police Emergency' Documentary Scores Whopping Brit. Rating

London, Sept. 11. Billed by BBC-TV as the Yank equivalent of Britain's "Z Cars," NBC's documentary "Police Emergency" zipped into an unprecedented high on the Television Audience Measurement charts when it made the No. 4 slot. Not only is this the loftiest spot made by a documentary on tv here, but represents the highest peak attained by BC-TV in TAM listings (i.e. since the formation of commercial tv).

Click program, which was seen in 5,503,000 homes throughout the country, rated No. 1 in the Southwest area and featured in top 10s of seven other areas, reports TAM.

In the national ratings, "Police Emergency" was beaten by two editions of Granada's "Coronation Street" and Associated - Rediffusion's "No Hiding Place."

## FREMANTLE'S GOLF SEGS

"World Series of Golf," which played on NBC-TV, has been placed into foreign distribution by Fremantle.

BBC bought the event for telecast Saturday (15) and Denmark, Sweden, Rhodesia, Australia and Japan will be telecasting an hour-long wrapup version of the event during the following week.

## Kefauver Gives Salant an Assist In D.C. Push for TV Camera Access

Washington, Sept. 11. Richard S. Salant, CBS News prexy, went before a Federal Bar Assn. meeting here, to push the idea of opening the U. S. Supreme Court to television coverage, stressing that it would vastly benefit the image of the "misunderstood" court.

On the same panel with Salant, Sen. Estes Kefauver (D-Tenn.), once one of the biggest names in tv (in his "Man Against Crime" role), repeated his longstanding advocacy of letting tv cameras into Senate and House sessions here. On this subject, Kefauver is decidedly in the minority on Capitol Hill. The Senator also proposed Federal courts allow tv cameras with a single limitation. "Devices used," Kefauver said, "must not disrupt the proceedings being covered. This should be the only test."

Salant said he has "the emphatic and radical notion that the place to start radio and tv coverage of judicial proceedings is right at the top... (in the) Supreme Court." Continuing, he noted, "The Su-

preme Court... is the least understood... of the three branches of Government. Too many people seem to feel the Supreme Court sits around deciding it would be nice to abolish school prayers or... anti-Communist laws... The reporting on the Supreme Court is woefully inadequate. The result has been an emotionalism that does neither the Court nor the public any good."

Salant reasoned that if the arguments of lawyers on the crucial school desegregation case in 1954 had been televised, the Constitutional issue could have been better understood "and the solution to the problem—still so far away—would have come in far less time; understanding is the beginning of solution."

United Nations coverage, Salant pointed out, illustrates that "as a matter of mechanics" tv and radio coverage can be accomplished in marble halls with no distractions, noise or irritating lights.

Sen. Kefauver, as he has done before, suggested that Congress copy the British system of calling in cabinet ministers for questioning on national policy. This, he averred, would make great television in the national interest.

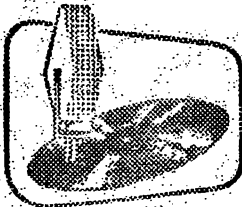
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SOUTHERN RHODESIA: RTV, Salisbury

## Mann's 'Now,' Como's 'By Request,' Brubecks' 'Ambassadors' Top LPs

**HERBIE MANN: "RIGHT NOW"** (Atlantic). Having broken onto the charts with his "Village Gate" LP, flutist Herbie Mann is back with another contender in this latest outing which again features his Afro-Latin sound. Three of the tunes included are his own and several others are of Latin origin. Mann's playing, and that of the rest of his group, has a quiet spirit that packs plenty of power without being pushy. Much of the music here has a strong emotional vitality that registers to solid effect via Mann's interpretations. Although there's been debate as to Mann's music being jazz or pop in the past, this set seems to combine enough elements of both forms to please fans in both areas. It's a fine session which should be due for considerable attention.

**PERRY COMO: "BY REQUEST"** (RCA Victor). A savvy pro from way back, Perry Como is among the top handful of disk performers who know how to wrap up a consistent entertainment package. In this collection, Como is spotlighted on a nifty book of songs, including recent numbers among a scattering of standards. Once again, there's the same pleasing, relaxed Como vocal sound backed up excellently by the Ray Charles Singers and the Mitchell Ayres orch. Standouts are "Maria," "Lollipop," and "Roses," "My Favorite Things," "Once Upon A Time," "Can't Help Falling In Love" and "I'll Remember April."

**"THE REAL AMBASSADORS"** (Columbia). This is an unusual disk offering that's sure to stir up lots of enthusiasm in some circles and controversy in others. It's an original musical production conceived by Dave & Lola Brubeck pegged on America's musical ambassadors to overseas points. Brubeck has written it with some fine jazz touches and his wife, Lola, has supplied lyrics that are humorous and pointed. A cast that includes Loui Armstrong & His All Stars, Lambert, Hendricks & Ross, and Carmen McRae, along with Brubeck's keyboard lead push home the disk musical in highly effective terms. Armstrong's singing of "Cultural Exchange" is an especially knockout side as is his handling of "They Say I Look Like God," a number that's sure to disturb the segregationists. In fact, all hands are in top form giving this offbeat offering a solid sales potential.

**DINAH WASHINGTON: "DRINKING AGAIN"** (Roulette). Dinah Washington is in a lowdown melancholy frame here. It's a mood that suits her wailing style perfectly and she makes the most of it as she lights up torchers like "That Man Got Away," "Baby Won't You Please Come Home," "I'm Gonna Laugh You Out of My Life" and the title song, "Drinking Again," which sets the tone of the entire set.

**BILLY VAUGHN ORCH: "A SWINGIN' SAFARI"** (Dot). Riding with the click title song, Billy Vaughn has wrapped up an attractive assemblage of hits with b.o. appeal. Vaughn has mixed up the swinging tunes with the ballads for a tasty tossed instrumental salad. The repertoire includes such faves as "It's No Sin," "In The Chapel In The Moonlight," "Love Letters In The Sand," "Alone" and "When The Saints Go Marching In."

**"JACQUELINE BOYER, CHANTEUSE"** (Capitol). Jacqueline Boyer, the 20-year-old daughter of French songstress Lucienne Boyer, registers a charming talent in the pop groove. This showcase may be somewhat limited for the U.S. because of the all-French lyrics, but the vocal quality is clearly in evidence on a variety of ballads and rhythm numbers. One number, "C'est Pas Par'que C'est Nous," has potential in this country despite the language barrier. Also striking are her versions of "Pianissimo," "Pope," "Magdalena" and "Le Petit Train De L'Amour." Franck Pourcel backs up on several numbers.

**CHARLES MINGUS: "WONDERLAND"** (United Artists). Four lengthy pieces, three of which were penned by Charles Mingus, make up this session of jazz performance. Mingus and his quintet. It's a fine showcase for

the group and its members in that there is plenty of room for the individuals to solo at length as well as to show off their ensemble effectiveness. The emphasis is on the solo performances, however, and the unit's tooters—John Handy, Booker Ervin, Richard Wyands and Danny Richmond, and, of course, Mingus, all have things to say that merit attention. The only non-Mingus piece here is "I Can't Get Started" and the bassist-composer's material provides a fine springboard for his unit's work. It's a fine jazz session that has much to recommend it.

**MANNY ALBAM & HIS ORCHESTRA: "JAZZ GOES TO THE MOVIES"** (Impulse). A group of top jazz talent has been combined by arranger-conductor Manny Albam to play his designs of nine motion picture themes. The result is a big, strong jazz session that gives plenty of harmonic and melodic credit to the themes and also retains a distinctive jazz flavor. Ballad themes like Duke Ellington's "Paris Blues" come across with rich, moody strength and up-tempo titles like the "La Dolce Vita" keynote score with swinging strength. There's a lot to listen to here. Albam's arrangements have a full, rich flavor and the group's playing is uniformly solid and packed with fine solo bits and swinging ensemble work.

**"CAPTAIN KANGAROO'S TREASURE HOUSE"** (Peter Pan). This is a cute kiddie item starring Captain Kangaroo (Bob Keeshan) and others from this w.k. kiddie tv show. The material was written by Clark Gesner, a one-time cue card holder in the show. There's a nice pace and quality to his songs and dialog and the set comes across as a bright and clever kiddie. David Stuart has arranged and directed the music with spirit. The LP is chock full of familiar characters from the tv show that should please the kids and the material is presented in a pleasant and entertaining manner that should score this as a strong contender in the moppet platter sweepstakes.

**PAUL TAUBMAN: "PENTHOUSE PARADISE"** (Columbia). There are many musical sides to Paul Taubman—organist, pianist, conductor. On this set, he is featured at the organ and piano for a set of moody and relaxing renditions of various pop favorites through the years. His playing is smooth and pleasant. It's just right for background listening or other atmospheric musical touches, a la the maestro's playing at his fashionable Penthouse Club in New York. Included are such tunes as "I'm In The Mood For Love," "You Were Meant For Me," "Manhattan Serenade," "Don't Blame Me," "I'll See You In My Dreams" and others.



**LAWRENCE WELK**

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and  
"Theme from the Bros. Grimm"

## Col Grabs Monk In Jazz Buildup

Columbia Records is apparently playing the "minor to major" game to the hilt. It's latest acquisition from a smaller company is Thelonious Monk, who has been recording under the Riverside banner for some time.

The Monk signing follows on the heels of Col's pickup of Patti Page and Nichols & May from Mercury and the opening of negotiations to bring Dion to its stable from the indie Laurie label. In the past year Col has reached over to Cadence for Andy Williams, to United Artists for Eydie Gorme & Steve Lawrence, and Don Costa, and to Carlton for Anita Bryant.

Monk's moveover to Col marks a buildup of its jazz roster that includes such artists as Dave Brubeck, Miles Davis, Duke Ellington, J. J. Johnson and Andre Previn.

His first LP under the Columbia banner will be recorded in the near future. It will be produced by Teo Macero, one of Col's artists & repertoire staffers.

## Three Labels Sparking Scottish Disk Activity

Edinburgh, Sept. 11.

An upsurge in disk recording activity is noticeable in Scotland where Waverly Records here and Thistle Records and Gaelfonn Records at Glasgow, are all forging steadily ahead, if in a somewhat smaller circle than disk companies in England. The Waverly group has launched a new \$45,000 recording studio here. Managing director is T. B. Laing.

Robert Wilson, Scot singer, launched the Thistle label, and Gaelfonn issues disks with a Celtic and Irish flavor.

## Lengplay Shorts

Caedmon Records has readings by the late Dylan Thomas of "King Lear" and "The Duchess Of Malfi" on its release schedule for late September. So far, Caedmon has issued five recordings of Thomas, reading his own poetry, and work of other poets.

Shari Lewis' next kiddie LP for RCA Victor will be "Shari In Storyland" due for Oct. 1 release. Set uses all the characters of her NBC-TV puppet-musical program.

Audio Fidelity's fall program includes eight new LP releases. Spearheading the release is a new package in the disk company's "Sound Effects Series" entitled, "Sound Effects, U.S. Air Force Fire Power." Another release in the Sound Effects Series is "Stereo Spectacular Demonstration and Sound Effects" which includes demonstrations of stereo techniques, sound effects and excerpts from the AF catalog.

Jubilee Records has added four new albums to its "5000 Series." The packages are by Billy Daniels, Dick Ruedebusch, The Chari Quartet and The Mulcays. Joe Henderson breaks into the album field with "Snap Your Fingers" on the Todd label.

Marilyn Monroe continues as a posthumous disk attraction, this time via United Artists Records which is releasing a "double feature" soundtrack package of the music from "Some Like It Hot" and "The Misfits." She sings on the "Hot" LP. MGM Records will release Masaru Sato's score for Akira Kurosawa's Japanese adventure film "Yojimbo" in both soundtrack LP and single theme platters to coincide with the pic's mid-September opening at the Carnegie Hall Cinema, N. Y. Atlantic Records has issued a new LP by jazz flutist Herbie Mann called "Right Now" and a single of the title tune and "Borquinho" from the set.

Elektra Records has issued a platter called "The Best of Bikel" which contains material culled from the singer-actor's 12 previous Elektra releases and an Oscar Brand LP of ski songs under the handle "Snow Job." Cadence Records' fall program consists of two new sets by pianist Don Shirley and a package by the company's prexy Archie Bleyer. The diskery's accompanying sales program holds through Sept. 30.

## Top Singles Of The Week

(The 'Best Bets' of This Week's 100-Plus Releases)

**BRENDA LEE . . . . . SAVE ALL YOUR LOVIN' FOR ME**  
(Decca) . . . . . All Alone Am I

Brenda Lee's "Save All Your Lovin' Me" (Champion) swings with a rocking vocal style that's tailor-made for a big pickup on all spinning levels. "All Alone Am I" (Duchess) builds up a strong ballad mood via a vibrant vocal and a recitation bit that the young folks will dig.

**RALPH BURNS ORCH. . . . . SONG FOR BELLY DANCER**  
(Epic) . . . . . Tulsa

Ralph Burns Orch's "Song For Belly Dancer" (Berlin) is an exotic instrumental out of Irving Berlin's score for "Mr. President" and could have the same pop impact as "The Stripper" slice but this time with abdominal maneuvers. "Tulsa" (Newburn) rides a western motif with a sharp instrumental drive.

**DUANE EDDY . . . . . GUITAR MAN**  
(RCA Victor) . . . . . Stretchin' Out

Duane Eddy's "Dance With The Guitar Man" (Lindanet) has a solid plunking style and a captivating beat to capture jock and juke spins for a big payoff. "Stretchin' Out" (Lindanet) spreads a melancholy mood via some smooth guitar and a fine instrumental support.

**THE COASTERS . . . . . THE CLIMB**  
(Atco) . . . . . The Climb

The Coasters' "The Climb" (Progressive-Triot) introduces a new dance that's slow and intriguing and the teeners are sure to follow the catch-on vocal instructions. Flip side carries the same dance beat a bit further with a good instrumental delineation.

**SUE THOMPSON . . . . . JAMES (HOLD THE LADDER STEADY)**  
(Hickory) . . . . . My Hero

Sue Thompson's "James (Hold The Ladder Steady)" (Acuff-Rose) should climb to the top of the spinning brackets because of the breezy way it spins out a tale of a young elopement. "My Hero" (Acuff-Rose) holds to the rocking-ballad groove in a steadfast manner.

**NELSON RIDDLE ORCH. . . . . THE DEFENDERS THEME**  
(Capitol) . . . . . Naked City Theme

Nelson Riddle Orch's "The Defenders Theme" (April) gets a breezy jazz treatment with plenty of pop appeal and its title tie with the holdover tv series should give it an added spinning push. "Naked City Theme" (Gower) is another theme with a brisk instrumental flavoring to win it programming time.

**JERRY BUTLER . . . . . I'M THE ONE**  
(Vee-Jay) . . . . . You Can Run

Jerry Butler's "I'm The One" (Conrad-Curtom) has a hard vocal pitch and a solid ballad line that's pegged for big play in all areas. "You Can Run (But You Can't Hide)" (Armada) sets up a ballad mood in a slow but entirely persuasive manner.

**DON GIBSON . . . . . SO HOW COME**  
(RCA Victor) . . . . . Baby We're Really In Love

Don Gibson's "So How Come (No One Loves Me)" (Acuff-Rose) builds a country blues into a pop contender with a winning vocal sendoff. "Baby We're Really In Love" (Fred Rose) has a snappy country beat that goes especially well in the alfalfa areas.

**GABRIEL & THE ANGELS . . . . . THAT'S LIFE**  
(Swan) . . . . . Don't Wanna Twist No More

Gabriel & The Angels' "That's Life" (Mary Hill-Missile) is a rhythmic & blues shout-out that has a catch-on pitch for many spinning areas. "Don't Wanna Twist No More" (Mary Hill-Missile) has a negative attitude but it's telling a story that the teeners may find interesting to hear.

**DEE CLARK . . . . . NOBODY BUT YOU**  
(Vee-Jay) . . . . . I'm Going Back To School

Dee Clark's "Nobody But You" (Gladstone) has all the ballad elements to get it to the top and a vocal styling that makes sure it will get there. "I'm Going Back To School" (Conrad-Deet) is a novelty idea in a swinging groove that may give the kids some laughs.

**JERRY REED . . . . . HULLY GULLY GUITAR**  
(Columbia) . . . . . Twist-A-Roo

Jerry Reed's "Hully Gully Guitar" (Lowery) has a built-in teen appeal with a spotlighted guitar leading a swinging rhythmic beat that the kids will take to for their terp activities. "Twist-A-Roo" (Lowery) may be the Twist's last gasp but it's a rocking one that should do well around the juke.

**JAMES DARREN . . . . . HAIL TO THE CONQUERING HERO**  
(Colpix) . . . . . Too Young To Go Steady

James Darren's "Hail To The Conquering Hero" (Aldon) has a spirited attack and a cute lyric line that makes it an appealing slice for juve tastes. "Too Young To Go Steady" (Robbins) is a pleasing rendition of a standard ballad for the young at heart.

**JOHNNY APPALACHIAN . . . . . A MOUNTAIN OF A MAN**  
(Goldie) . . . . . Up In Smoke

Johnny Appalachian's "A Mountain Of A Man" (Armada) has a rhythmic ballad line with a vocal punch aimed at the teen trade for a breakout potential. "Up In Smoke" (Armada) could light up the juke with its powerhouse vocal approach that will make the teeners listen.

**QUARTETTE TRES BIEN . . . . . NO NAME**  
(Gaslight) . . . . . Love Letters

Quartette Tres Bien's "Noname" (Missouri) has a spirited instrumental flair that can push its way into payoff programming time. "Love Letters" (Famous) sends out a jazz oriented message in vivid instrumental terms that the programmers will take to.

\*ASCAP. †BMI.



# VARIETY

## ALBUM BESTSELLERS

(A National Survey of Key Outlets)

This Last No. Wks.	Wk. Wk. On Chart	
1	1	46 WEST SIDE STORY (Columbia) Soundtrack (OL 5670)
2	2	20 RAY CHARLES (ABC-Par) Modern Sounds in Country & Western (ABC 410)
3	3	13 DAVID ROSE (MGM) Stripper (E 4062)
4	7	8 MUSIC MAN (Warner Bros.) Soundtrack (W 1459)
5	4	17 PETER, PAUL & MARY (WB) Peter, Paul & Mary (W 1449)
6	8	21 ANDY WILLIAMS (Columbia) Moon River (CL 1809)
7	8	11 ELVIS PRESLEY (Victor) Pot Luck (LPM 2523)
8	9	6 BOBBY VINTON (Epic) Roses Are Red (LN 24020)
9	12	16 KINGSTON TRIO (Capitol) Best of Kingston Trio (T 1705)
10	6	13 ROME ADVENTURE (Warner Bros.) Soundtrack (W 1458)
11	13	8 JOHNNY TILLOTSON (Cadence) It Keeps Right On A-Hurtin' (CLP 3058)
12	14	8 HENRY MANCINI (Victor) Hatari (LPM 2559)
13	11	11 MUSIC MAN (Capitol) Original Cast (W 990)
14	15	8 RAY CHARLES (ABC-Par) Ray Charles Greatest Hits (ABC 415)
15	10	19 ACKER BILK (Atco) Stranger on the Shore (129)
16	20	44 HENRY MANCINI (Victor) Breakfast at Tiffany's (LPM 2362)
17	24	16 JIMMY SMITH (Verve) Bashin' (V 8474)
18	23	44 WEST SIDE STORY (Columbia) Original Cast (OL 5230)
19	19	17 GEORGE MAHARIS (Epic) George Maharis Sings (LN 24001)
20	35	8 PETER NERO (Victor) For the Nero Minded (LPM 2536)
21	21	3 KINGSTON TRIO (Capitol) Something Special (T 1747)
22	31	4 RAY CHARLES (Atlantic) The Ray Charles Story (Atlantic 2-900)
23	30	20 HARRY BELAFONTE (Victor) Midnight Special (LPM 2449)
24	17	12 VINCENT EDWARDS (Decca) Vincent Edward Sings (DL 4311)
25	16	86 CAMELOT (Columbia) Original Cast (KOL 5620)
26	28	38 JOAN BAEZ (Vanguard) Joan Baez, Vol II (VRS 9094)
27	18	7 TONY BENNETT (Columbia) I Left My Heart in San Francisco (CL 1869)
28	26	4 FRANK SINATRA (Capitol) Sinatra Sings of Love and Things (W 1729)
29	—	1 NAT KING COLE (Capitol) Ramblin' Rose (T 1793)
30	27	5 DION (Laurie) Lovers Who Wander (LL 2012)
31	22	21 NO STRINGS (Capitol) Original Cast (O 1695)
32	46	3 EVERLY BROS. (Warner Bros.) Golden Hits of the Everly Bros. (WW 1471)
33	45	11 LETTERMEN (Capitol) Once Upon a Time (T 1711)
34	—	1 JUDY GARLAND (Capitol) The Garland Touch (W 1710)
35	25	11 JOAN BAEZ (Vanguard) Joan Baez, Vol I (VRS 9078)
36	50	16 MANTOVANI (London) American Waltzes (LL 3260)
37	33	3 HERBIE MANN (Atlantic) Herbie Mann At The Village Gate (1380)
38	42	24 FRANK SINATRA (Capitol) Point of No Return (W 1676)
39	29	2 GEORGE MAHARIS (Epic) Portrait in Music (LN 24021)
40	41	27 ROGER WILLIAMS (Kapp) Maria (KL 1266)
41	34	55 DAVE BRUBECK (Columbia) Time Out (CL 1397)
42	36	47 ELVIS PRESLEY (Victor) Blue Hawaii (LPM 2426)
43	32	18 LAWRENCE WELK (Dot) Young World (DLP 3428)
44	48	2 EL CID (MGM) Soundtrack (E 3977)
45	49	20 BILLY VAUGHAN (Dot) Chapel by the Sea (DLP 3424)
46	37	11 LIMELITERS (Victor) Through Children's Eyes (LPM 2512)
47	—	29 KINGSTON TRIO (Capitol) College Concert (T 1658)
48	—	12 WALK ON THE WILD SIDE (Choro) Soundtrack (A4)
49	39	38 FERRANTE & TEICHER (UA) West Side Story (UAL 3166)
50	40	3 ROBERT GOULET (Columbia) The Two of Us (CL 1826)



GUY LOMBARDO

For Bookings Contact  
LARRY OWEN, Mgr.  
GUY LOMBARDO ORCHESTRA  
50 Broadway, New York City  
WH 4-0938

## Music & Sound Expo's Dull B.O.

Chicago, Sept. 11. Although attendance at the World's Fair of Music & Sound, which ended Sunday (9), was only slightly more than half the hoped-for turnout, promoter Aaron Cushman said the show roughly broke even. Paid attendance to the privately financed consumer and trade exposition at McCormick Place is given at 165,000. Cushman stated he would repeat the Fair next season, but probably earlier in the summer to avoid the Labor Day exodus and back-to-school problem.

Cushman estimates that 95% of those who paid the \$1.50 gate admission spent an additional dollar for an hour long stage show of recording artists at the 5,000 seat Arie Crown Theatre. Show was headlined on various days by Eddie Fisher, Rosemary Clooney, Jimmy Dean and Rick Nelson. There were three shows daily.

Promoter said that not all the figures were in, but that it cost about \$100,000 to operate the expo and another \$100,000 for talent in the various shows. All other expenses, including promotion, advertising, salaries, ushers and decor will probably add up to another \$150,000 to \$200,000. He expects that the total take including space rental, will just about equal the outgo.

Indicative of the disappointing turnout, the Fair management laid off 10 of the ticket sellers after the first weekend and rehired six of them for the final weekend. Efforts were made after the expo was underway to build a Negro attendance, which was notably slight. Only Negro performer on the bill was Jonah Jones.

Displays on the exhibit floor were on the whole undramatic, and many of the displays were not unlike hi-fi and television showrooms that everyone has access to gratis on Michigan Ave. or Rush St. Stage show was a terrific show biz bargain for a flat \$1 admission, provided that the patron felt his \$1.50 gate charge was well spent.

## Brit. Dancehall Tooters Win 100% Scale Hike

London, Sept. 11. Minimum fees of nearly 1,000 British danceband tooters have been almost doubled under an agreement reached between the Musicians Union, Mecca and Rank Dancehalls.

Musicians playing in the West End of London will get a minimum of \$81.20 for six days work after October 1, current rate being nearly \$43. In out-of-town territories, the players will get an increase from \$34.30 to \$75.60.

Pact also guarantees musicians six months sick pay, three weeks vacation instead of two and a minimum of \$11.20 a night for one-night West End engagements.

## 'Robert' Stolz Story

Robert Stolz narrates "The Robert Stolz Story" on an Amadeo (Vienna) LP album. It will interlard his prolific career with his own compositions.

## CBS Moves to Put 20% of ASCAP Fees In Escrow in Case of Rate Reduction

### ASCAP Awards 550G To 1,189 Writer Members

The American Society of Composers, Authors & Publishers has shelled out a total of \$550,000 to 1,189 members in its standard and popular categories. The awards, of which this is the third of the series, are given to members "whose catalogs have a unique prestige value for which adequate compensation would not otherwise be received, and to writers whose works are performed substantially in media not surveyed by the Society."

Among the ASCAP'ers in the standard field who received awards for \$3,000 were Samuel Barber, Leonard Bernstein, Robert Russell Bennett, Aaron Copland, Paul Creston, Gian Carlo Menotti, and Igor Stravinsky; as well as the families of the late Bela Bartok, Sergei Rachmaninoff and Arnold Schoenberg. In the \$2,500 category, special awards were made to Marc Blitzstein, Carlos Chavez, David Leo Diamond, Ross Lee Finney, Vittorio Giannini, Morton Gould, Dr. Douglas Moore, Vincent Persichetti and Ernest Toch.

## Coast Disk Club Files 900G Suit Vs. Col, 6 Others

Hollywood, Sept. 11. Record Club Inc., a California corporation, has filed an antitrust suit in Federal court here Monday (10) against Columbia Broadcasting System, Columbia Record Club Inc. and six other defendants, asking \$900,000 damages for allegedly having been excluded from the record club field.

Complaint, filed by attorney Jack Corinblit, also names as defendants United Artists Records, Warner Bros. Records, Mercury, Kapp and Verve Records. By making exclusive contracts with other record companies, CBS and CRCL in effect squeezed plaintiff out of the record biz, according to the suit.

Corinblit stated that this action is similar to a move made last June by Federal Trade Commission against CBS to cancel all exclusive contracts, holding such pacts to be illegal, and that price-fixing was engaged in by CBS.

## CORAL GETS MORE DISKS BY LATE BUDDY HOLLY

Buddy Holly, the rock 'n' roll singer who was killed in a plane crash some years ago, continues to live on wax. Coral Records has acquired several newly-located, previously unreleased tapes by the singer. The tapes will be released exclusively by the label via a deal between Coral, Maria Elena Diaz-Hernandez, Holly's widow; Norman Petty, his personal manager, and his parents.

The first release of this new material is "Reminiscing" and "Wait 'Till the Sun Shines Nelly." It has already been issued in the U.S. and England. In its catalog Coral presently has four Holly LPs and Decca has one. Of these "The Buddy Holly Story" has been a chart item for over a year and a half.

## Britain's Oriole Gets U.K. Rights to 2 Yank Labels

London, Sept. 11. As part of its expansion program, Oriole Records, a British indie label, has picked up U.K. distribution rights to the Yank Motown and Tamla banners which will be released here under a new imprint, Oriole-American.

Deal with the U.S. companies was set by Morris Levy, Oriole chief, who states that the first release will be on Friday (14).

A new wrinkle developed in the drawn-out negotiations between the tv stations and the American Society of Composers, Authors & Publishers for new rate schedules with the filing of a motion by CBS in N.Y. Federal Court last week to require ASCAP to set aside 20% of the network's music-license payments against the possibility that the rates may be reduced by 20%.

The CBS motion is based on the claim that the Society distributes its funds to members as they are received and if a rate reduction would come through, ASCAP may possibly not have enough money to make the rebates unless it is required to set up a reserve. CBS also asks that a like amount of its payments be invested in interest-bearing securities.

During the first seven months of this year, CBS paid ASCAP \$2,500,000 and estimates that its payments for 1962 will come to \$4,300,000. Projecting into mid-1963, when the network figures that the new ASCAP fees might finally be fixed, CBS says its payments to ASCAP will reach \$6,450,000. It also estimates that all three networks and all tv stations will pay \$18,850,000 in interim ASCAP fees in '62 and \$28,275,000 by July, '63.

(While the new tv broadcast music licenses with ASCAP are being worked out, the stations are paying at rates in effect before Jan. 1, '62 on an interim basis with the understanding that any changes made in the new rates will be retroactive to the first of the year.)

The CBS motion adds: "Should CBS be successful in winning a rate reduction of 20%, ASCAP would owe it \$860,000 for the year 1962 and \$430,000 additional for the first six months of 1963. On a similar reduction, it would owe the other licensees \$2,910,000 for '62 and an additional \$1,455,000 for the first six months of '63."

(A suggestion earlier in the year that tv stations drop ownership in Broadcast Music Inc. in exchange for a \$2,000,000 discount in ASCAP fees got nowhere.)

## Movement Vs. AFM Traveling Band Impost Gathers Legal Momentum

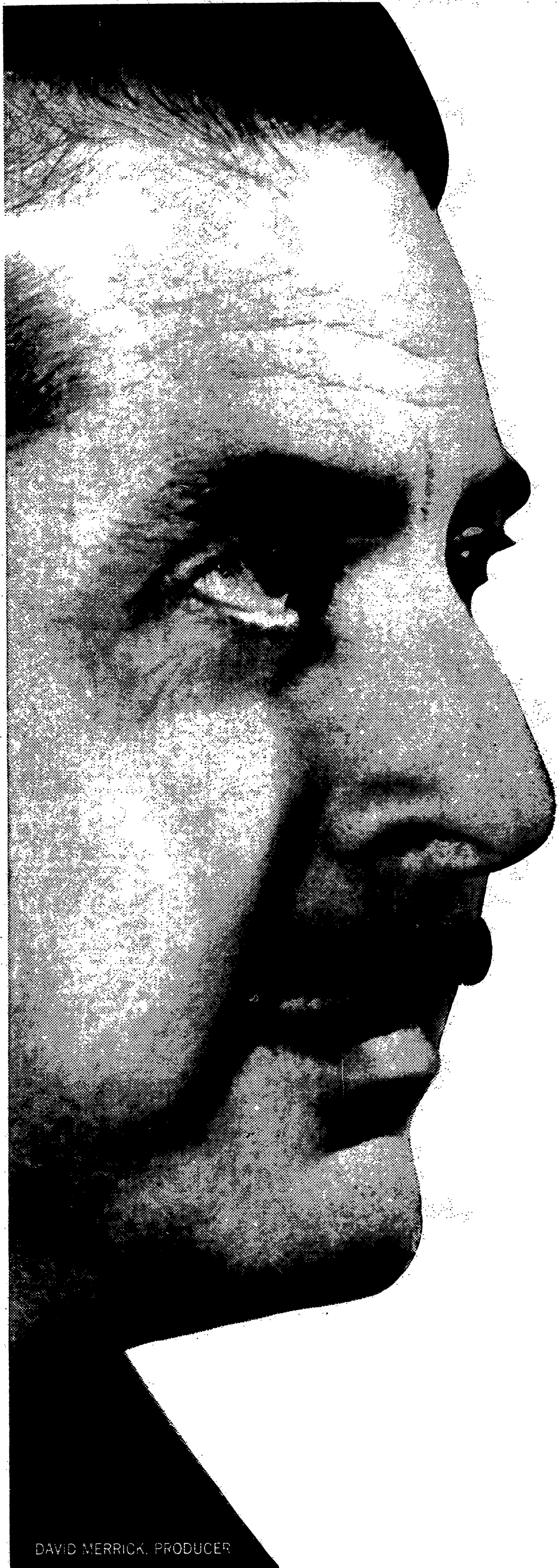
A motion naming 54 interveners on the side of the plaintiffs has been filed in N.Y. Federal court in the case of seven N.Y. orchestra leaders against the American Federation of Musicians and Local 802 through which these leaders are seeking to abolish the union's 10% surcharge on traveling engagements and the local's 1 1/2% jurisdictional tax.

A court order restraining collection of the imposts is currently in force and a motion for a temporary injunction pending trial on a permanent ruling is presently being decided, with a decision expected in the near future.

In addition to several name bandleaders, there are also some union officials included in the intervenor motion. One is Jack Staulcup, prexy of Paduka, Ky., Local 200. It was Staulcup who had a motion prepared for the AFM convention last June on the matter of the traveling tax but who withdrew it after discussions with the law committee and AFM execs including Herman D. Kenin, the union prexy. He says that Kenin promised him that action would be taken to reevaluate the surcharge structure but that the International prexy hasn't even communicated with him on the matter since that meeting.

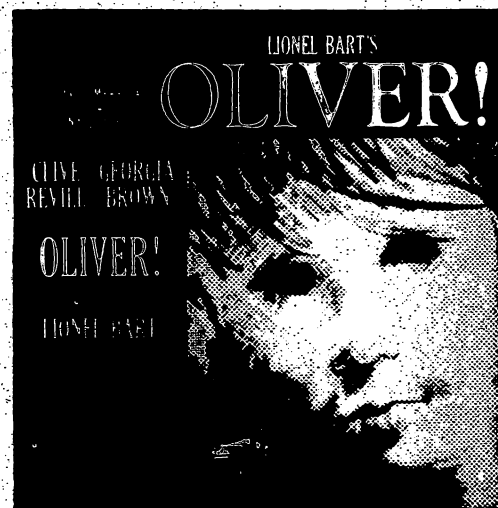
In addition to signing as an intervenor, Staulcup has organized a group of Kentucky orch leaders into a unit called the Orchestra Leaders of Western Kentucky. The organization's 15 members have all signed as interveners and the group is planning a separate court action of its own on the surcharge, following the patterns used by groups in Philadelphia and New York and planned by a Connecticut group headed by Eddie Wittstein.

Another union official who is also an intervenor is Arnold Must, secretary of New Haven Local 234.



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# VARIETY

## SINGLE RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This Last No. Wks.	Wk. Wk. On Chart	Label
1 4 6	RAMBLIN' ROSE Nat King Cole	Capitol
2 10 3	SHERRY Four Seasons	Vee Jay
3 1 10	LOCO-MOTION Little Eva	Dimension
4 2 8	SHEILA Tommy Roe	ABC-Par
5 3 7	SHE'S NOT YOU Elvis Presley	Victor
6 5 11	BREAKING UP IS HARD TO DO Neil Sedaka	RCA Victor
7 6 7	YOU DON'T KNOW ME Ray Charles	ABC-Par
8 32 5	TEEN-AGE IDOL Rick Nelson	Imperial
9 9 8	PARTY LIGHTS Claudine Clark	Chancellor
10 13 9	SHAME ON ME Bobby Bare	Victor
11 14 5	SEND ME THE PILLOW YOU DREAM ON Johnny Tillotson	Cadence
12 12 4	PATCHES Dickie Lee	Smash
13 24 4	VINUS IN BLUE JEANS Jimmy Clanton	Ace
14 30 7	SITTIN' IN SAFARI Billy Vaughn	Dot
15 36 2	GREEN ONIONS Booker T. & MG's	Stax
16 7 13	TWIST AND SHOUT Isley Bros	Wand
17 28 4	SILVER THREADS AND GOLDEN NEEDLES Springfield	Phillips
18 18 7	VACATION Connie Francis	MGM
19 22 7	DEVIL WOMAN Marty Robbins	Columbia
20 25 5	ALLEY CAT Bertie Allen	Atco
21 16 7	RINKY DINK Dave Cortez	Chess
22 38 5	YOUR NOSE IS GOING TO GROW Johnny Crawford	Delfi
23 20 4	WALKING DANCE Christ Montez	Monogram
24 27 6	YOU BELONG TO ME Dupress	Coed
25 40 2	BEACHWOOD 4-5789 Marvelettes	Tamla
26 11 9	THINGS Bobby Darin	Atco
27 29 4	YOU BEAT ME TO THE PUNCH Mary Wells	Motown
28 35 8	MR. IN-BETWEEN Burl Ives	Decca
29 17 3	SURFIN' SAFARI Beach Boys	Capitol
30 47 2	IJE TO ME Brook Benton	Mercury
31 — 1	DO YOU LOVE ME Confours	Gordy
32 8 15	ROSES ARE RED Bobby Vinton	Epic
33 41 8	LITTLE DIANE Dion	Laurie
34 34 10	I NEED YOUR LOVING D. Gardner & D. Ford	Fire
35 31 2	RAIN, RAIN GO AWAY Bobby Vinton	Epic
36 45 2	BOYS NIGHT OUT Patti Page	Mercury
37 33 6	WHAT'S A MATTER BABY Tim Vuro	Liberty
38 — 1	IT MIGHT AS WELL RAIN UNTIL SEPTEMBER Carol King	Dimension
39 21 12	SEALED WITH A KISS Brian Hyland	ABC-Par
40 15 10	YOU'LL LOSE A GOOD THING Barbara Lynn	Jamie
41 — 2	TOO LATE TO WORRY Glen Campbell	Capitol
42 49 4	I'M THE GIRL FROM WOLVERTON MT. Joanne Campbell	Cameo
43 — 1	HULLY GULLY BABY Dovells	Parkway
44 46 9	BRING IT ON HOME TO ME Sam Cooke	Victor
45 42 3	COME ON LITTLE ANGEL Belmonts	Sabrina
46 — 1	IF I HAD A HAMMER Peter, Paul & Mary	Warner Bros.
47 19 16	WOLVERTON MOUNTAIN Claude King	Columbia
48 37 4	WONDERFUL DREAM Majors	Imperial
49 — 3	I LOVE YOU THE WAY YOU ARE Bobby Vinton	Diamond
50 — 1	EVERY NIGHT Paul Anka	Victor

### Barcelona Song Fete In 7-Nation Spread

Madrid, Sept. 11. Barcelona's fourth frame of its Mediterranean Song Festival will this year include songs and vocalists from seven countries. Participating are Spain, Italy, France, Greece, Monaco, Malta and Cyprus.

At the Sept. 22-24 fest, sponsored by the Catalan tourist and television agencies, nine of the song entries will come from Spain, five each from Italy and France, three from Greece, two from Monaco and one each from Malta and Cyprus.

### Lombardo to Play N.Y.'s Americana

Guy Lombardo, who's been a Christmas-New Year mainstay at New York's Roosevelt Grill for the past several decades, will move across town for the same holiday season this year for a three-week date at the new Americana Hotel. He'll open at the hotel's Royal Box room Dec. 20 with his orch unit.

The Americana lineup now stands this way: Harry Belafonte and the Lester Lanin orch will open in October, with George Burns, Carol Channing and Marlene Dietrich as the probable followups.

Lombardo, incidentally, is still keeping his booking agency affiliation quite flexible. Dave Baumgarten's recently formed Agency for the Performing Arts set Lombardo's Americana date and the Willard Alexander office arranged a tv spot for the Lombardo orch on Ed Sullivan's CBS-TV stanza for Dec. 16. Baumgarten, by the way, also set Belafonte and Lanin for the Americana.

After Lombardo's Americana date he heads for Tiera Verde, Fla., a new land development project in which he's tied with the Berlanti Construction Co. and Clint Murchinson of Texas.

After three months there, Lombardo will hit the road on one-nighters and location dates before settling down for the summer at Jones Beach, L.I., where he'll present "Around The World In 80 Days" in association with Michael Todd Jr. During his stay there he'll also begin laying out his plans for his assignment as music consultant for the N.Y. World's Fair of 1964.

Jan Garber succeeds Lombardo at the Hotel Roosevelt.

### ARMADA Urges Distribs To Combat Bootlegging By Checking Product Source

The American Record Merchants & Distributors Assn. (ARMADA) is joining in the campaign to stamp out the bootlegging and counterfeiting of disks.

In addition to ARMADA's activities against disking in the legislative level in Washington, Amos Hellicher, org's president, is urging all distributors to make certain that their product, in all instances, was obtained from legitimate sources.

Hellicher also assured the office of Harry Fox, publishers' agent and trustee, of ARMADA's continued cooperation in this respect. Al Berman, of the Harry Fox office, stated that distributors were sometimes innocent and unwitting victims of unscrupulous operators. He added that their continued surveillance would materially aid in minimizing the evil and would directly benefit not only publishers but also manufacturers, artists, songwriters, and the Federal government, all of whom are victimized by bootleg operations.

### 'Folk Music' Book

"Folk Music U.S.A." by Howard Graffman and B. T. Manning, with articles by Pete Seeger and Win Stracke, (Citadel; \$4.50) is a new volume to add to the growing shelf of recent publications on the subject. Graffman publishes the Chicago FM Guide.

Book adds little to general knowledge in the field. Its photos of folk music artists are neither distinguished nor always well-reproduced. A folk music record library is included.

## ABC-Par Racks Up Net Sales Of \$6,000,000 In 8 Months of '62

### Mr. & Mrs. Season

The wives of Columbia Records' diskers are getting a crack at the show biz spotlight this season.

Iola Brubeck, wife of Dave Brubeck, collaborated with her husband on the score for the original disk musical, "The Real Ambassadors," which Col released last week. Felicia Montellagre will appear with her husband Leonard Bernstein's orch at New York's Lincoln Center, and Dorie Previn is collaborating with her husband, Andre Previn, on a musical that's being pegged for Broadway.

And on the exec level, Vera Zorina, ballerina-wife of Columbia president Goddard Lieberson, will also perform at the Lincoln Center this fall.

## Union Brouhaha KO's Chi Symp's 1962-1963 Season

Chicago, Sept. 11. Pique, paternalism and pay are being blamed for the cancellation of the 1962-63 season of the Chicago Symphony Orchestra, considered one of the best symphonic aggregations in the nation. It will be the first time in 71 years that Chicago has not had a symphony season.

What appears to have been the final blow to chances for a series this year occurred last Friday (7) when emergency meetings in the office of Mayor Richard J. Daley collapsed, bringing an end to five months of fruitless negotiations between the sponsoring Orchestral Assn. and Local 10, American Federation of Musicians. As the emergency talks collapsed, both Assn. president Dr. Eric Oldberg and Local 10 head James C. Petrillo agreed that "only a miracle can save the Chicago Symphony."

Behind the climactic demise of the orchestra lies nearly two decades of increasing bitterness on the part of the players to what they consider the high-handed methods of the Assn. in player-management relations and in contract negotiations. The antagonism reached a peak this year when a group of players from within the orchestra insisted on sitting in with Local 10 negotiators during contract talks. The musicians reportedly refused to compromise from their original demands, and termed Assn. offers as token and not worth considering.

The pent-up rancor of the musicians was indicated by the fact that despite the seemingly more significant issues of a longer season and higher pay, the most heated wrangling came over a bid by the union for an impartial arbitrator as a final and binding appeal in the areas of dismissal and grievance procedures. The Assn. has refused arbitration except in cases of dismissal for cause.

The union's final proposal called for a 1962-63 season of 33 weeks, 36 weeks in 1963-64 and a 1964-65 season of 42 weeks. The Assn. offered 31 weeks this year and 32 weeks for the next two years. The union agreed to the Assn.'s offer of a year-by-year stepup of \$200 per week minimum this year (it is now \$177), \$205 for next season and \$210 for the third year, but only if the Assn. would agree to the longer seasons. The union admitted that the minimums would be among the highest in the country, but maintained that even their requested season would be shorter than most major symphony orchestras.

Dr. Eric Oldberg, president of the Orchestral Assn., administered what appears to be the final rites to the Chicago Symphony by sending wires to guest conductors and soloists cancelling their contracts for the upcoming season.

Various civic groups have belatedly begun a "Save the Symphony" campaign, but chances for a renewal were slim at press time.

ABC-Paramount Records has scored a net sales total of around \$6,000,000 for the period of January through August, 1962, according to an estimate by Sam Clark, the diskery's prexy. This year has already been the strongest in the label's seven-year history as a subsid of American Broadcasting-Paramount Theatres, the exec stated last week.

Clark's estimate doesn't include the sales figures of ABC-Par's subsid labels, Command Grand Award or Westminster, the prexy stated. Command, too, however, has undoubtedly had its biggest year so far in 1962, having scored solidly in the stereo field via its 35mm film releases and other platters, under the exec direction of Enoch Light.

Strongest contributor to ABC-Par's hefty sales has been Ray Charles who has scored with his goldie "Modern Sounds in Country and Western Music" LP and a million-seller single from the album of "I Can't Stop Loving You." Other contributions were registered by Tommy Roe, whose first ABC-Par release, "Sheila," is a current chart topper and Brian Hyland, who clicked with "Ginny Come Lately" and "Sealed With a Kiss."

The Chancellor label, which is distributed by ABC-Par, also helped the cause along with solid entries from Claudine Clark, the Impressions and Frankie Avalon. Other LP assists were given on ABC-Par by Paul Anka, who's now on RCA Victor, and the comedy team of Allen & Rossi.

Upcoming projects include an LP by Roe and release of product by several new ABC-Par diskers, including Michele Lee, Sharon Strauss and Freda Payne. A vol. II c&w followup album by Charles is also in production.

### Sinatra's Label Launches Early Disk Campaign On 'Blow Your Horn' Score

Although Frank Sinatra's film version of the Broadway comedy click, "Come Blow Your Horn" (via Paramount release), isn't due until sometime next year, his disk company, Reprise Records, has already started the tune campaign for the picture. Out this week is Sinatra's etching of "The Look Of Love," written for the film by Sammy Cahn & Jimmy Van Heusen.

According to Howard W. Koch, pic's producer, there will be other songs by Cahn & Van Heusen and by Neal Hefti and "The Look Of Love" release will be the beginning of a longterm exploitation for "Horn." He plans release of additional songs during the filming, and before the release of the picture. The record label carrying "The Look Of Love" tune also carries full credit for the picture.

The pic stars Sinatra, costars Lee J. Cobb, Molly Picon, Barbara Rush and Jill St. John. Bud Yorkin directs from Norman Leva's script, adapted from Neil Simon's play.

### ELLIS, PEIRCE EXIT VICTOR'S A&R STAFF

RCA Victor's artists & repertoire department is losing some familiar faces. On the New York end, Ray Ellis is planning a move-out, while on the Coast, a&r producer Dick Peirce cut his ties with the Victor fold last week.

Ellis, who will remain in the Victor stable as an artist, will spread out into indie disk production. He was a Victor a&r producer for a year-and-a-half coming to the label after a stint at MGM Records as pop artists & repertoire chief.

Peirce, on the other hand, had a long run at Victor serving in the a&r departments on both coasts.

### Wing's Lowpriced Longhairs

Chicago, Sept. 11. Wing Records, the Mercury subsid, is unveiling a new line of classical albums to retail for \$2.98. Eight are included in the initial release, featuring Antal Dorati and the Minneapolis Symphony and Paul Paray with the Detroit Symph.

## Richmond Lands Goodyear Tire Order For 1,000,000 Premium Xmas Albums

The growing premium disk field has attracted another participant. Publisher Howie Richmond has formed a company called Buckingham Productions which will produce special premium disk packages for various clients. Buckingham is independent of his publishing interests but there is a natural tie-in with his recently-formed Folk Sing diskery.

Buckingham's first production will be the Goodyear Tire & Rubber Co.'s 1962 Xmas disk. The production firm has lined up an initial order of 1,000,000 albums, but Richmond expects the final orders to more than double this opener. The Goodyear disk will be produced in association with Columbia Records production subsid.

In addition to this deal, Richmond says that Buckingham has orders for some 14,000,000 LPs for various clients within the next 18 months.

The majority of these productions involve special projects which have been tailored for the particular client, using masters from various labels lined up for the productions by Buckingham. Plans call for the eventual preparation of original material for the premium market but the majority of the upcoming projects will involve the use of available masters.

Buckingham has gone about the setting up of this operation in a somewhat unique way in that it has prepared several of these premium productions before actually having the client for them and then seeking the proper client for the particular idea. All productions are not strictly musical either in that there are some spoken-word sales communication deals as well.

In connection with his Folk Sing label, Richmond is working on a folk premium deal via Buckingham and other projects directed at developing what he calls a "communications program." He is also setting a special staff for the indie Buckingham operation so as not to conflict with his other firms which are currently busy in the folk field and on the legit scene via the scores to "Oliver" and "Stop the World—I Want To Get Off," both due on Broadway this season.

### AFM Wins Medicare In Philly Cafe Pact

Philadelphia, Sept. 11. Frank Palumbo and Local 77, American Federation of Musicians, have negotiated a contract in which the Philly cafe operator has given the 13 musicians in his employ a health and medical plan, which takes care of hospital bills and surgery.

The new contract also ups the pay scale to \$120 a week for a total of 40 weeks. Under the plan the musicians get paid over a period of 287 days but actually work 230. The bandsmen are guaranteed the 50 days off in the working year, and get extra pay if they play any of them.

### RYAN HEADS COL PURCHASING

John F. Ryan has been set as director of purchasing at Columbia Records. He'll be a member of the operations management group reporting to Albert B. Earl, veepee of operations.

Before joining Col, Ryan was with CBS Electronics for 17 years, during which time he held management positions in purchasing, material controls and accounting.

### Indpls. Symph's New Pact

Indianapolis, Ind., Sept. 11. The Musicians Union and the Indianapolis Symphony Orchestra have signed a 1962-63 season contract.

It calls for a \$5-a-week increase in the three categories of the minimum. The first and second-year musician now gets \$90 a week, the third-year man \$95; and the fourth-year man, \$100.

## Combos Clean Up Ad Jingle Coin As Performers

Madison Avenue is continuing as a big coin lure for pop folk groups. Latest of the units to set a major ad campaign deal is the Brothers Four who have inked a reportedly six figure deal for in-person radio and tv promotions for Viceroy cigarettes.

Under the pact, the Bros. will make 45, five-minute radio "shows" for the cig. as well as various tv spots. If all goes well, the five-minute show idea may be carried over into video. Also part of the bargain are promotional tie-ins for Viceroy with the group's concert performances, particularly their college gigs.

The group has already cut some of the material for the shows while appearing at the World's Fair of Sound in Chicago recently. Further material will be cut during the unit's gig at Basin Street East, N. Y., where they opened last Monday (10). The spots will go on the air as soon as they are completed. International Talent Associates repped the Bros. in the deal with Ted Bates which handles the Viceroy account. Arnold Brown is handling production of the spots.

Various other folk groups have been working the Madison Ave. beat for some time. The Limericks have done considerable work in the field and have even set up their own commercial production outfit called Brown Associates to both produce material for commercials and to handle their own participation in such ventures. The Kingston Trio has likewise been quite active in commercial preparation in recent years and so have other groups.

Quite often, folk units participate unidentified on radio spots and as vocal backing for video announcements. They are also involved in the preparation of commercial material to be used by others than themselves in the folk vein. It has become a lucrative and building part of the pop-folk boom and one which is continuing to grow as products like cigarettes attempt to corral the teeners, and particularly the college crowd.

## Inside Stuff—Music

"Homage to Melba," a month-long exhibition mounted last week in Melbourne by the National Gallery, has some 500 exhibits relating to the career of renowned Aussie singer Dame Nellie Melba, whose birth centenary was celebrated last year and who took her name from the city of Melbourne. Among items displayed are personal possessions of Melba's which have been carefully preserved, stage costumes, letters, inscribed books, programmes together with much photographic material.

Restaurant owners in the Hampton Beach, N.H., resort area are forming an organization to fight a proposed midnight curfew to prevent "late hour" playing of jukeboxes. At present the beach has no curfew, but town officials have told the restaurateurs that unless they comply with a request that jukeboxes be shut off at midnight the proposed curfew will be enforced.

UCLA will offer an extension course in the Development of Jazz this Fall. Course is non-technical introduction to jazz music, its origins, sources and evolution. Paul O. W. Tanner, UCLA lecturer in music and an ABC staff musician, will give 15 weekly lectures.

### Riverside Sets Drive Into Pop Market With Larry Maxwell at Helm

With a budget set at \$250,000 for this year, Riverside Records is planning a fullscale attempt to break into the pop disk field. It's first move in this direction has been the naming of Larry Maxwell to head the new division, which will have its own talent and own, differently - designed Riverside label from the one used by the company for its jazz and other releases.

Maxwell has been with Atlantic Records in recent years and officially stepped into his new groove early last week. The new Riverside pop line will be distributed by LP Sales Corp., which handles all Bill Grauer Productions imprints. The new division also knocks out Grauer's earlier attempt at the pop market in that the Popside label has now been eliminated from production. Both singles and LPs will be released in the line but the opening emphasis will be on singles. A special field force is being built to promote the line, again with emphasis on its singles output. The plan is to sign and develop talent for the pop market but there will also be some work with indie disk producers in the form of master buys.

Signed so far are the Four Tops, David Thorne and Bobby & Sylvia. A vocal disk of the current chart-climber "Alley Cat" is set for release by Thorne, who has been on Riverside before. Bobby & Sylvia (she's formerly of the Mickey & Sylvia duo) will also have a release of "You Broke My Heart" out shortly.

### Allied Acquires Rheims' Christmas Disk Catalog

Allied Record Co. has acquired the rights to the Robert Rheims organ and chimes disk catalog. A national and foreign distribution web is presently being set up for the line which had been handled since 1959 by Liberty Records.

Known primarily as an Xmas line via its "Merry Christmas Carols" and "We Wish You a Merry Christmas" LPs, the Rheims catalog will be extended into a more versatile selection through its new affiliation, according to Allied prexy Robert L. Hausfater. Two new Rheims LPs will be released in January as followups to the traditional Xmas packages and an extensive promotion program has been set to launch the

### Decca Tags Boyle

Decca picked up Dubliner Billy Boyle from Robert Stigwood's talent stable which has already produced John Leyton and Mike Sarne. Boyle's bow is "My Baby's Crazy About Elvis."

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## Scheck Says He First Asked GAC Out; Handling Connie Francis Solo

Who "fired" first in the Connie Francis-General Artists Corp. controversy is the \$64,000 question in the talent agency industry. George Scheck, Miss Francis' personal manager, claims that he gave the talent agency its walking papers, despite GAC's allegations that they told Scheck that either the agency represents Miss Francis in all fields or not at all. Scheck admits that there had been several conferences with the perentary officials since the contract with the office ran out last April, and GAC had continued to do some booking for him, but many engagements were obtained direct.

Scheck declared that he told GAC on Aug. 28 that GAC was not to represent Miss Francis for any engagements without his prior permission. There had been hopes by some of the agency execs that the breach with Scheck could be healed, but there is little hope that any rapport can be reached at this point.

Meanwhile Scheck declares that he has been approached by virtually every agent in New York, but says that he will hold off inking any representation deal with any agency for the time being.

Scheck declared, "Agentless Connie Francis will need the wings of Mercury and the stamina of a marathon runner to fill all the engagements for which she is booked through mid-1963. Since April of this year, when her contract with GAC expired and she would not renew, she has booked enough television and nightclub appearances to take care of all the time not pre-empted by MGM under its record-film deal with Miss Francis. Actual booking of this deal was direct.

"Already pacted are four guest shots on the Ed Sullivan show and a number of 60-minute and 90-minute specials are being negotiated. Cafe dates include Eden Roc, Miami Beach, Sahara, Las Vegas, Blinstrub's, Boston, and the Latin Casino, Cherry Hill, N.J. Miss Francis has completed a stint in 'Follow the Boys' for MGM." Scheck also stated that a return letter by GAC veepee Buddy Howe to his ultimatum that they must not submit Miss Francis without checking him, was agreed upon.

GAC stated that it still has an AFM contract with Miss Francis which hasn't yet been cancelled. However, Scheck declared that Miss Francis is no longer an AFM member.

GAC, on the other hand, has indicated a policy that it would represent all people whom it signs in all fields or not at all. There are some exceptions, however. For example, in the case of legit bookings, all performers must sign a letter giving the agency permission to represent them on a specific engagement, because of the expense of carrying a performer permanently on the books doesn't warrant a full agency contract.

## Oldtime Vaude Revue in Wings

The old Diamond Horseshoe in which boniface Billy Rose brought in oldtime vaudeville headliners, will be the scene of an off-Broadway revue, "Old Bucks and New Wings," in which the vaudesters will get a new showcasing. Show, to be produced by Harvey Lasker, has already set Smith & Dale, with others under negotiation. The layout is slated to open formally on Nov. 6 on a nine-show weekly basis. Now called the Mayfair Theatre, the house, located in the basement of the Paramount Hotel, will be closed Mondays, but there will be three shows on Saturday, two of them in the evening. The Mayfair last year rated as the nearest to Broadway "off-Broadway" theatre.

Lasker, who is with the Warner Bros. music publishing firms, had been with Moe Gale's music publishing operations prior to that. He is also directing and writing the music in conjunction with Eddie Stuart.

## Indict Wisc. Nitory Mgr. On White Slave Charges

Minneapolis, Sept. 11. Lois Gasbarri, 49, also known as Frenchy, and Louise Johnson, manager of the Club 13 nitory in nearby Hurley, Wis., along with a Minneapolis man, were indicted last week by the Federal grand jury here for white slavery involving prostitution across Minnesota-Wisconsin state lines.

The alleged offenses were committed in connection with the way that she operated the night club. Her indictments and those of Lawrence O'Brien, 25, of Minneapolis, followed an extensive investigation by FBI agents.

Wide-open Hurley and a number of its nightclubs figured in the U. S. Senate's McClellan committee probe last June of possible ties between the American Guild of Variety Artists and gangster elements. The hearings focussed attention on strippers and B-girls who became prostitutes in spots like the Club 13.

After the McClellan committee investigation, Club 13 was closed by Wisconsin state law enforcement officials because of alleged prostitution activities but it recently reopened. The Hurley mayor said that business interests could not afford a closed-up town. Much of the Hurley spots' business comes from Minneapolis and St. Paul.

## Indie N.Y. Hotels 'In the Middle' On Labor Hassling

New York's independent hoteliers feel themselves in the middle of the current Hotel Trades Council offensive aimed at the big hotel chains, especially as the new Americana Hotel (Loew's-Tisch) and the New York Hilton are priming for fall and spring of '63 premieres respectively. Heretofore, it was a case of the chains being dominant within the N. Y. Hotel Assn., but now the chains are battling the unions, and some of the indie hotels feel they are unwitting and unwilling targets of the hotel unions.

On all fronts, however, in light of the unions' contracts not expiring for a year, they feel the latter violated their contracts, adding demands for social security and other conditions which, according to some hotel operators, could make them unwilling parties to legal irregularities.

That a compromise will be worked out is deemed inevitable, but the 30-minute to full-hour sit-downs staged on two occasions in two weeks at groups of hotels, chiefly the chains (Hilton, Knott, Sheraton and HCA), have the hoteliers sizzling. Waiters, chambermaids, barmen, et al., merely sat down in hotel lobbies which, in the opinion of hard-headed innkeepers, was not only a violation of contract but a highhanded invasion of private property. "If we had any guts," said one, "I'd lock all those blankety-blanks out of their jobs for walking off in such arbitrary manner. This proves our contracts with the unions aren't worth the paper they're written on."

A rump paperhangers union has been picketing the Americana in an "unauthorized" strike.

## Chileans Yen Strippers

Santiago, Chile, Sept. 11. With the incipient Chilean film industry in a state of suspension, biggest source of show biz employment for the moment is for strippers. One of the top draws is Negro peeler Inka Saba.

A stripper who bills herself as "Soroya" long has toiled in this capital and in the provinces as well as in Peru and other Latin-American nations. Corine Lasalle is the marquee lure at the Copacabana Theatre while Jocelyn Daudet draws strong male applause at the Olimpo.

## Where There's Hope

Ottawa, Sept. 11. Bob Hope is slow on his end of an international autograph exchange, according to Russia's top clown Oleg Popov. He told the press in this capital, where Moscow Circus opened a five-week Canadian tour Aug. 28, he gave Hope his autograph at Brussels World Fair in '56 and Hope promised to send him a photo — "but he hasn't done so yet."

Circus director Sergei Semechkin said an unnamed U.S. impresario was catching the show during its three-day run here, with a view to booking a U.S. tour next year.

## CNE Producer Up for Grabs

Toronto, Sept. 11. Backed by Hiram McCallum, general manager of the Canadian National Exhibition, Jack Arthur, producer of its evening grandstand show for the past 11 years, will be up for grabs by the CNE board of directors within the next two weeks.

McCallum estimates the matinee and evening shows netted about \$460,000 and admitted that Arthur's evening grandstand show, which cost some \$340,000 to produce, lost money. Costs were made up during the afternoon shows, starring The Three Stooges.

"Arthur has done 10 good shows at the CNE and I haven't heard one poor review of this year's production," McCallum said. But adds Arthur, "We haven't talked about the renewal of the contract."

For the past 11 years, Arthur has made a profit for the CNE on six of the evening grandstand shows. He lost out on four headliners—Gene Autry (1956); Danny Kaye (1958); George Gobel (1959); Phil Silvers and Victor Borge (1960), who were alternate stars during the two-weeks' tenure of the CNE evening show.)

Due to pressure from the CNE directorate, Arthur dropped American names and built the acts—this year and last—around an all-Canadian motif. The 1961 CNE show made a profit of some \$60,000; this year's evening grandstand presentation, through production costs and lack of attendance, lost a sum that will not be determined until the following fortnight.

Controller Donald Summerville, a member of the CNE attractions committee and owner of a chain of Toronto film houses, thinks it necessary in the future to cut production costs; to lower the present \$4.50 top and draw the crowds of the past.

Arthur feels that advertising should be separate, that CNE grandstand publicity should be featured in the entertainment pages of the Toronto newspapers. He also feels that there should be a 30-minute break between free concerts and his grandstand show.

## Gregory Spells Forman With Eddie Fisher Show; Juliet Prowse's 3-Weeker

The Eddie Fisher one-man show at the Winter Garden, N.Y., starting Oct. 2 for four weeks, has hit a minor snag: Juliet Prowse, booked on the bill to work the first half, will only be able to stay three weeks because of a previous date at the Latin Casino, Cherry Hill, N.J., to start Oct. 25.

Monte Proser, who will produce the show in conjunction with Fisher's personal manager Milton Blackstone and Fisher's own firm, Ramrod Productions, says that he hasn't yet decided on a replacement for Miss Prowse. There is a possibility that they will use guest performers for the final week.

John Fearnley will conduct the show, and Dick Gregory has been set to replace comedian Joey Forman who has another commitment.

## CORK CLUB'S ACTS

Houston, Sept. 11. Lineup of talent at the Cork Club includes Phil Harris through Sept. 12; Les Paul & Mary Ford through Sept. 26; Dorothy Dandridge from Sept. 27 into October.

## McClellan Probe Sparks Ill. Labor Dept. Crackdown on Ag'cy Violations

### Snag Hits 60G Award To 3 Lisbon Crash Victims

Washington, Sept. 11. A leading Congressional economist has temporarily delayed House passage of a bill authorizing \$20,000 payment each to Jane Froman, Gypsy Markoff and Jean Rosen for injuries received in a 1943 plane crash.

The performers were on a USO tour when their Pan American Airways plane crashed in Lisbon, Portugal, Feb. 23, 1943. Mrs. Rosen's husband and dancepartner was one of the 23 persons killed.

The House bill, which was carrying out a June 6 U.S. Court of Claims decision, was held up by Rep. H. R. Gross (R-Iowa).

The legislation is expected to be brought up again later in the session.

## Julius Monk In \$2,500,000 Suit Vs. Ex-Partner

Julius Monk, the former producer at the twin N. Y. niteries, Upstairs at the Downstairs and Downstairs at the Upstairs, has filed suit for \$2,500,000 in N. Y. Supreme court against the niteries and their president and sole stockholder, Irving Haber. Suit alleges that the cafes illegally exploited his name and his show and had "copied acts" from his revue, "Seven Come Eleven." The suit also seeks an injunction against the use of his name and the titles to the split-level niteries, which Monk said he originated.

Monk was signed some months ago by the Hotel Plaza, N. Y., to stage revues in the Rendezvous Room. He was replaced at the Haber spots by Ben Bagley, who staged the current show at the Downstairs room of the operation. Bagley has also been named as defendant in the action by Monk.

Recently, a \$210,000 suit was brought by Haber against Monk for breach of contract. The suit claims that Monk, despite the existence of a valid employment contract which was to run to the end of July, had left the spot May 18 and violated the pact by not starting in March to gather new material for the new revue.

Haber and Bagley will open their new revue, "No Shoe-strings," at the Upstairs at the Downstairs Sept. 20 with a week of previews before unveiling formally a week later. Monk will preem his new revue, "Dime a Dozen," at the Plaza in mid-October. Bagley's title stems from the fact that he produced a series of "Shoestring Revues."

"Monk had been associated with Haber for about seven years starting at the old Playgoers Club which had been torn down to make way for the new Equitable Insurance Bldg. Their first coventure was "Four Below," an instant click, and they've had several successful revues in association with each other. The split establishes a new rivalry in the field of intimate cafe revues. Both suits claim that each spot will take away trade from the other.

Haber a CPA, and Monk had an employer-employees relationship, which established Monk as artistic director of the venture with library to choose material and routine the performance, select costumes and other prerogatives belonging to a producer. He received about \$60,000 annually, it's said, \$500 weekly as emcee and \$500 as weekly royalty.

## Mason's Sock \$8,046

Hollywood, Sept. 11. Jackie Mason's one-nighter Saturday (8) at Santa Monica Auditorium grossed a great \$8,046 at \$4.50 top. Ruth Olay and Joe Felix Trio also were on bill.

Gene Schwamm and Adeline Hanson, Hollywood publicists, promoted the bash.

Chicago, Sept. 11.

The Illinois Labor Dept. has quietly instituted a crackdown on theatrical agencies for violations of state labor laws and is checking on persons who call themselves agents and do not have a license.

While Illinois Labor Director Robert R. Donnelly would not specifically attribute the increased surveillance to the recent McClellan committee hearings in Washington, most of the points under investigation by the Dept. are related to findings by the committee.

The state action is presumed to have been stimulated by the Federal Labor Dept. Only a few weeks ago former Labor Secretary (and now Supreme Court appointee) Arthur Goldberg said in Chicago that his department was sifting over the McClellan committee testimony and evidence and "would take appropriate action."

First step in the current crackdown is stepped up enforcement of an existing state law which requires that agents stamp the following on every contract with an act: "If you have cause to complain against any private employment agency, report to the Chief Inspector of Private Employment Agencies of the Illinois Department of Labor."

### AGVA Notified

Donnelly said that he had written to Martin Cavanaugh, Chi branch manager of the American Guild of Variety Artists, requesting that all violations of state laws reported to the AGVA office be passed on to the Labor Dept.

Donnelly has also sent out investigators to every office listed under "Theatrical Agents" in the classified directory of the phone book. The Labor Director said that he couldn't stop the phone company from listing anyone under this category, but that he wanted to make sure that anyone functioning as an agent was licensed to do so. He added that he was particularly interested in those producers and personal representatives who lap over into the agency field.

Among violations that Donnelly is looking for are non-payment or partial payment of agreed upon fees by agents to entertainers, and "the sending of women anywhere for immoral purposes." The latter has special significance to agents who deal with strippees or "B-joints."

He pointed to one recently-demised agency that was headquartered for years in Chicago, then moved to Wisconsin and sent girls here in order to get around the law. "Out of state agents who violate Illinois law are as liable as any resident," Donnelly said. "We can't take away their licenses, but there are criminal procedures against them."

## Vet Trouper Sophie Just Rolls Along

Capetown, Sept. 11. Sophie Tucker, repeating her click here as she did in Australia from whence she came, plays five days in Capetown, thence one, two and three-night stands in Port Elizabeth, Durban, Pretoria and Salisbury (Rhodesia) before taking off for Athens en route to Israel. The vet headliner will spend the Jewish high holidays in the Holy Land during which time she will dedicate the Sophie Tucker Forrester in two Sophie Tucker Youth Centres.

Miss Tucker plays five concerts in England, between Oct. 16 and Nov. 4, starting Oct. 27 on Blackpool; 28, Manchester; 30, Birmingham; 31, Liverpool; Nov. 4, Brighton, and home in New York, Nov. 7.

## Desert Inn's Facelift

Hollywood, Sept. 11. Las Vegas Desert Inn is building a new, enlarged showroom. Work begins mid-fall, to be completed by February.

Shows will continue throughout, as spot is almost booked solid for next 12 months, with Jimmy Durante, Eddie Fisher, Rosemary Clooney, Milton Berle, Phil Harris, Danny Kaye, Dinah Shore, Andy Williams and Harry Belafonte.

## AGVA's Faye Threatens to Close Philly Local as Result of U.S. Ruling

Philadelphia, Sept. 11. The American Guild of Variety Artists may revoke the charter of its Philadelphia branch. Possibility of this move was voiced last week by Bobby Faye, union's acting national administrative secretary. Bombshell was exploded by Faye at a stormy session in Philadelphia, where a small but vocal turnout demanded that Philly get full autonomy, and have its rights, as a local restored per the recent decision of the U.S. Dept. of Labor, which ruled that AGVA branches are to be construed as self-governing locals.

The closing down of the Philly local, which already has had many of its rights revoked by the national board under the previous administration of Jackie Bright, would force its affairs to be run from either Baltimore, with an administrator friendly to the national office, or from New York. Members indicated that they would go to the courts to forestall this move.

The Philly local meeting, at which only 12 members were present when Faye addressed the group, also passed a series of resolutions condemning the present administration and demanding that its national counsel, Harold Berg, be fired. The national office was hit in the resolution for failure to take action to oust B girls from its membership, for failure to restore rights as a local to Philadelphia, and other counts.

Because of the recent ruling by the Dept. of Labor that under the

Landrum-Griffin Act all branches are to be construed as locals with rights akin to autonomy, it's likely that other branches of the union would be closed as well. This would not only effectively reduce opposition to national policies, but would also save a considerable amount of money.

AGVA is planning a test case of the ruling should its status as a labor organization be hurt. The office of the U. S. Solicitor General has already upheld the Labor Dept. in this matter.

## Chevalier & Mex Terpers' Boffo B.O. in Seattle

Seattle, Sept. 11. Performing arts biz at the Seattle World's Fair has been big the past 10 days with the Ballet Folklórico of Mexico grabbing a hefty \$68,700 gross in a nine-performance stand in the Opera House. The Children's Theatre of America's "Nutcracker Suite" did capacity biz in the Playhouse, with five extra shows added to handle crowds.

Maurice Chevalier's one-man show, ended Sunday (9), looks to hit tremendous \$70,000 for five days (seven performance) in the Opera House.

Advance sale on the D'Oyly Carte Opera Co. stand in Gilbert & Sullivan shows, opening in the Opera House Sept. 18 for six days, is a tremendous \$40,000, with chance of hitting bigger gross than the great \$78,000 garnered by the Old Vic troupe in a week's stand May 29-June 3.

## PHILLY STADIUM SHOW RAISES \$160,000 FUND

Philadelphia, Sept. 11. Approximately 95,000 jammed Philadelphia Stadium Friday (7) for the eighth annual Hero Scholarship Fund Thrill Show, which raised \$160,000 for a fund to provide college scholarships for children of policemen, firemen and park guards killed or disabled in line of duty.

Turnout was spurred by a talent lineup headed by Joey Bishop, Dick Powell, Duke Ellington's Orchestra, Brenda Lee, Bud Collyer, emcee, and such circus acts as the Triple Swaypole Artists, the Flying Leotaris and the Eeony Bros. rope slide specialists.

Local acts included the crack Police Motorcycle Drill Team, a fire-fighting and ladder climbing competition and the Fairmount Park Guards rifle drill team, national champions.

## Knoxville Liberace Big

Knoxville, Sept. 11. Liberace has been booked to appear at the Knoxville Civic Auditorium on Sept. 26. Robert B. Frost is promoting the show.

Display is to be billed as "Liberace's International Review." Return of the entertainer to this area was prompted by his successful billing at nearby Hunter Hills Theatre where he did two capacity shows in mid-July.

## USO Is the GI's 'Letter From Home,' Points Out Drummer Herbie Cowens

Herbie Cowens, the drummer-leader of "Jazzorama" a unit which returned recently from a USO tour of the Pacific areas, finds with the change in methods of warfare the GI audiences of the cold war are becoming smaller, but the need for troop entertainment increases.

Cowens, who has been playing the USO circuits since 1943, observed after his last tour that in the age of rockets and missiles, the GI-outposts are even more remote and the need for outside communication becomes more urgent. There are some posts, he said, that are fogged in and even mail planes are forced to pass them up for weeks on end.

Such a base exists in Pleiku, Vietnam, and a pilot must find just the right opening in the clouds to hit the landing field. Otherwise, they must go on to the next base. Cowens noted that the pilot flying his USO unit in found such an opening, and they played to grateful troops.

However, Cowens pointed out that the value of USO entertainers comes from more than merely working to GIs. Their greatest value is in talking to them "after."

(Continued on page 50)

## Bardy to Appeal Entry Ban in MCA Antitrust Action

Hollywood, Sept. 11. French producer Rene Bardy, denied his motion for intervention in the U.S.-MCA antitrust case, will appeal the decision directly to U.S. Supreme Court, his attorney, Morton Galane of Las Vegas, said yesterday (Mon). U.S. district judge William C. Mathes had denied Bardy's motion, saying there were no grounds for it.

Motion by producer stems from \$1,000,000 suit filed against MCA Artists Ltd., El Rancho Vegas in Las Vegas, its owner, Beldon Kattelman, AGVA's Vegas, exec Fred Hacttel, personal manager Matt Gregory, and Roy Gerber, at that time MCA manager in Vegas. Bardy's intervention in the U.S.-MCA case was motivated "to protect us," said Galane, explaining "we feel the parent company, MCA Inc., has abandoned the assets of its subsidiary, MCA Artists Ltd., which we have sued." His action is aimed at preserving such assets in event he wins the Vegas action, he said.

Galane also explained that the Federal Expediting Act allows a direct appeal to the Supreme Court when the Government is party to a Federal Court action, as it is, of course, in the divestiture suit against MCA and Decca Records.

Galane said his action on behalf of Bardy seeks triple damages, that in it they claim violations of the Federal trademark laws in use of title of Bardy's revue, "La Nouvelle Eve"; that Kattelman by cancelling the revue and allegedly using part of it in another show, is allegedly guilty of a boycott in violation of the Sherman Act; violation of contract charged against El Rancho and MCA; the action alleges MCA, which booked the show, failed to notify Bardy that El Rancho was cancelling the revue.

Bardy contends that El Rancho took the dance line of his revue, the Charley Ballet, called it "La Nouvelle Eve," and used it with a Joe E. Lewis-Myron Cohen show at the Vegas nitery.

U.S. Anti-trust division attorney Leonard Posner, handling the Government case against MCA, and his aide, Malcolm MacArthur, were in court prepared to argue against the Bardy motion, but this wasn't necessary in view of judge Mathes' decision, roached after reading briefs submitted by MCA attorney Allen Susman and U.S. Both contended Bardy's motion had no place in the U.S.-MCA action.

Meanwhile, MCA is to file its answer to the Government's July 13 complaint on Oct. 1, and the preliminary injunction hearing is scheduled for Oct. 15. Both dates were originally set for last month, but were postponed.

## Pat Rooney, 72 Years In Show Biz And Symbol of Vaudeville, Dies at 82

Pat Rooney, who died Sunday night (9) in his Hotel Sherman Square apartment, Broadway and 71 St., while watching the Yankees-Red Sox doubleheader on tv, at the age of 82, was perhaps the longest active performer in show business—72 years in the public eye, dancing on tv, in niteries and club dates. Always with his trademarked softshoe to the tune of "She's The Daughter of Rosie O'Grady." A veteran of vaudeville, whose show biz antecedents date back to the Tony Pastor era of the mauve decade, Pat Rooney & Marion Bent, in the heyday of the bigtime, were \$4,000-a-week headliners.

Rooney & Bent were more than an act, however. They were the personification of the vaudevillians' dedication and, as stars born to the purple in the realm of bigtime vaudeville, they were unique in Broadway actor-manager circles as prolific and generous hosts. The Rooney & Bent apartment in the 70s—not to be confused with the present address of the Hotel Sherman Square—was a citadel of the social life of the variety artists in the 1920s. It was almost a nightly "open house" affair, a surefire and hospitable oasis for the managers and agents as well as the vaudevillians.

Their son by a previous marriage, Pat 3d, now 51, gave up show business to operate a roadside eatery in Bradford, N. H. Rooney Sr. was actually the 2d—the original Pat Rooney also was a famed vaudevillian who died at 44 when Pat 2d was 11.

Rooney was a perennial on Ed Sullivan's St. Patrick's videoshows and continued active in niteries and clubdates almost to the end. Save for a slight paunch he appeared the same pixie personality, nimble, spry and belying his years. He was an appealing five foot-three personification of the song-and-dance man, weighing an almost constant 130 pounds.

Rooney & Bent starred in a 1921 legit musical, "Love Birds," and his second and only other Broadway legit was "Guys and Dolls," 10 years ago, where he played the Salvation Army leader of the "Save a Soul" band. Dominantly he traversed the dancing boards from vaude to video.

He was working on a biog, "The 100 Years of the Pat Rooneys," which Carmen, his wife for the past 18 years, says she will now complete. She had a fetish against actors' autobiographies and was quoted that "many never lived to complete them."

Rooney was born on New York's 3d Ave., between 10th and 11th St., July 4, 1880, and made his dance debut 10 years later. However, it was not until 14 years after the death of his father (pneumonia) that Pat Rooney 2d originated his famed "Rosie O'Grady" routine that remains his show biz trademark. The original Pat Rooney was a \$1,000-a-week star, a gargantuan salary in that era.

Rooney was active until a gallbladder operation at New York Univ. Hospital last spring slowed him down but he resumed activity until the past couple of weeks when he started to complain of backache and "started to sleep afternoons, which was unusual for him," to quote Mrs. Rooney. The fatal stroke Sunday night occurred around 7 p.m. and was diagnosed as a "brain stroke" by physicians.

When Marion Bent died in 1940,

whom he had wed in 1904, Rooney married Helen Ruben, a dancer in '41. She died the next year. In 1943 he married his present wife, Carmen Schaffer, also a dancer, who survives him along with Pat Rooney 3d, now 51.

Among the song-and-dance man's talents were songwriting—he was a longtime member of the American Society of Composers, Authors & Publishers.

A funeral service is slated for this (Wed.) afternoon at 1 p.m. at Walter B. Cooke on West 72d St. New York.

## N.H. Rejects 'Bottle' Bill

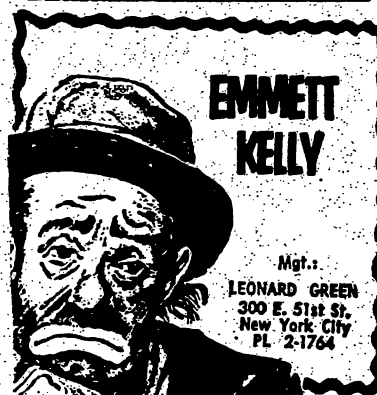
Concord, N.H., Sept. 11. The New Hampshire legislative council has voted unanimously against the so-called "Bottle Club" bill, which would have licensed public dance halls to sell liquor by the glass under supervision of the State Liquor Commission.

Originally, the measure was introduced in the 1961 legislature and called for an outright ban on consumption of alcoholic beverages at such establishments in the Granite State.



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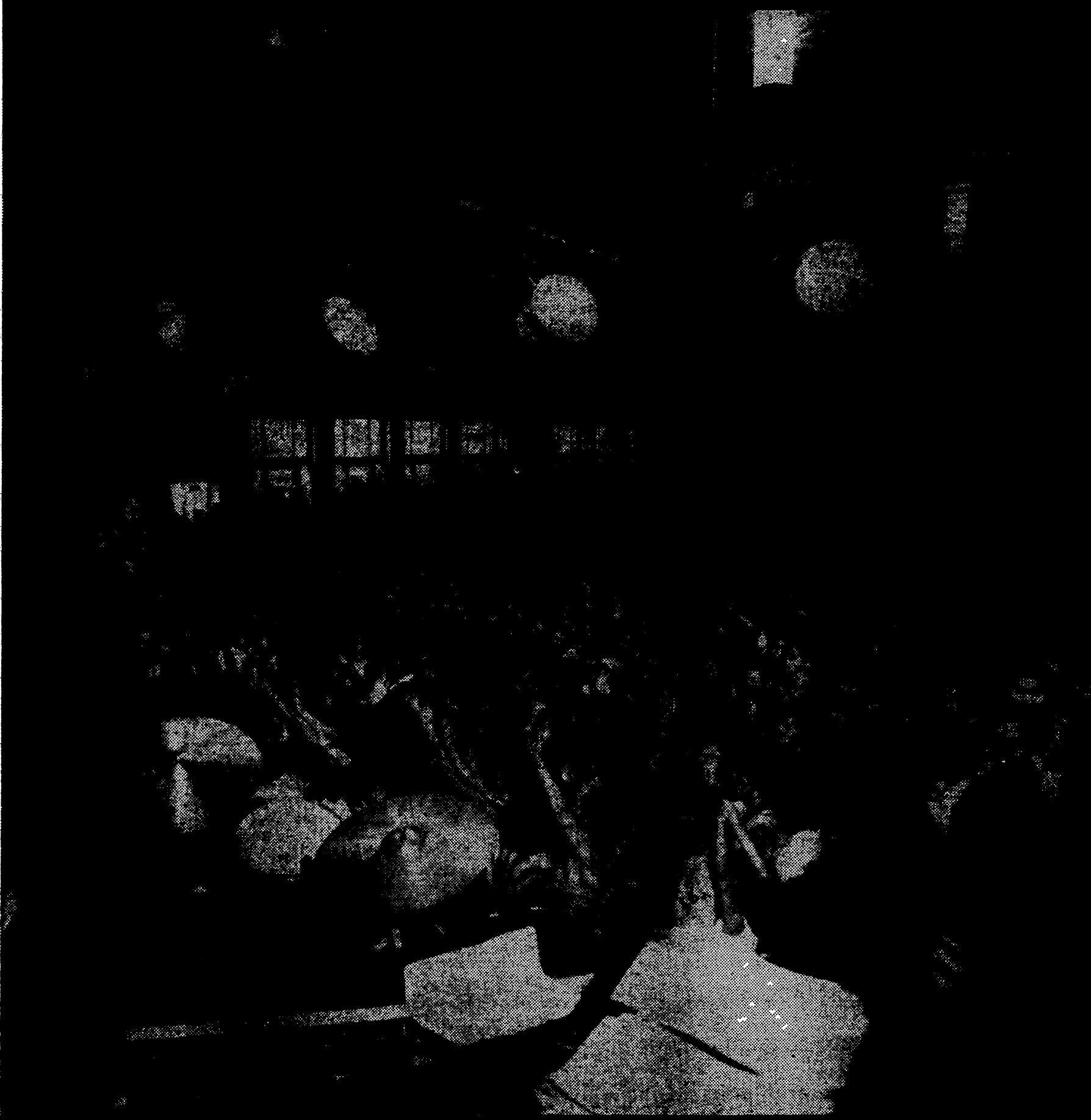
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## Ice Show Review

### Ice Follies of 1963

Los Angeles, Sept. 6.

"Ice Follies of 1963," presented by Eddie & Roy Shipstad, Oscar Johnson; directed by Fran Claudet, Stanley Kahn; costumes, Mary Wills; music, Larry Morey; musical direction, George Hackett; lighting, Charles Skillings; sets, Dale Hennessy; \$4 top at Sports Arena, L.A.; opened Sept. 6, '62.

This 27th edition of "Ice Follies," which premeed a 24-city tour Thursday (6) at Sports Arena, continues the extravaganza quality of previous frosty frolics staged by Eddie & Roy Shipstad and Oscar Johnson. Opening with a reported great \$175,000 advance, show is keyed to the same mass appeal which in past always has provided great family fare. Spread, however, is in for only 11 days as against an average 18 in past, due to the Sports Arena more than doubling seating capacity of romp's site in previous years, Pan Pacific Aud.

Beautifully executed production numbers are complemented by flashy blade work and gorgeous,

eye-filling costumes, plus talent which without exception are crowd-pleasers.

Previous years' regulars are buttressed by two new show-stoppers: Donald Jackson from Canada, who copped the world's championship in Prague last March, thrills with spectacular routines; and Hungary's Istvan Szenes, who also solos, displays amazing dexterity.

Total of 18 standout numbers, seven leaning on elaborate production, have been whipped up by directors Fran Claudet and Stanley Kahn, topped by the precision of the 32 Ice Follies in the climactic final number. While spectacle strikes a pop note, it's the personalities who count more with the ready audience, who divide their applause most between the individual talents of star skaters and rough-and-tumble clowning of such stalwarts as The Scarecrows, The Kermond Brothers and, of course, the ageless Mr. Frick.

Most satisfying among production numbers are "December in Denmark," a folk tale carrying warm appeal in which Janet Champion scores particularly; and "Patchbottoms' Party," specially for moppets, an imaginative interplay of humans and barnyard folk. "Fantasy in Space" is an up-to-the-minute sortie into astronaut exploration, with Willi and Inge Schilling rating a big hand; "Court-yard in Cairo" is Oriental-toned, long on comedy, with Doug Sears and Dick Cooper as Gamal the Camel bringing down the house. Opening "Pink Champagne" is spectacular and sets the mood for the show, with such individual hits as Lee Carroll, Bill Thomas and Frank Carroll as a trio, Duseau & Doris and Barbara Myers.

Another outstanding production number is "It Could Only Happen in Texas," comedic in premise, of course, in which small tots from the audience are lifted onto long automobiles. Jill Shipstad, blonde daughter of the co-owner, makes a hit here. "Holiday Fashions" is simple but stunning, with girls acting as various holidays and Richard Dwyer, always one of show's top faves, evoking plenty of acclaim.

More personalized, The Beattys, starting out as a graceful skating team, soon explode into slapstick for one of top moments of the evening. The Jacobys score as a smooth twosome; Dwyer and Dorothyann Nelson lend speed and grace in a provocative number; Clark & Carroll add pictorial interest to their skating; and Wall & Dova snag laughs in a comedy number. Traditional Ice Follies swing dance, an annual event, is grace personified with eight couples; and following with a solo is Lee Carroll, a sensational skater-dancer. Other individual standouts are Ina Bauer, in the "Romany Rhapsody" number; Dick Haskell, Jean Wrigley.

George Hackett's direction of Larry Morey's excellent musical score atmospherically backdrops numbers. Sets by Dale Hennessy and lighting by Charles Skillings are very definite plus assets, and particularly noteworthy is the costume design of Mary Wills. Paul Gannon emcees production.

Whit.

## Yank Quits Hong Kong After Stadium Woes;

### Just No Attendance

Hong Kong, Sept. 11.

As abruptly and suddenly as he descended on Hong Kong's world of variety entertainment, so has American showman Clarence Bodine Jr., former promotion manager for the Far East unit of "Holiday on Ice," exited from it.

Bodine, having all the confidence in the world that his imported U.S. talent (female impersonator T. C. Jones and jazz songbird Ernestine Anderson) and Australian hypnotist the "Great Dr. Morton" would go over big at the City Hall, which they did not.

Bodine, it is estimated in local show biz circles, probably incurred losses of from \$8,000 to \$15,000. Showman, on the eve of his departure, wrote a lengthy letter to one of the Colony's morning papers, saying that he was through with promotion in Hong Kong, but reassuring readers that he was leaving after having paid all his bills.

Bodine, from the start of his venture, was hopeful of creating a new type of variety entertainment for Hong Kong by presenting cabaret artists, who are not normally seen by the town's thousands of low-income people, at the Hong Kong Football Club stadium at popular prices. There, after his initial show titled "Hong Kong By Night," Bodine ran into a stadium tangle, which led to his not obtaining permission to stage a second show.

## USO Like Letter

Continued from page 48

ward. In these remote areas, the soldiers are extremely anxious for news and conditions about home. The spoken word from another person is more potent than radio or newspaper.

In another instance, Cowens revealed, there is a post located in an area where the residents are hostile. Troops have been badly beaten while en route to the nearest city. For this reason, most elect to stay on the post and the USO is their letter from home.

Cowens observed that in war or peace USO is always a necessity. Entertainers are needed whether the war is hot or cold, he said, and there are times when USO provides the only possible diversion. Such an occasion came about in Saigon, where by edict, there is no dancing or any other frivolous behavior. They performed nonetheless.

## Lenny Bruce

Continued from page 2

and would consult his lawyers for his own protection and the good name of the hotel.

It was generally contended that this key city has never witnessed a public performance of such shock as that given by Bruce.

Bruce was imported by Lee Gordon for the hotel date. Gordon was formerly the operator of the Stadium Loop, but recently took a financial beating with the flop of Twist shows. Gordon then tried to break into importation of acts for the Chevron-Hilton here, but folded after a run with Johnnie Ray.

After the show, this reporter tried to contact Bruce for a statement, but he had locked himself in his hotel room and refused to see newspapermen. Gordon, too, would not comment on Bruce's performance.

Vice Squad chiefs said the police would keep an eye on Bruce and if he stepped out of line again immediate action would be taken.

Aaron's Hotel is located in the downtown commercial sector and away from the regular nightclub and theatre sector. Management has only recently decided to bid for night biz with acts. Looks pretty certain that after the Bruce affair the hotel will stick to local talent.

Understood that Bruce and Gordon had a percentage deal with the hotel management. This has now blown up via the managerial nix. It's also certain that no other management would take a chance with Bruce here.

## Nitery Epoch of 'Common Man'

Continued from page 1

the use of mass business techniques.

However, it is evident that LC operators Dave Dushoff & Dallas Gerson have developed the modus operandi of dispensing big-league entertainment to the masses.

They moved from a moderate sized room in Philadelphia just three years ago, spending several millions to acquire land and build the new spot. Every season, since the move, has been a winner thus far and, according to the operators, the result of careful planning in which the "common man" has been given recognition in the economic scheme of entertainment.

### Price Is Right

The operators declare that the customer must be made to feel that he's not being taken advantage of. For example, the first impression at the parking lot is important. Therefore there is no parking fee. Should a customer run out of cigarettes, there are machines available for purchase. The menu prices have to be moderate and comparable to those of a restaurant that they can afford on an evening out.

However, the bid for the business of the "common man" starts considerably before the customer arrives. Names and price are the lodestones which attract the customer. Using both in conjunction with each other can fill up the kingsized spots, they declare. They have staffs soliciting organizations for banquet biz; and with a lineup of top talents to back up the solicitors they can hit huge grosses and obviate all but the most severe road-closing weather.

### Top Names

This season's lineup is typical of the names that Gerson & Dushoff bring in for the customers. Following the current three-weeker of Eddie Fisher, Keely Smith comes in with Allen & Rossi, Sept. 27; Johnny Mathis and Jean Carroll, Oct. 11; Juliet Prowse and George Kirby, Oct. 25; Ella Fitzgerald, Nov. 15; Ray Charles and Davis and Reese, Nov. 29; Patti Page, Dec. 13; Jackie Mason, Dec. 23; Liberace, Jan. 7; Ritz Bros. and Adam Wade, Jan. 17; Steve Lawrence & Eyde Gorme, Jan. 28; Sammy Davis Jr., Feb. 15; and Lena Horne is tapped for March 21.

Dushoff also took pains to point out that aside from making the "common man" comfortable in elegant surroundings, it is equally important to provide class accommodations for the artists. The dressingrooms generally comprise two room suites, one being a reception room. The rooms are on par with those at Harrah's, Lake Tahoe, which have more appliances than those at the Latin Casino. For the benefit of the star's visitors, a well stocked bar is also supplied.

### Meet Vegas Salaries

These mass rooms are expected to have an increasingly important effect on show biz. Niteries of this calibre can afford to pay virtually the same prices for acts as Las Vegas, even though there are no casino operations involved. Although the operators keep their grosses secret, chiefly in order not to offend a prime entertainer if he lets out that someone else outgrossed him, operators who talk among one another frequently give fairly accurate pictures of the business done. For example, as a result of this engagement, Fisher's current status in the trade is likely to have increased considerably.

As result of the salaries shelled out in these spots, some of the

top entertainers who can afford to pick their engagements are seeking to extend their usual orbit encompassing New York, Las Vegas, Hollywood and Miami Beach, to the tiny township of Cherry Hill in southern New Jersey. For daytime amusement (in season) the Garden State Racetrack is directly across the road.

Another of the Dushoff-Gerson precepts is never to have more than two shows. To do more, they feel would mean hurrying the people and pushing them around. "This we will never do."

The secret to all this business is capacity. If a boniface works it right, it can be utilized so that it takes the place of a casino, gigantic covers and steep minimums. It's mass produced so that top entertainers, good surroundings and food can be brought to the man-in-the-street at tariffs which he can afford. As a matter of fact, with the decline of vaudeville, it's the only way many of them can afford to see top personalities in the flesh.

Dallas—Singer Alice Lon dated for Sept. 20 opening here at Empire Room. She is the former "Champagne Lady" with Lawrence Welk orch.



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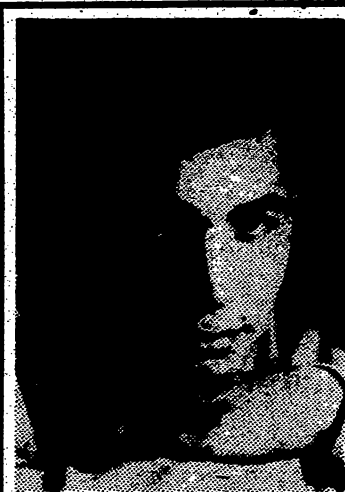
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## New Acts

### VAUGHN MEADER Comedy 17 Mins. Blue Angel, N. Y.

The cerebral school of comedy seems to be gaining more practitioners than any other at this time. It's an encouraging sign that nitery audiences are responding, and that the national atmosphere is such that important events can be laughed at. Vaughn Meader is the newest in this school to try his hand at contemporary comedies. One of his assets is a resemblance to JFK; he even has the same kind of haircut.

Meader, after some probes into the audience, ultimately got started with his takeoff of the President. He has the voice and the mannerisms of the Chief Executive plus the remarkable likeness, and the material is well laced with laughs. There are a few other bits in his routine that register but it's the JFK that gives him the top plateau.

Meader needs strength in the forefront of his act. Some of it seems to have been built for curled lips instead of outright laughs. There are a few holes in his delivery as well, but withal he has the makings of a permanent fixture on the comedy circuit with further experience and with more plugging of the loopholes in his act. *Jose.*

### JACK COSTANZO & RENEE RENOR Jazz and Songs 40 Mins. Losers, L.A.

Jack Costanzo & Renee Renor debuted a new act that looks like a good bet for building lounge business. Loud, fast and frenetically rhythmic, it particularly suits noisy Vegas spots.

Miss Renor, earlier partnered with Edi Domingo, continues to do many of the numbers with which she was earlier identified but, under new influence of Costanzo, has better dimension and brighter impact. "Money Honey" has more heat, "Mack the Knife" more swing. She comes on strong as a straight rhythm singer and does little of the slapstick comedy routines used before but which she doesn't need.

Costanzo's frenetic fingering and palming hold the tempo of the act, which runs in smooth, pro style. He's still "Mr. Bongo" but also goes into new vocal dimension by pairing with partner on nice "Sweetheart From Venezuela" and "Peppermint Twist."

Act features top sax demos from Jay Corre, with group also using bass, piano and drums. *Dale.*

### MARVIN LAIRD Piano-Songs Hotel Muehlebach, K.C.

The Muehlebach has attempted a policy of strong singles at the keyboard for its cozy Le Bistro lounge and bar tucked under the sidewalk next to its deluxe dinner-dancing spot, the Cafe Picardy. This time the room has Marvin Laird at the piano. Although a localite he has just returned from legit and piano work in the east. Engagement here is to be a short one as Laird leaves in late September for England and acting assignments with the Old Vic's British Repertory Co. and some BBC work. Hence, his engagement at Le Bistro is getting more than passing notice here.

He is an outstanding keyboard man; Laird takes his repertory largely from musical comedy. His numbers lean heavily to the sophisticated side, such as Noel Coward's "That Is the End of the News" and Rodgers & Hart's "A Baby's Best Friend Is His Mother." He labels them aptly as "unheard" musical comedy, but he has dug well to find a long list of this type, apparently much to the liking of the loungers.

Personable young-ster's are nearer the recitation type, since he makes no big claims to a "voice." He studiously avoids the off-color and double-entendre, and it's a credit that he holds the customers with his keyboard work and his careful selection of material—an instrumental from "Sound Of Music," a chant of "Mountain Greenery" and "Any Old Place with You," and another Coward number, the "Bar of the Piccolo Marina," and others. *Quin.*

### ALICIA GONZALEZ Songs 20 Mins. Viennese Lantern, N. Y.

Alicia Gonzalez is one of the more promising imports brought over by Max Loew, operator of the Viennese Lantern. The seniorita was caught by the impresario in Seville and the transplant to this country indicates a worthy addition to the nitery circuit.

Miss Gonzalez is a dark, sultry looker, who spells sex from the start. She has a deep set voice to match her looks. The catalog needs revamping so that the act can build and hold more effectively. Although, Miss Gonzalez is not one to cause an audience to lose interest, her task could be made easier through changes in repertoire. Most of her tunes are designed to show her knowledge of languages, and she knocks off tunes in Spanish, French and Italian. Her English seems to be phonetic, but she delivers her lines with the halting charm of a Continental.

Miss Gonzalez can develop for the U. S. talent marts. She's a natural for the Continental rooms, and she can work the regulation niteries with a revamped song folio. *Jose.*

### ANDREA CHAMPAGNE Songs 18 Mins. Club 70, Ottawa

Andrea Champagne is an actress who sings, but above all she's a looker and many customers at Club 70 would have been satisfied just to ogle her. Blond and stacked, with every feature in place and effective, Miss Champagne's chief chores are thesping for Canada's French-language television and radio from Montreal. She handles chirp bookings infrequently and has no constructed routine.

Pipes are pleasant and adequate. Tunes are canaried in both English and French, including a ballad version, in French, of "Midnight in Moscow" plus some w.k. Gallic standards. For her singing, she should stay with the smaller rooms, avoid anything larger than a lounge of intimate club and always keep well within viewing distance. *Gorm.*

### THE FOLKSTERS (4) Songs, Instrumental 18 Mins. Blue Angel, N.Y.

The Folksters comprise three singers, playing stringed instruments, plus an extra man who works the banjo and guitar exclusively. Vocally, the lads do well, they make a nice appearance, and their songs are acceptable. Their major difficulty is to break away from a resemblance to such well-entrenched groups as the Kingstons and the Lincliters. Their routines seem strongly modeled along the lines of the latter, with the hearded one pulling a few lines in the manner of Lou Gottlieb. Their songs are fairly well done and they work hard.

At this stage of their development they lack an individualistic spirit although inevitably the folk groups seem to bear some kind of family resemblance to each other. However the Folksters seem to overcome that facet. Their reminiscence seems more pronounced. Whether it's a deliberate or an unconscious cultivation is difficult to tell. *Jose.*

### STERLING & BAUMEL Comedy, 30 mins. Eddys, Kansas City

Comedy team of Dick Sterling and Ray Baumei are making their first stand at Eddys, and one of their first outside of the Miami area where they have been working together for a year or so. Their 30 minutes of comedy have several bright spots, and the pair shape up as an entry with good possibilities in the fun-making market. Couple is here with songstress Penny Pryor who is on a return engagement and who shows she is coming along nicely as one of the newer pop singers. The 50-minute show package rates as good entertainment.

Sterling has the role of the straight man, who is interrupted in his opening song with Baumei as a bungling waiter to set the comedy pattern. Best bit is the phone

call to the White House, with Baumei, as a Cabinet officer, getting Sterling, as little Caroline, on the line and never quite getting through to daddy. As newscaster they bombard King Saud, the French baldheaded men, tv, and pungently dig Castro and Khrushchev.

There is a straight bit with Sterling warbling "You'll Never Walk Alone" and Baumei on the drums that changes pace nicely. Sterling has an inning to impress as Tony Martin and Pinza. Finale with his vocalizing and Baumei on the bongoes is strong registry. *Quin.*

### JEAN MARTIN Songs 25 Mins. International, N.Y.

Jean Martin, who has been singing the glories of that heavenly coffee on telecommercial for many years and who has figured in the news because of her recent marriage, is making her nitery debut. Miss Martin has had a varied song career. She has been on radio and more latterly on video with the coffee plugs.

Miss Martin has a good voice and looks to match, but apparently treats niteries as a sometime thing. Her turn shows inadequate preparation and a lack of conviction in what she's doing. She does have a special material tune, mainly autobiographical, and her themes have a recurring allusion to her coffee commercial. Apparently a lot of work was poured into the turn by arrangers and writers, but not by the singer. Miss Martin, when assaying cafes, is in competition with competent professionals, and she might have stacked up well had she prepared more thoroughly for the occasion.

Preeminent evidenced her ability to attract celebs in the audience. Her turn made use of a Twist sequence in which well-knowns got up on stage for a bit of a wiggle. *Jose.*

### LILLIAN MERNIK Songs 18 Mins. Viennese Lantern, N.Y.

Lillian Mernik, a contralto of Lithuanian extraction, is one of the smoother voices to be heard at the Lantern. She has a highly developed voice in a true classical sense and her abilities are easily translated to nitery needs through a tasteful, popular catalog.

The blonde Miss Mernik travels the route from a medley from "The Merry Widow" through the aria "My Heart at Thy Sweet Voice" and thence to U.S. pops. It's an altogether satisfying turn. Her diction is excellent, albeit she seems to apply the lessons of her speech teachers in an exaggerated fashion. But this extra effort is a break for the folks in the bleacher sections, of wherever she may work. They can hear and understand virtually every syllable. *Jose.*

### DOUG CROSBY Songs 30 Mins. Town 'N' Country, Winnipeg

Doug Crosby, a relative newcomer to the nitery field, although he premied here last year and did some night club work in and around his native Toronto, has the commendable quality of being pleasant to watch as well as to listen to. Crosby's forte is television, where he was top-billed on CBC's now defunct "Singing Along." He also recently completed a three-week run as "Carly" in a local production of "Oklahoma."

Understandably, his selections consist mainly of showtunes, where he was at his best with "I'll Never Walk Alone" and "If Ever I Would Leave You." His Presley Lakoffs, for a change of pace, seem out of character, even though adequately done.

Major fault seems to be that he relies on his voice to a much greater extent than his stage personality, thus causing the overall presentation to be without dramatic strength. The imbalance is entirely unnecessary, for when he was occasionally animated he was easily convincing. *Quin.*

### GLASGOW'S VAUDE BOOKING

Glasgow, Sept. 11. Winifred Atwell and Dickie Valentine are set to star in a four-weeks' vaude stand at the Key Empire vaudey here, opening Oct. 22.

They will follow the run of Sadler's Wells Opera Company, and, earlier, English singer David Whitfield in "The Desert Song."

## Unit Reviews

### Andy Williams-Al Hirt Los Angeles, Sept. 5.

Greek Theatre Assn., James Doolittle, general manager, presentation of Andy Williams and Al Hirt, featuring the New Christy Minstrels, directed by Randy Sparks, and the Greek Theatre Orchestra. Staged and lighted by Ralph Alsang; musical director, Colin Romoff; associate musical director, Dave Grusin. Opened Sept. 3, '62 at Greek Theatre, L.A., \$5.50 top.

Too much material and improper balance in staging limit the overall impact of the Andy Williams-Al Hirt show, although both performers at Monday night (3) opening drew hefty response that would indicate they should be a solid draw.

It became apparent as the show progressed—and the night grew colder—that Williams was major victim of the imbalance. Singer properly has the last solo but his punch is lessened by the late hour created by too much material in the first part. Al Hirt and the also featured New Christy Minstrels are on too long. Latter have been signed as regulars on Williams' forthcoming teleseries and apparently are being pushed, but they end up with more exposure in this show than the star.

When he does come on, Williams goes through a number of standards in a ballad style showing concentrated technique. He has an amazing ability for strong, sustained tones and uses it frequently in arrangements filled with vocal tricks and gimmicks. He appeared under a slight vocal strain at the preem, had some throat difficulty and broke occasionally.

His strongest number is a bluesy "I Haven't A Chance," but most sincere is the straight, softly delivered "Danny Boy." Style resembles a careful Como. He works hard on "What Kind of Fool Am I?" but it showed the push.

Williams looks good, holds himself well and has polish. One joke about Greeks was low and a mistake. Otherwise, his only attempt at comedy was a cute country music takeoff on "Cause You Don't Want My Love."

Hirt sextet hits heavy on solid blues and Dixieland. Bunny Berigan theme, "I Can't Get Started," and "South Rampart Street Parade" are solid as is Hirt's soloing on variety of trumpet sounds. Decided asset is Pee Wee Spitzler who clarinets a fancy "Blues in the Night." With Hirt, two are fine showmen with nicely integrated physical dance bits that come off well. Gerald Hirt, Lowell Miller, Frank Hudock and Rennie Dupone complete group.

Christy Minstrels, directed by Randy Sparks, register in folk field and are used to advantage by both headliners. "Like My Hammer" shows solos throughout group. "Bibs and Pieces" some cute comedy bits though most of them seen before and "Five Down Below" is a router. *Dale.*

### American Wild West Show & Rodeo Tokyo, Sept. 4.

Sponsored by Yomiuri Newspapers, Art Friends Assn. and Ministry of Education. With Mark Reed, Eddie Akridge, Bob Johnson & John Tanton, Victor Roberts, Jay Moore, Cleo Tibbs, Woody & Rex Rossi, Chet Eddie Little, Cued Lopes, A.C. C. Pedro Cabell, Los Band 18, musical director, Casey Tibbs, directors, Ben Johnson, Jack Crocker. At Toho Metropolitan. Tickets \$4.17 top.

Despite great popularity here of sagebrush fare in pictures and tv, the "American Wild West Show & Rodeo" is in for rough riding during its month at present location and seven additional weeks in other Japan keys. Opening performance had noticeable patches of un-sold seats, despite many giveaways for the show, and word of mouth should be more harmful than helpful. With a large company of 60 on hand, overcoming the nut appears elusive.

Most of what's wrong lies in the conception of the production, which is very sluggish at three hours and 10 minutes minus intermissions of 15 and 20 minutes to give concessionaires their turns at lassoing the customers. Perhaps in trying to give the people too much,

the intent defeated itself by reducing the impact of the show's few exciting moments. Certainly some of the musical numbers could be jettisoned.

The Wild West episodes, which open the show, are tame for audiences conditioned to filmed oaters. To see cowboys and Indians playing acting at attacking, scalping and lynching looks like kid stuff, especially when the players immediately shake the sawdust from their clothes and trot behind the fence to get set for the next sequence. These bits are drawn out to boredom, leading the viewer to wonder why it wouldn't suffice to introduce a covered wagon with two turns around the arena rather than five. John Ford, the biggest b.o. foreign director in Japan, is credited with having directed these scenes. Fortunately, his reputation is secure.

The center piece of business, a mock bullfight, is almost laughable. It leaves the audience stunned, not with excitement, but because it abruptly winds up without much having happened except some passes at a rather disinterested bull. This act is heralded by a Mexican band that apparently was determined to give a full-length concert.

The only real excitement of the show comes during the rodeo segment. And that is hampered by the makeshift arena which causes the cowboys to understandably shy from the fences. In the steering session, for example, the beef was across the arena almost before the cowboys had their horses in full stride with the result that six out of six failed to ground the steers. No records were set with the calf roping and tying either.

The bucking bronc contest was more fitting to the close confines, since most of the cowboys, including show foreman Casey Tibbs, were promptly dumped. A stand-out during this final portion was the amazing rope trickery of Rex Rossi and spouse Wanda.

Believed to be the first live oater to play here, the show should satisfy the kiddie trade. Otherwise a better bet would be to expand the rodeo action and drop most of the rest. *Jorp.*

## House Review

### Apollo, N.Y.

B.B. King & Band (12). The Drifters (4). Maxine Brown, Flip Wilson, Gene Chandler, The Flips (3). Odessa Harris, The Rhythmatics (4).

Rock band leader Maxine Brown singer B.B. King is current headliner at this Harlem show place and turns in a solid, crowd-pleasing session. His band, which is much improved since he caught at the Apollo, parveys the rock beat in strong, harmonious fashion with King and backing the other acts and King scats with unexpected blue delivery on an guitar and vocal.

The Drifters, the four boys who are proving to be a real r'n'r act for the theatre crowd, turn vocal and turning to a hard work to consistently deliver, whatever working "Shout" rendition or a more pop-flavored "When My Love Girl Is Smiling."

Maxine Brown, the well-whiskered, for her soft, well-shaped appearance, she registers with a strong vocal delivery. She can belt the blues in slick fashion and handle a ballad with equal dexterity. Mixing in some folk material in her set, she impresses strongly.

Flip Wilson, the singing and also has a comedy attitude to himself. He's presented his army routine at the Apollo before, but his other material seems well in the New York up taking groove.

The Flips, a pop trio, real values but push too hard in physical and singing. Their ballad work is a let-down. The overall impression is a mixed attempt. Odessa Harris, a singer and with a small voice, she handles her vocal chores very effectively, with nice phrasing and a few slick touches. She doesn't date herself with her snappy vocal delivery though. The Rhythmatics, a one approval for their come rock number, mixing in some r'n'r to good advantage. *Kauf.*

**Blue Angel, N.Y.**

Phyllis Diller, Vaughn Meader, Folksters (4); \$3, \$3.50 cover.

Max Gordon is starting his first full season as sole owner of the Blue Angel with a bill carrying boxoffice insurance in the form of Phyllis Diller. She has good support from Vaughn Meader and The Folksters (4) both New Acts, and the likelihood is that this card will give the East 55th St. spot a strong seasonal start.

Miss Diller is an offbeat zany with highly mobile features who paints an imaginative series of images. She first came to attention in the San Francisco spots and attained recognition on a national scale through tv and disks, as well as a concert tour. Seemingly there are enough elements in her act with mass appeal. Her work in this intimacy is extremely rewarding to both herself and the audience. Both found much to laugh about.

Miss Diller seems to punctuate her own bon mots with a laugh, and the audience generally agrees with her judgment. On her preem night she was on for a much longer period than is generally allotted comics but never risked outwearing her welcome.

Under the solo management of Gordon, the season opened with a new policy. There's a \$3 and \$3.50 cover instead of the \$7.50 minimum. The tab seems easier for the bulk of the customers. Jose.

**Holiday House, Pitt**

Pittsburgh, Sept. 4.  
Toni & Jan Arden, Slappy White, Ralph DiStefano Orch (10); \$1 cover.

For the first time since they formed the act three years ago, Toni and Jan Arden are gracing a Pitt nitery stage. The audience watched Miss Arden's topdressed pipings for over seven excellently delivered songs and then observed the Arden rocket hit the second stage when little brother, Jan, comes out to lend a hand.

Where both appeared in the Pitt area as sock singles, the team is tops and entertains royally for over 45 minutes. Their rich, full voices have always been widely known but now they do a miniature musical comedy with every bit, song and choreography bearing a very high class.

Adding to this sock bill is Slappy White, an able storyteller never before seen in the room. White walks out and hits immediately with his original yarns of racial and topical problems. His stories all score and he had to enquire with another tale after his soft-shoe finish. White, a Negro, will probably set the pattern for more of his school of comics to play the room.

Ralph DiStefano's Orch (10) had no outside help for the Ardens and backed them excellently. The band also did its usual fine job in dancipation.

Lineup is in for two weeks, followed by Al Martino and comic Pat Cooper. Lit.

**Gate of Horn, Chi**

Chicago, Sept. 4.  
Chad Mitchell Trio, Valucha (with Mijla); \$1.50 admission weeknights, \$2 weekends.

The Chad Mitchell Trio is packing them in at this tasteful folk spa and prospects are that this outing will top an already highly successful summer season at the club. Second show of the second night of the trio's engagement was jammed, despite the fact that it was at midweek.

The Mitchell group offers a potpourri of folk and novelty numbers, all delivered with polish and enthusiasm. They're currently best known for their disclick "John Birch Society," a cleverly topical number which was ardently received by the youthful audience. "Society" treats a serious subject with lighthearted humor. This is not true of another number done by the group—a takeoff on "The First Day of Christmas" satirizing the resurgence of Nazism in Germany. It takes much to elicit humor from such themes as anti-semitism and the missile threat, and the trio's cheerful handling of the essentially morbid material just doesn't come off.

Threesome scored best with their novelty items, particularly "Lizzie Borden," "Disobedience" ("James, James, Morrison, Morrison"), and "The Tin Angel Rag." Their slick treatment pulls some of the punch from their straight folk tunes,

such as "Alberta," "Goden Vanity" and "Johnny Comes Marching Home."

Valucha (Buffington) is a Brazilian girl now married to a Chicago doctor, and although she has limited club experience she has developed rapidly and displays a good professional gloss. Accompanying herself on a guitar, the statuesque and attractive thrush has an interesting songalov of native tunes sung in many languages. Her varied repertoire includes a French love song, a Serbian ballad, a Brazilian novelty speed song, and the more familiar "Moon River" and "Never On Sunday" in Greek. She's artfully assisted by Serbian accordionist Mijla. Show is in for two weeks. Mor.

**Melody Room, L.A.**

Los Angeles, Sept. 4.  
Betty Reilly, Camille Howard, Dick Kenney, Bill Goodwin, Rocky Gerra, Pat Sinatra; no cover, Two-drink minimum.

Even forewarned, it's a bit startling when a svelte blonde in a slinky gown steps up to a mike and starts singing rock 'n' roll. Only after you adjust to this auditory optical mismatching, do you realize that this is the favored beat of Betty Reilly. When you adjust, you enjoy, even when "La Seine" comes over more lower Mississippi than Left Bank. With even less effort, she turns Cole Porter's romantically pessimistic, slow-paced "Get Out of Town" into frenetic flight.

Linguistically versatile, Miss Reilly segues from French to Spanish to Italian and, phonetically, even a little German, but wisely only uses the non-English tunes to spice up her program. As a change of pace, quickie impressions of Sophie Tucker and Bette Davis are effective, but one of Sammy Davis Jr. is a dud. An excellent guitarist, she works both self-accompanied and backed by Dick Kenney (trombone), Bill Goodwin (drums), Rocky Gerra (piano) and Pat Sinatra (bass).

Sharing the bill is pianist-singer Camille Howard who displays her own bit of ability at languages with a delightful Japanese number. Most of her offerings, however, veer to the barrelhouse, boogie-woogie and blues side. Her tendency to try out vocalistic acrobatics is effective on the jumpier tunes, less so on straight ballads. Tunes like "All The Way" don't take to freck variations. The pair is in for two weeks.

**Bon Soir, N.Y.**

Jeri Southern, Jack Douglas, Reiko, Three Flames \$5.6 minimum.

Fall season's opener in this Greenwich Village cellar doesn't kick up quite the sawdust ring-siders have learned to expect.

Headliner Jeri Southern, past master of the torchy, offbeat book, is intimate in an introverted way that almost preys on the audience. The blonde looker, however, is a comely sight at the keyboard and so musically hip that the turn is still mostly enjoyable for careful listeners.

Jack Douglas, a writer who not so long ago decided to duet with own material, throws away comedy morsels that lesser wits chew on for weeks; which is to say this is one of those rare times when the material is better than the comic.

His forte is, far out, satirical imagery wherein a Driscoll addict's nose becomes a dimple, the message in a fortune jelly-doughnut is "your fingers are sticky" and faith healer Oral Roberts' Tulsa HQ is God's A&P.

Douglas uses musical props, a drum and an indescribable string instrument, for extra satirical itemizing and parody song to good effect. Act as a whole has a notable difference in its lack of the blue. A very likeable guy who should relax into the material before long.

Douglas' Japanese wife Reiko, an absolute doll, opens in a gulleless song style that inevitably charms. With barely a hint of timing or vocal aptitude, the chirp manages to be very fresh, funny and natural in the Oriental absurdities—"That's What I Like About the Saus" etc. Friend husband no doubt had a hand in the book, which includes such numbers as a downbeat "Yes, We Have No Bananas" and "Itsy Bitsy Bikini." House group, Three Flames, back solidly and provide some fine burlesque song antics in the old style of the room. Bill.

**Sands, Las Vegas**

Las Vegas, Sept. 5.  
Dean Martin, Eber Lobato Dancers (7), Harry Nofal, Antonio Morelli Orch (23), Coopa Girls (12); Produced by Jack Entratter, Choreography by Renne Stuart, Stage Direction by Harold Dobrow; \$4 minimum.

Dean Martin, one of the casino bosses' favorite entertainers—because he's a strong magnet for the players—has been brought back to the Sands by Jack Entratter. The star seems to have a built-in claque here, since first-nighters were reluctant to let him bow off. His casual approach to songs and comedy is sure-fire nitery fare, and he appears to hit a new peak with each visit.

Although the marquee reads "Dean Martin, assisted by his Italian friend 'Francis,'" Sinatra didn't show on opening night due to a 102-degree fever. However, he's skedded to appear for Martin's last four nights.

As usual, Martin doesn't finish many songs ("Buy my albums"), but does manage to offer virtually complete versions of "My Kind Of Girl," "June In January," "Write Myself A Letter," "Volare," "They Wouldn't Believe Me" (dedicated to Billie Sol Estes), and "The song Tony Bennett asked me not to sing, 'I Left My Heart In San Francisco.'" Ken Lane at the 88 does an excellent job of guiding Antonio Morelli orch (23) for the star.

The Eber Lobato Dancers (7) with Nelida, the shapely torso tosser, balance the bill. The featured femme probably has the most provocative curves ever to be seen in Vegas, and she sparkplugs an exciting dance session of real Argentine flavor.

Anew Renne Stuart, "Destination Moon" production number initials, with handsome vocalist Harry Nofal and the Coopa Girls (12). Nat King Cole is next, Sept. 19. Duke.

**Nugget, Sparks, Nev.**

Sparks, Sept. 6.  
Billy Daniels, Paul Gilbert, Step Bros. (4), Little Bertha, Moro-Landis Singers and Dancers (20), Foster Edwards Orch (10); produced and directed by George Moro; \$4 minimum.

John Ascuaga has lined up a potent array of talent for this new edition of the "International Follies" in his new Circus Room at the Sparks (East Reno) Nugget. In addition to the three new main acts, the Moro-Landis Singers and Dancers are showcased in two all-new production numbers that win hearty endorsement.

Billy Daniels takes the stage for half a hour a melange of the new and the old—all delivered in that distinctive styling. Opening with "Too Close for Comfort," he segues with the likes of "Breezing Along," "Second Time Around," "I Left My Heart In San Francisco," and his trademarked exit, "Old Black Magic."

Headliner has the talent to carry the ballads to the last mood of the lyrics, or sell with complete authority the uptempo titles. He's a pro, and reaches with no effort to the extreme far corners of this 600-seater. He includes some chatter to bridge the songalov, but gives the customers mostly what they came to hear: the vocals. Benny Payne at the 88 gets in on a couple of duets and also conducts the Foster Edwards band for the Daniels tour.

Paul Gilbert, a regular on the Reno-Tahoe scene, comes in this time with much new, and smart material, and to the delight of tablers, retains his familiar medic routine, complete with the uncooperative rubber gloves. He essays some funny liners re insurance policies, plane flights, domestic problems, then scores again with an impression of a television cowboy.

The Step Bros. artists in tap dance, include a bit of vocals and comedy, but the accent is on the toe work. Foursome teams for precision routines and each takes a solo to heavy palming for individual specialties.

Opening curtain has the 20-Moro-Landis Singers and Dancers in a salute to Irving Berlin. Costuming rates credits, ditto the choreography and the production songs by Jimmy O'Shaun. Titles include "Pretty Girl Is Like a Melody" and "The Song Is Ended." Closing production, an "Indian Fantasy," wins superlatives for staging and execution.

Nine of the dancers at one point

sit astride tom-toms at stage edge beating the skins while rest of troupe follow the choreog at rear of the stage. Featured femme is Nancy Kilgas, while male dancers Scott Leeds, Don Zoutte and Rene DeHaven are featured.

Foster Edwards fronts the house band in expert fashion.

Gogi Grant due in Sept. 27.

Long.

**Village Gate, N.Y.**

Miriam Makeba (4), Inman & Ira, Mose Allison Trio; \$2.50 cover.

Miriam Makeba should be African delegate at large to the UN. This gifted singer negotiates more understanding of her country in an hour on the Village Gate stage than seems to emanate from a full-course general assembly.

Her tasteful repertoire of folk, pop, humorous and romantic ballads has the full range of sultry and exciting rhythms always associated with Africa. It also has lyrical warmth and sophistication that must be a revelation to many in the audience.

From the first note, her commanding poise and vocal skill grab the audience. Then she breaks the spell with a quick change to slacks and boots (with bells) and an encore folk dance done by South African minors that's a rouser right down to and including a shimmy.

Perfect backing is supplied by Miss Makeba's trio—Sam Brown, guitar; Bill Salter, bass; and Archie Lee, whose subtle and exciting conga beats draw extra applause from the aud.

Inman & Ira, two good-looking Negro lads out of the Belafonte school of smooth-whipped folk singing, have a varied book of blues—both town and country—chain gang songs, chants of the street vendor etc. Some of the humor seems a bit strained, not because of the boys' slick delivery, but because of the loutish wit inherent in the folksy and rural vintage ditties.

Better suited to the team is the parody in which fabled John Henry gets Ivy-League educated and fouled up in the age of automation. Both boys are strong on the vocal end.

Keeping the jazz instrumental sounds alive is the Mose Allison Trio in a return. Bill.

**Ashgrove, L.A.**

Los Angeles, Sept. 5.  
Stanley Bros. Bluegrass Band (5), Tom Luke, Stu Jamieson; \$2 admission.

In their initial engagement at this Coast outpost for itinerant pickers 'n' singers, the Stanley Bros. and their Bluegrass Band impress with their disarmingly casual and fun-loving style—a flair for unpretentious showmanship, formidably supported by expert musicianship in the country vein. Their stand here through Sept. 16 should be a popular one with local aficionados of mountain music, and even the less ruralized section of the younger set that flocks to the Ashgrove is apt to appreciate the pretty fair country show the unit puts on.

The Quintet, core of which consists of the brotherly combo, obviously cares about the ethnic authenticity of its work, but is sharp enough to sense the commercial advantages of a relaxed, kidding approach. Result is a backbone of honest, concerned expression behind an easygoing veneer—palatable even to the open-minded urban sophisticate prowling the town for offbeat novelty entertainment. Group is on for 50 minutes of vocals and instrumentals interspersed with cornfed efforts and impressions of country singers, including a first-class take-off on Presley. All-string equipment is comprised of guitar, mandolin, fiddle, banjo and bass.

Appearance of the Stanley Bros. is preceded by some 45-minutes of Tom Luke and Stu Jamieson, winners of this year's fiddle and banjo contest at the Ashgrove. The boys are deft and versatile at their instruments, but their singing leaves something to be desired, even in the ethnic vein where technical vocal polish is strictly secondary. Informality is okay, but a slightly more presentable and showy stage appearance would give their work more authority and the characteristic of order it now lacks. Tube.

**Desert Inn, Las Vegas**

Las Vegas, Sept. 4.  
McGuire Sisters (3), Jack Durant, Bill Carey, Donn Arden Dancers (12), Carlton Hayes Orch (19); presented by Wilbur Clark, produced by Frank Sennes, choreography by Donn Arden; \$4 minimum.

Wilbur Clark has summoned the McGuire Sisters back for the umpteenth time, and at their preem proved again they're riding high as a solid nitery act. The girls sound good, look good, and have a fast-moving, well-staged act concocted by their manager, Murray Kane. Another Vegas fave, Jack Durant, is comedy star of the bill, adding up to a strong four-week entry.

At one point, Chris and Dottie turn the spotlight over to kid sis Phyllis who showcases herself as a topnotch single, offering a belting "Nobody Till Somebody Loves You." She also clicks with her impreses, and the trio reprises the effective bit with the orch's fiddlers. High points are two special material numbers, "Daddy," and a brand new one, "We're Having A Baby," latter beamed at Dottie's impending November motherhood. Tony Riposo smoothly guides the Carlton Hayes orch (19).

Jack Durant's familiar routine apparently is appreciated like old wine, because he had his first-night audience in a yocking mood from his initial line. Most of Durant's one-liners are of the hitting-close-to-home variety, always good for laugh insurance. The standup comic omits the falls to the floor this time, and his reception indicates he doesn't need them.

Holdover Donn Arden production number, featuring vocalist Bill Carey and the dozen line girls, is the colorful curtain-raiser. Jimmy Durante returns Oct. 2. Duke.

**Birdland, N.Y.**

Dinah Washington, Perri Lee Trio, Dave Turner, Kenny Burrell Trio, The Allegros (3); \$2 cover, \$3 minimum.

Dinah Washington heads the current card at Birdland, N.Y., and is drawing the customers to this uptown jazz mecca in SRO proportions. It's a big show for the room, bulging with four other acts besides the headliners and keeping the non-stop entertainment policy in high gear at all times.

Miss Washington pleases her fans with a glib attitude and solid song salesmanship. Her ad-libbing between and during numbers and tough mugging score to the crowd's delight. In the singing department, she impresses consistently with a dynamic approach that builds each number into a strong effort via driving phrasing and a sharp awareness of what the lyrics have to say.

The Perri Lee Trio, paced by the swinging organ playing of Miss Lee, hits a solid pace that is in the groove all the way. The unit builds its numbers to driving finales, with each member working for a tight, unified effect. The result is particularly strong on "My Favorite Things" and numbers treated in this building manner. Miss Lee has a nice rollicking touch on the organ and the tenor and drums are slickly handled.

Dave Turner is a comic who works in the topical groove and also throws in other bits from the sex department. Using a hip vocabulary to put his stuff across, he covers Caroline Kennedy, Castro, other political items, some Negro ethnic material (he's Negro), marriage lampooning and other items. He also swings into a routine of impressions of various singers which generally works out well. The material is mostly based on old hat ideas but his delivery adds a degree of freshness to it that keeps him entertaining.

The Kenny Burrell Trio scores nicely via numbers built around the leader's guitar stylings. Burrell has a nice light touch on the electrified instrument and gets off some fine tonal effects. The unit impresses for its solid ensemble and solo values, with nicely constructed arrangements and solid musicianship.

The Allegros are an organ-tenor-drums unit that does well on its own and behind Miss Washington. The group displays a smooth technique in the blending of its instruments for a swinging blues array. Their own "Allegro Blues" drives well and they cool it nicely on numbers like "Stella By Starlight" and "People Will Say We're In Love." Kall.



**International, N. Y.**

Lew Parker & Betty Kean, Jean Martin, DeMarlos (2); Mike Durso Orch; \$6 minimum.

Jack Silverman has opened the season earlier than anticipated, and is apparently trying to whip up interest before the heavy artillery moves in next month with the Harold Minsky-staged revue. However, during this period, the boniface hasn't neglected either the entertainment or boxoffice values of his Broadway spot. He has the perennials Lew Parker & Betty Kean topping the bill, with support from Jean Martin (New Acts) who has been in the news frequently resulting from a former marriage, and with the De Marlos opening.

Parker & Kean have come into this room with one of their better acts in which their natural comic flair has a better showcasing than in previous instances. They have developed more and better laugh situations that find a ready response. Miss Kean, who will do virtually anything for a laugh, including smoking cigars and wearing bald-headed wigs, is skilfully set up for the task by Parker who prepares the terrain for the laugh. Their major efforts are satires of "West Side Story" and a takeoff on a couple marking an anniversary at a nitery. They hit it well here.

The DeMarlos are also repeaters in this room. They are essentially skilled dancers with the male also showing his ability to play the ivories. The piano, incidentally, is used as a second level of staging. The femme dances atop the instrument, used as a platform from which lifts are accomplished, and also as a device to give the act a slight mid-term rest from these arduous labors. Their dancing is good, but there's a tendency to be overdramatic. There were several passages in which a more relaxed and casual mood would have been more desirable and would have given the duo greater roundness. Costumewise, the turn is provocative. The femme wears blue, skin-tight leotards during the latter part of the act which added visual interest. They scored here.

The Mike Durso orch is back at the accustomed stand and gives the acts excellent support.

The current season, for the first time, is sans line. Boots McKenna has been the longtime linesman here, and this marks the end of an ancient association. *Jose.*

**Caravan, Austin, Tex.**

Austin, Sept. 5.

Blackstone Jr., Kal Kalloday Orch. (5); no cover or minimum.

Blackstone Jr., "world's second greatest magician," is picking pockets and palming cards on the club circuit. Twenty-nine-year old son of the original Blackstone works a lot of patter into his club routines, which echew illusion stuff, since customers at some angles stand to glimpse disillusioning mechanics of magic acts.

Young Blackstone relies heavily on volunteers from audience, who lose their neckties, wallets and pens to his feathery touch. There's much hocus pocus with pick-any-card gimmicks, and performer comes up with the appropriate surprise identifications.

Blackstone Jr. cuts an imposing figure in swallow tails and white tie, being on the portly side with jet black hair, regular (if still youthful) features and having stentorian vocal equipment. At best, he is assured and authoritative, and carries off tricks with flourish befitting his field and heritage.

However, some vacillation from rather boyish modesty to overbearing stage-type superciliousness needs to be evened out. Magician's remarks occasionally take on a negative, bludgeoning edge where the touch might be lightened for better effect.

Basically, Blackstone Jr. has a pro's polish and firm grasp of his trade. Club dates limit his wide, high-calibre repertoire, but he's getting mileage out of the intine engagements: Playboy Clubs have booked him for 30 weeks after first of year.

His single frame here ending Sept. 11 will be followed by singer Wyoma Winters for week's stand, with Anders & Hadley, comedienne-singers, due Sept. 19.

The Caravan, an enterprise of New York real estate brokers Al-

lan Phelman and Gilbert Gerrier, has turned new leaf in recent months under management of former NBC-Chicago staff musician Ted Pethes. Membership in the privvety is on a modest dues basis, with no initiation fee. However, transients, who clamor to get into Texas' private clubs, these being the only place booze is sold by the drink, are not the order of the day at this spot.

Caravan now has excellent house band which backs acts and plays for dancing. Group is headed by former Lester Lanin front-ranker and onetime Stan Kenton sideman, trumpeter Kal Kalloday, whose wife is an Austinite.

Turning in yeoman service with Kalloday are drummer Gabriel Vallini; Jimmy Grove, piano; Bob Peck, sax; and Bud Matthews, bass. Steady thrush with the quintet is Austin's Joyce Webb. *Bode.*

**Frolie, Revere**

Revere, Mass., Sept. 9.

Buddy Greco, John Carlton, pianist conductor, Nick DeMarco, Buddy Thomas Dancers (11), Bob Warren, Cliff Natale orch (6); \$2.50 minimum.

Buddy Greco moves out to a sock opening in his first stint at the Della Russo freres posh nitery across the harbor from Boston. With accompanist John Carlton at the 88, Greco swings through 15 numbers and takes a whirl at the piano himself for a tremendous jazz arrangement of "Tea for Two." Jampacked crowd refused to let him off until he gave with four choruses of "You're Nobody 'Till Somebody Loves You." Greco, in fine voice, got his biggest audience reaction with "I Left My Heart in San Francisco" and "What Kind of Fool Am I?" Opening with "I'm in Love," he segued to "But Not For Me." "Taking a Chance on Love." With slick patter betwixt numbers, gags on tea drinking, the rat pack, and show biz bits he's solid all the way. Carlton's 88 work is fine, and pair work together in fine display of musicianship. Greco fills requests from the floor to round out over an hour on stage before biggest and most enthusiastic audience here in memory.

Nick DeMarco, clever comic, scores with an updated harrangue on manners and mores, foibles of every day living. He's got a tongue-twisting bit on names, and wins handily with a barrage of slick one-liners. Buddy Thomas Dancers, headed by Norma Wallace, with Bob Warren handling the piping, whirl through two big production numbers in eye-catching costumes of black velvet and white fox. Show exits Sept. 15, with Myron Cohen in Sunday (16). *Guy.*

**African Room, N.Y.**

Kurli Benito Five, McMurray & Sepp; \$4.50 minimum.

The African Room, for many years a staple on the east side, has recently pulled a Horace Greeley with its westside move in order to be closer to the theatrical district. With the new location, the room naturally selected a more commodious site, but maintained its spirit with a similar jungle decor plus some improvements which include one of the more elaborate lighting systems in a nitery.

The major attraction with this bill is Kurli Benito, heading a group of two singer-guitarists, and two singer-dancers. Together they beat up a lot of music and atmosphere. Benito, presiding at the enlarged conga drums, is a good singer, does a lot of incidental terping and presides over an uninhibited and entertaining squad. Benito, does items generally with a Negroid content. There are jungle chants, Afro-Cuban songs, Jamaican and Haitian tunes, which have a stirring and melodic base. The femmes in the group, Terry Malone and Maria Diaz, accent the rhythmic facets as well as chime in with song. One of their best numbers is the Twist, done with audience volunteers. They help make the audience members look professional.

The other members of the entertainment crew comprise two native-dressed African drummers, Jerome McMurray and Yojo Sepp, who have a series of oddly constructed and highly expressive skins. The duo carry on dialogs in rhythm, sing native chants and provide a picturesque turn that maintains interest. *Jose.*

**FOUR LADS**

Just released this week, our new Dot Records Single Release "Sweet Mama Treetop Tall" c/w "That's What I Like."

Currently appearing Saddle and Sirloin Cafe, Tucson, Arizona. Mgt. LENNY DITSON, 1650 Broadway, New York

**Palmer House, Chi**

Chicago, Sept. 4.

Shelley Berman, Delores Gay, Ben Arden Orch; \$3.50 cover weekends, \$3 weeknights.

Shelley Berman was nervous above and beyond his regular play-acting in his Empire Room debut and the resultant nervous tension in the room inhibited many yocks that might have been forthcoming. He repeatedly stated his awe at the size and prestige of the Empire Room, to a point where it interfered with the tempo of his hour-long turn. He caught fire in the last 20 minutes or so, but was still sufficiently unsettled to refer to his wife in the audience by a name other than her own, no gag intended.

There's little doubt that Berman will acclimatize himself to this vaulted poshery. Opening night crowd was large and enthusiastic, and his stay will benefit from his hometown following plus several large conventions set for the hostelry.

If his first show is any indication, Berman has changed the format of his act substantially since he was last in Chi. In place of his previous concert style of a series of routines he now has a more diffuse turn, with much of his material in the form of brief personal anecdotes and reminiscences. He also previewed a new and largely effective opening gambit in which he does one of his telephone routines offstage with a metronome ticking behind him. Comic scored best with his tried and true material. New items, including a call from Billie Sol Estes, and an older piece about a guest complaining about a windowless hotel room, had moments of hilarity, but seemed randomly structured and did not build past the low chuckle level. He fared much better with his familiar skits on embarrassing moments and the problem of eating popcorn in a theatre.

Showopener is Delores Gay, a cute and curvaceous blonde tap-dancer with some well-conceived routines. Her eyepopping frame is the first in memory to elicit wolf calls from the male contingent in the sedate Empire Room.

Nelson Eddy & Gale Sherwood and the Bob DeVoye Trio open Sept. 18 for 10 days. *Mor.*

**Lamplighter, H'wood**

Hollywood, Sept. 4.

Beverly Gregg, Phil Crummett, Ginger Carol, Jericho Brown, Ilona Wilson, Jim Hodge, Johnny Ferguson Trio; \$2 cover.

With Stuart Nathanson's production of "Let There Be Stars," an intimate new musical revue, the La Brea Inn Restaurant has launched its supplemental showplace wing, the Lamplighter Room. Novelty of the setup—a blend of nitery, stock and arena-style legit—figures to spur respectable business initially, but ultimately the show itself will have to be the whole attraction.

At the moment the revue is a bit too ambitious and pretentious, both for its own talent range and for the tricky characteristics of the room. If and when proper adjustments are made, both spot and show have a good chance of catching on.

Nathanson's unit of six perform-

ers is to be a permanent stock company, stationed at the Lamplighter, with show to change every four weeks. Group gives two shows nightly, three on Friday and Saturday. Room has a capacity of 80 persons. Its stage is a ramp 24 ft. long and six ft. wide, running about half the length of the narrow, two-level room. Both dimensions and acoustics pose major staging problems, with performers at times slipping momentarily out of sight and ear-shot.

On the whole, stager-choreographer Bill Turner has done a commendable job, but repairs are in order. He should keep his players on the ramp, and not have them bounding off to the half of the room where they cannot properly be heard or seen by all customers at the far end can do without the bursts of intimacy.

The six performers are Ginger Carol, Beverly Gregg, Ilona Wilson, Jericho Brown, Jim Hodge and Phil Crummett. Most promising of the attractive sextet is Miss Carol, an effervescent red-head reminiscent of Vivian Blaine. The others need plenty of polishing, which of course they'll get if the operation clicks and they begin to build a following.

Miss Wilson gets by in an exotic dance, but her warbling efforts are woefully weak and detrimental to the timing of the unit. Miss Gregg and the three men, all singers, have vocal limitations that become all too apparent on overly-ambitious efforts such as a "A West Side Story" medley that should be deleted.

Show consists mostly of Broadway standards, plus two satisfactory originals by James Daeschner and Irwin Rubinsky. Backing by the Johnny Ferguson Trio is a bit noisy in spots. *Tube.*

**Troubadour, L.A.**

Los Angeles, Sept. 5.

Richard Libertini & MacIntyre Dixon, Kellery Still, Jean Durand; \$1-\$1.50 admission.

Word-of-mouth will have to aid Doug Weston in selling his current show, bill that includes two local debuts ("Stewed Prunes" and "Kellery Still") and return of Haitian balladeer Jean Durand.

"Prunes," Richard Libertini and MacIntyre Dixon, is third of the acts to get local nitery booking as preparation for exposure on the "Andy Williams Show." Team Tuesday night (4) presented an abbreviated version of the 17-month off-Broadway comedy revue from which they took their name.

Pair show considerable potential for both television and films. "Williams Show" exec producers Bud Yorkin and Norman Lear, who brought them here as regulars on the show, have also cast them in "Come Blow Your Horn" at Paramount. They have facile use of physical reactions and an interesting insight into a comedic field reminiscent of early silent film pantomimes. They complement the latter with more modern vocal patter.

Most pleasing of skits in show caught was a mike bit displaying excellent vocal agility. Pantomime bar sketch has good identification and shows varied characterization. Dixon comes off funniest because of highly Chaplinesque quality. Libertini reminds much of caricatured Bela Lugosi or a deadpan Sid Caesar type. They work well together, have several fresh ideas of some old material. Takeoff on children's tv puppet shows is bright.

Miss Still shows well in selection of soft blues and ballads. She has a sweet, clear voice that is best in low, sultry areas that show nicely on "House of the Rising Sun," and lead into the rarely-done "Katie Cruel." With more experience for stronger impact, she should hold well.

Durand has improved greatly. He also projects new image by wearing a plain suit that takes him out of the category of (because of physical build and bald head) looking like a Haitian Yul Brynner. Set caught concentrated on nice solid ballads—"Moon River," "Love Is a Simple Thing"—while calypso "Ten Penny Nails" with audience participation was rousing.

Jim Helms accompanies Durand on guitar, Terry Gilbert aids both singers on bass.

Show is in four weeks with op-

**Basin St. East, N. Y.**

Sarah Vaughan, Buddy De Franco-Tommy Gumina Quartet, Brothers Four; \$3.50 cover.

Ralph Watkins means to maintain interest in his spot with a steady barrage of headliners, and thus far his prospects of nabbing a steady flow of profits seems weighted in his favor. His hit parade for the jazzniks is topped this semester by Sarah Vaughan, who remains one of the more potent regulars in this spot. She is here with the Buddy De Franco-Tommy Gumina Quartet and the Brothers Four, which provides a generally satisfactory bill.

Miss Vaughan, who brings in her own rhythm trio, has a highly volatile voice which she splashes with color in a manner that still permits her to reveal her basic attributes. She roams a wide range on the scale, but makes these excursions fit into the lyrical intent of the song. The Negro songstress runs through a repertoire of the ballads and rhythm tunes, and her departures from the melody provide new vistas to the songs. Audiences find her entire repertoire extremely satisfying.

Clarinetist Buddy De Franco and accordionist Tommy Gumina have joined forces in formation of a promising instrumental quartet. Both are excellent musicians with strong viewpoints whose techniques coincide greatly. They consider that their instruments should not be held to narrow confines of the written notes. They embroider their tunes from the entire range of the instrument. Sometimes, the fancy work is too heavy and obscures their points, but generally, these talented lads make first class music.

The Brothers Four, quartet of engaging youngsters, perform in the ballad and hillbilly idiom with bass guitars and banjo to back them. They still have some ways to go before they hit their niche. They probe in many directions and even though their harmonies and presentation are good, they give the impression of needing a firmer and more mature focus to attain their peak. *Jose.*

**Freddie's, Mpls.**

Minneapolis, Sept. 5.

Nipsey Russell, Frank Oliveri trio; \$1.50-\$2.25 cover.

Despite his heavy exposure on the Jack Paar and other tv shows, Nipsey Russell drew only a handful of fans for his preem here. However, this was hardly a fair test of the Negro comic's popularity. Nitery trade has been lagging badly in this area, and small week-night turnouts are par for the course. Furthermore, this is Russell's first Minneapolis appearance, and he hasn't had an opportunity to build a local following as have such favorites as Mort Sahl, Dick Gregory and Bob Newhart.

Russell capitalized on the intimate situation by trading banter with the patrons to warm up his scant opening audience. Comic's sly, topical jokes, relaxed manner and ingratiating personality add up to a pleasing performance which rated lusty mitting from the customers. Comparisons with Dick Gregory, who has played this room three times, are inevitable. Russell lacks Gregory's razorsharp observations and acid-dipped quips, by may boast an edge in showmanship and versatility. Russell's demonstration of the Twist with his own impreshes of how others do it is topnotch, providing a socko windup. He gets expert instrumental backing from Claude Garvey on the 88 and drummer Nat Powell.

Russell is in through Sept. 13. Julie London follows for next nine days. *Rees.*

**Singer Gery Scott Rates****Soviet as 'Fantastic Aud'**

Hong Kong, Sept. 17.

It's second time around for jazz and nitery singer Gery Scott, now at Maxim's and the Golden Phoenix. Since she was last here over a year ago, she sang behind the Iron Curtain where she found that the Russian people knew more about jazz than many people in the West and were "a fantastic audience."

Miss Scott will be here for two weeks before she leaves for bookings in Bangkok, Manila and Tokyo.

# CURRENT BILLS

WEEK OF SEPTEMBER 12

## NEW YORK CITY

**MUSIC HALL**—Eugene Slavin, Eleanor Reiner, David Clatworthy, Lila Gage, Rockettes, Corps de Ballet, Raymond Paige Symphony Orchestra.

## AUSTRALIA

**MELBOURNE** (Tivoli)—Edith Georges, Betty Pasco, O'Neill & Haigh, Avril Angers, Jacques Jordane, Les Freds, Alan Randall, Raphael & Model, Dorene Kline.

**SYDNEY** (Tivoli)—Iris Kells, Eric Shilling, Kevin Miller, Jon Weaving, Cynthia Morey, Suzanne Steele, John Fryatt, Erica Johns.

## BRITAIN

**BLACKPOOL** (Tower Circus)—Charlie Carroll & Co., Bronleys, Hugh Fergie & Co., Circus Williams' Lions, 2 Carnenas, Circus Knie's Horses, Zebras & Ponies, Diers Sisters, Four Suranits, 2 Dominics, Willem & Chappone, 2 Tior Alex, and/or Canine Revue, Desmond & Marks, Circus Knie's Elephants, Dagenham Girl Pipers, Our Sammys, Little Jimmy & Circusettes.

**WINTER GARDENS PAVILION**—Arthur Haynes, Nicholas Parsons, Morris & Savage, Des Lane, Trio Revros, Leslie Noyes, Johnny Hart, John Tiller Girls, Danny Williams.

**OPERA HOUSE**—Ken Dodd, Kaye Sisters, Eddie Calvert & C-Men, Raindrops, John, Three Houses, Barbara Law, Derek Tavernier, Singers, Malcolm Goddard, Dancers, Jimmy Currie's Silver Cascade.

**BRIGHTON** (Hippodrome)—Frank Ifield, Arthur Worsley, Janie Marden, Kentones, Jimmy Gay, Norman Collier, Waltham & Dorrance, Darryl Dogs.

**BRISTOL** (Hippodrome)—Temperance Seven, Gary Miller, Freddie Earle, Lyn-ton Bros., Gill & Terry, Fox Miller Girls.

**GLASGOW** (Empire)—Andy Stewart, Ian Powrie Band, Dixie Ingram, Sally Logan, James Urquhart, Barry Sisters, Max Kay, Eric Bar, Arthur Blake, Singers, Rosemary Manly, Leslie Robert's Silhouettes, Helen McLeod, White Heath-er Girls.

**LONDON** (Palladium)—Bruce Forsyth, Morecambe & Wise, Fredson & Carr, Eva Boswell, Angela & Fred Roby, Amin Bros., Ugo Garrido, Janet Mahoney, Angela Bracewell, Johnny Shack, Jimmy Lee.

**VICTORIA** (Palace)—George Mitchell, Minstrels, Tony Mercer, Dal Francis, John Boulter, Leslie Crowther, Marko Henderson, George Clark, Jazzers, Schiller Bros. & TV Toppers, Jackpots, Mitchell Maids.

## Cabaret Bills

## NEW YORK CITY

**AFRICAN ROOM**—Kuril Benito, McMurray & Jeff.

**BASIN F. EAST**—Sarah Vaughan, De Franco-Gumina Four, Brothers Four.

**BLUE ANGEL**—Phyllis Diller, Vaughn Meader, Folksters.

**BON SOIR**—Jack Douglas & Reiko, Jeri Sothorn.

**CHARADES**—Soocha Renay, Lia Della, Eleman Horvath Orc.

**CHATEAU MADRID**—Marcelo, Rosemar, Sole Cortes, Soledad Caro, Pato Alonso, Edosé, Manolo Leiva, Leo Ezeria, Pupi Campo, Orc.

**COPACABANA**—Joe E. Lewis, Tina Robin, Joseph Mele Orc, Frank Marti Orc.

**EMBERS**—Dorothy Donegan Trio.

**HAWAIIAN ROOM**—Little Joe Jr., Walbani, Keola Beamer, Ioanor, Hula-belles, Ted Auletta Orc, Sam Makis Islanders.

**HOTEL ASTOR**—Eddie Lane Orc.

**HOTEL NEW YORKER**—Jean Evans, Milt Saunders Orc.

**HOTEL PIERRE**—Joseph Sudy Orc, Robert Simpson, Leigh Green.

**HOTEL PLAZA**—Katyna Ranieri, Milt Shaw Orc, Continentals.

**HOTEL ST. REGIS**—Jean Barleaza Orc, Chauvency Gray.

**HOTEL ROOSEVELT**—Gunnar Hansen Orc.

**HOTEL SAVOY HILTON**—Ted Straeter Orc, Ray Hartley.

**INTERNATIONAL**—Jean Martin, Betty Kean & Lew Parker, De Marlos, Mike Durso Orc.

**LATIN QUARTER**—Corbett, Monica, Gooters, Fredsons, Bob De Voe Dancers, Julie Gibson, Winged Victory Chorus, Wallenda Ballet, Jeanine Pivoteau, Tonleys, Jo Lombardi Orc, Irving Fields Orc.

**LIVING ROOM**—Bob Ferro Orc.

**NO. 1 FIFTH AVENUE**—Hankinson & De Malo, Cedrone & Mitchell, Mary Ellen, Leo Fuld, Badoc & Sharabi, Louis Ban-nett Orc.

**SQUARE EAST**—"Second City," Alan Arkin, Howard Alk, Andrew Duncan, Eugene Troobnick.

**TRUDE HELLER'S**—Ron Douglas Four, Candido Roval, Danny Valentino.

**UPSTAIRS & DOWNSTAIRS**—Sudie Bond, Myra DeGroot, C. Young, Hal Buckley, Arthur Siegel.

**VIENNESE LANTERN**—Alcia Gonzales, Lillian Mernik, Ernest Schoen Orc.

**VILLAGE BARN**—Ralph Rose Perli & Ray, Tex Fletcher, Becker Bros, Lou Harold Orc, Joe Shay Orc.

**VILLAGE GATE**—Thelonus Monk, Ste Dophy Four, Iman & Ira.

**VILLAGE VANGUARD**—Miles Davis 5, Blossom Dearie 3.

## CHICAGO

**BLUE ANGEL**—Christian Lamont Ex-travaganza, Vic Taos, Sally Knowles, Pepita Huerta, Calypsonians.

**CONRAD HILTON**—Girls, Girls, Girls, Del Ray, Bobby Clark, Manuel Del Toro, Gabriele Welders, Darius & Darlene, Boulevard Dancers, 16, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

**DEL PRADO HOTEL**—Hits of Broad-way, Susan Cable, Anna Hilton, Blanche Schulz, Kenny Adams, Robert Scherker-bach, Charles Abbie, Dile Yimm, Bobby Wolf.

**EDGEWATER BEACH**—Sawhat Re-vee, Luchio Navarro, Henri Noel, Cherry Scherer, Audrey DeKamin, Philip Dana.

**GATE OF HORN**—Chad Mitchell Trio, Valucha.

**LIVING ROOM**—Steve Lawrence, Marty Brill, Joe Parnello Trio, Sam De-Stefano Trio.

**LONDON HOUSE**—Oscar Peterson Trio, Larry Novak Trio, Jose Benvenuto Trio, MISTER KELLY'S—Smothers Brothers, Earl Parker, John F. Trio, Marty Rubenstein Trio.

**PALMER HOUSE**—Shirley, De-lores Gay, Ben Arden Orc.

**PLAYBOY**—Jimmy Coney, Joe Com-mo, Ron Carey, Clancy Hayes, Barbara Rus-

sell, Alain Denys, Gloria Smyth, Michael St. Clair, Tony Smith Four, Harold Har-rie Trio, Bob Davis Trio, Jim Atlas Trio, Joe Iaco Trio, Hots Michels.

**PEPE'S**—The Treblers.

**SECOND CITY**—"My Friend Art Is Dead," Bill Alton, Del Close, Severn Darden, Mina Kolb, Dick Schaal, Avery Schreiber.

**SAHARA INN**—Shecky Greene, Lora Dee, Frank York Orc, Lounge: Joy & the Boys, Ronnie Brown Trio, Frank Fiore 3.

**SHERMAN HOUSE**—Margaret Whiting, David Romane Orc.

**SUTHERLAND LOUNGE**—Oscar Brown Jr., Billy Wallace Trio.

## LOS ANGELES

**CIRO'S**—Donn Arden Revue.

**COCONUT GROVE**—Tony Martin, Freddy Martin Orc.

**CRESCENDO**—Dick Gregory, Joanie Sommers, Si Zentner.

**DINO'S**—Annita Ray, Jack Elton, Steve LaFaver.

**INTERLUDE**—Troy Walker & Hustlers.

**SLATE BROS.**—Don Rickles, January Jones, Herb Dell Trio.

**STATLER HOTEL**—"Chip Off the Old Block" Revue, Skinnay Ennis Orc.

**YE LITTLE CLUB**—Marcy Layne, Eduardo Sasson, Joe Felix Group Four.

## LAS VEGAS

**CALIFORNIA CLUB**—Johnny Paul.

**DESERT INN**—McGuire Sisters, Jack Durant, Donn Arden Dancers, Carlton Hayes Rev. Lounge: Dave, Apollon, Les Femmes, Michael Kent.

**DUNES**—Tony Bennett, Rowan & Martin, Bill Reddie Orc, Lounge: "Viva Les Girls."

**EL CORTEZ**—Al Hibbler.

**FLAMINGO**—Jack Carter, Juliet Prowse, Nat Brandwynne Orc, Lounge: Billy Eckstine, Harry James, Bob Sims.

**FREMONT**—Newton Bros., Joe Pasko, Swingin' Lads, Ricky & Gents.

**GOLDEN NUGGET**—Judy Lynn, Diplo-mats, The Lovells.

**HACIENDA**—Four Tunes, Johnny Olenn, Keynotes, Cathy Ryan, Lynne Davis, Grover Shore Trio.

**MINT**—Pat Moreno's "Artists & Models of '62," Bill Bird, Gil Lamb.

**NEVADA**—Johnny Mann, King Henry 4.

**NEW FRONTIER**—"Life Begins at Minsky's," Tommy Moe Raft, Carrie Fin-nell, Stunning Smith, Baby Bubbles, Maureen Diaz, Frank Sorrello, Murray Briscoe, Jack Mann, Dick Rice Orc.

**LOUNGE**—Bob Crosby, Ink Spots, Elaine Dunn, Pete Marshall, Ray Medford.

**SAHARA**—Eve Arden, Vic Dana, Len-nie Weinrib, Lounge: Don Rickles, Freddie Bell, Ruth Wallis, Chuy Reyes.

**SANDS**—Dean Martin, Lolo Dancers, Harry Nofal, Copa Girls, Antonio Morell Orc, Lounge: Dave Burton, Danny Costello, Morry King, Ernie Tew-art.

**SHOWBOAT**—Skeets Minton, Muggsy Spanier, Ken Linder, Rusty Isabel.

**SILVER SLIPPER**—Hank Henry, Sparky Kaye, Bobby Clark, Cindy Hen-ber, Danny Jacobs, Red Marshall, Dolores Frazzini, Marje Elzarde, Slipperettes.

**Geo. Redman Orc, Lounge: Chas. Ted-garden Orc, Jack Prince, Johnny Lamont.**

**STARDUST**—"Lido de Paris," Eddie O'Neal Orc, Lounge: Kim Sisters, Tune-toppers, Bourbon St. Six, Nalani Kele, Apollon.

**THUNDERBIRD**—"Flower Drum Song," Jack Soo, Arlene Fontana, Garwood Van Orc, Lounge: Timi Yuro, Exciters, In-niters.

**TROPICANA**—"Folies Bergere of '62," Ray Sinatra Orc, Lounge: Vagabonds, Royal Hawaiian Revue, Al De Paula 4, Du Bonnet Trio, Ted Fro Rito.

## RENO-TAHOE

**CRYSTAL Bay** (Tahoe)—Novelltas, Rounie Games Trio.

**HAROLDS**—Rusty Draper, Andre Tahoun Co., Johnny Mann Singers, Delta Queens, Don Conn Orc.

**HARRAH'S** (Reno)—Deedy & Bill, Nick Lucas, Judy Lynn, Tony Lavello, Top-Notchers, Red Coty.

**HARRAH'S** (Tahoe)—Jimmy Durante, Helen Traubel, Dorben Singers & Dan-cers, Leighton Noble Orc, Lounge: Louis Prima with Sam Butera & Witnesses, Tunesmen, Twin Tunes, Tunesmasters, Joe King's Zanias, Sawyer Sisters, Lancers.

**HOLIDAY**—Royal Hawaiian Revue, Lloyd Lindroth Quartet, March Las Comperos, Dianne Lefti and Right Hand Men.

**MAPES**—Gaylords, King's IV, Nalani Kele Polynesian Revue, Joe Karnes.

**NEVADA LODGE** (Tahoe)—Esquires, Gwen Harmon and Players, Larry Riera and Royals, Modernsians.

**NEW CHINA CLUB**—Eddie E. Shields, Tony St. Thomas.

**NORTH SHORE** (Tahoe)—Murray Arn-old, Bobby Page.

**RIVERSIDE**—Jackie Jacko, Frankie Fanelli and Ree Brunell, Buddy LaPa-la and Joni Wilson.

**SPARKS NUGGET**—Billy Daniels, Paul Gilbert, Step Brothers, Little Bertha, Moro-Landis Singers and Dancers, Foster Edwards Orc, Lounge: Billy, Maxted, Alaska Nua Revue, Richie Bros.

**WAGON WHEEL** (Tahoe)—Theatre Bar: Characters, Pat Yankee, Ginny Greer and Gallions, Norman Brown Sextet, Marilyn Maye with Sammy Tucker Trio, Meri Ellen and Coleridge Dune Lefti and Right Hand Men, Ron Rose, Pavilion: Juan Esquivel Orc, Magic Violins of Mexico, Lloyd Lindroth Quartet.

## SAN FRANCISCO

**BLACKHAWK**—Cal Tiaider Orc.

**BLACK SHEEP**—Jens-Jenson Orc, Fred Washington.

**CONDOR**—Billy Dare Trio.

**EARTHQUAKE**—McGoon's—Turk Mur-phit Orc, Mary Pearl.

**GAY**—Sandra Dorne, Bee, Ray & Ray K. Goman, Jerry Sharkey.

**FAIRMONT**—Sarah Vaughan, Ernie Heckscher Orc.

**HUNGRY**—Limelitters, Staag Mc-Mann Orc.

**JAZZ WORKSHOP**—Shuley Scott Trio, Stanley Turrentine.

**NEW FACKS**—Earl Giant.

**PURPLE ONION**—Adam Keefe, Sandy Sanders.

**SUGAR HILL**—Clara Ward, Gospel Singers.

**365 CLUB**—Neapolitan Six, Igar & Mimi, Sally Grav.

## MIAMI-MIAMI BEACH

**AMERICANA**—Jack Young, George Arnold's "Artists and Models, On Ice," Nicky Powers, Joan Dave Phil Richards, Johnny Flanagan, Wilton Clary, Mal Makin Orc, George Dewitt, Anselito.

**CARLTON**—Lou Walters, Scandalous de Paree, Mel Tormer, Harry M'mmo, Elissa Jayne, Ralph Young, George Dor-

ing, Roger Stefani Ballet, Jacques Don-ner Orc, Line (18).

**CASABLANCA**—Fraser Rollo & Jerry Gerald & Lesley, Ralph Font Orc, Cand Cortez, Jimmy Roma, Bill Bernardi.

**DEAUVILLE**—Barry Ashton's "Viva Les Girls," Arnauts, Paris & Claire, Mar-tha King, Vespa Bros., Line, Les Rhode Orc, Mel Greene.

**DIPLOMAT**—Gene McDaniels, Mandy Campo Orc, Can Smith Orc.

**EDEN ROC**—Devlin & Premiers, Luis Varona Orc, Monroe Kasse Orc, Art Freeman Orc, Toni Steele Twisters.

**FONTAINEBLEAU**—Jack Young's In-ternational Follies, Marsh & Adams, The Riveras (Two), Napoleon Reed, Line (18), Len Dawson Orc, Larry Boyd Trio, Chero's Del Prado Orc, Frank Natale Trio, Ziggy Lane, Leonardo's Tropical Twisters, Buddy Boyer Trio.

**PLAYBOY**—Taylor & Mitchell, Doc Circe, Will Mercer, Jamie Lyn Trio, Teri Thornton, Jack Pyle, Julian Gould Trio, Bary Benton Trio, Norm Geller Trio, Matty Cortez.

**RONEY PLAZA**—Tempo.

**THUNDERBIRD**—Frankie Scott, Berl Vaughan Quartet, Sue Lawton.

## SAN JUAN

**CLUB CARIBE**—Jose Molina's Ballet, Raquel Bardisa, Isidro Camara, Miguelito Miranda Orc, Pello Arvalo Five.

**EL CONVENTO**—Pepe Lara Orc, Rodrigo Olivo Five.

**EL SAN JUAN**—The Accents, Candy Rave, Gregg Jones, Ruth McFadden, Nelly Castell, Julio Gutierrez.

**LA COCA**—Sabas, Noro Morales Orc, Nestor Torres Five.

**LE CARROUSEL**—Beatrice Grandet.

**OCHO PUERTAS**—Luis & Soledad, Joe Valiente, Jose Aponte.

**PATIO DEL FAUNO**—Tony Moro, Maria, Pello, Torres Orc, Barletta-Quarrel Five.

**TROPICORO**—Sandy Scott, Augie & Margo, Cesar Concepcion Orc, Julio Gutierrez Five.

## 'In Dutch'

Continued from page 2

booked throughout the period, an overflow of hundreds going into "volunteered" private home and apartment rooms.

Arrangements for placing the roomless tourists were handled, as last year, by a special reservations service set up by Pennsylvania Dutch Tourist Bureau.

There was no such trouble for anyone with a press card.

Startled but generally delighted newsmen of all media found that they could live it up, cuff, right down the line from first-class hotel accommodations, through all meals, even into unlimited bar tabs at the Lancaster Hotel where they were quartered.

More than 80 press, radio and tv people had indicated in advance that they would be in to take a look at the folklike affair, staged on a 45-acre tract six miles east of Lancaster. About half this number actually showed, and not all of these took advantage of the un-usual opportunities for free-load-ing.

But those who did ran up a tidy bill for the Pennsylvania Folklike Society, sponsor of the Frolic, an outfit whose initial venture into the Lancaster Dutch wingding last year left it beholden to dis-tressed creditors to the tune of nearly \$100,000.

Just how all that might have hap-pened is still somewhat hazy, even to local reporters who sat in on the several bankruptcy proceeding hearings earlier this year. A large number of the collective creditors agreed to refrain from pressing for settlement at that time.

**Kutztown Okay B.O.**

Their decision to keep the So-ciety afloat, although badly down by the head, was not entirely mag-nanimous. The Society had an- other sure-thing outdoor spectacle working for it, the proven coin-producer known as the Kutztown Pennsylvania Dutch Folk Festival, that was upcoming in late June and early July of this year.

The Kutztown affair, held near Allentown, Pa., for the past 13 years, runs 11 days, over the July 4 holiday, and has been drawing upwards of 100,000 for the past several years.

As such, it has been, and con-tinues to be, the non-profit So-ciety's major source of income. It was the accumulated "take" from past seasons at Kutztown that en-abled the Society to begin devel-opment of the 45-acre Lancaster tract as the site of its proposed permanent outdoor-type "Folklike Museum."

The first Lancaster "Frolic," however, was incredibly misman-aged in addition to being sketchily prepared and executed — to the point where even tourists who nor-mally will buy anything faintly smacking of "Pennsylvania Dutch" genre were griping about being "took."

The Society felt it could recoup a large part of the 1961 Lancaster losses if permitted to go ahead with the 1962 Kutztown Festival. Creditors gave the green light to this proposal, and Kutztown drew 173,000 this year — a record at-tendance. It was able to pay off, in

full, all of its secured creditors (in Pennsylvania, mechanic's lien ac-tions must be satisfied first) and make some token payment to the others.

Meanwhile, a legal representa-tive of a group of the 1961 credi-tors, attorney Mark R. Eaby Jr., had taken over the post of Society treasurer from the ailing academ-ician, Donald M. Mylin, and profes-sional publicist M. W. Hartung—another creditor—became official drummer.

Despite all this, the 1962 Frolic was in an "on-and-off status" until mid-August.

Then, Hartung, apparently with the consent of the creditor ad-visors, decided to go all out, and the excess monies from Kutztown began to slip around.

## 'Horn' Twofers

Continued from page 1

son producers are inclined to look down on them," Kamens explains. "But on the road it can be done with an established hit. We did the same thing for 'Gypsy' on its return here and you couldn't even get tickets for the weekend shows from scalpers. 'The World of Suzie Wong' was another road show we sold out for the entire three weeks."

Another reason producers might balk at twofers is the expense in-volved. To cover Philadelphia with 3,000,000 admission tickets cost the visiting showmen \$10,250. That's in addition to the play's advertising budget. The theatre doesn't share on the twofers charges. Kamens employs a score of elderly ladies in a local parish home to address the 100,000 let-ters, which are sent first class mail, to everybody in the phone book's yellow pages.

Each envelope contains 30 ducats and a come-on letter from the producer. The receiver can distrib-ute the twofers to friends, custom-ers or employees. In Denver, for example, only 25,000 letters were sent out. All seats in the house, excepting the first eight rows in the orchestra and the first two rows of the mezzanine were available on twofers.

Kamens doesn't believe the sys-tem would work with a new show, as it might sacrifice prestige. It can only be done with a name show, he adds, and then only once or twice a year. Kamens started putting out twofers over a de-cade ago with a comedy called "Pajama Tops."

## GOP Fundraising

Continued from page 1

from his onetime stint as Califor-nia Republican chairman. He holds the emcee spot, and runs the show off in 135 minutes.

Billed for an 8:15 curtain, the event began as a political rally which ran until 9:20 with the senatorial candidate wrapping up the pre-show period. As far as the partisan crowd was concerned this was all a part of the show.

As to be anticipated from this talent roster, the show is topflight entertainment, presented as a

## Republican Touring Unit

Pearl Bailey, Frankie Laine, Ed-gar Bergen, Vivienne della Chiesa, The Dunhills (3), George Murphy, Manny Harmon, musical director. At Municipal Auditorium, K.C.; \$100 top.

vaude unit with Murphy facing the acts together. The dancing Dun-hill trio carries off 10 minutes in crackerjack fashion with four rou-tines. Vivienne della Chiesa, who could be expected to warble a familiar opera aria or two, instead goes almost straight pop, standards to be sure, with only a spiritual for variety.

Edgar Bergen rolls out Charlie, Effie and Mortimer for his 22-minute laugh stint. Frankie Laine runs out the cream of his hits, plus a couple of others for variety, and Pearl Bailey wraps the pro-ceedings up with a glossy bow, vocalling nine numbers. She tosses in a Charleston and Twist, and lotsa comedy patter. With a line-up like this the Republicans cer-tainly will win friends. Whether they win votes or not can't be told until November.

## 'Look Me Over'</



## Lotsa Sharing Angles in 'Nowhere' But Backers Still Down for 50%

A 47½% share of potential profits on the forthcoming Broadway production of "Nowhere to Go But Up" is to be split at least four ways on the managerial level. The backers are to get a standard 50% cut, while the remaining 2½% is to go to director Sidney Lumet. That's in addition to his \$5,000 stage fee, and 2½% royalty until production costs are recovered, then 3%.

The musical, derived from the late Isidore ("Izzy") Einstein's book, "Prohibition Agent Number One," is being produced by Kermit Bloomgarden, Herbert Greene and Steven H. Scheuer. However, Max Allentuck, general manager for Bloomgarden, is general partner of the limited partnership venture under which the production is being financed. His share of the profits is slated to be 5%. Unless there have been late changes, Kermit Bloomgarden Productions Inc., of which Allentuck is vice president but not a stockholder, is to get 22½% of the profits; Norma (Mrs. Herbert) Greene, 15%, and Scheuer, 5%.

Scheuer was original owner of certain rights to Einstein's book. The acquisition of those rights, which were subsequently turned over to Bloomgarden, represents an expenditure of \$22,500 for the now-in-rehearsal musical. That includes the reimbursement to Scheuer of his previous payments to acquire the rights. Scheuer is also being reimbursed \$10,500 which he advanced to the authors of the musical, James Lipton, writer of the book and lyrics, and Sol Berkowitz, the composer.

The coin advanced to the authors is to be recouped out of their royalties, but is not otherwise returnable. The authors are to receive a maximum royalty of 6%.

(Continued on page 58)

## To Ask State for 90G For Projected Sets For Red Rocks Amphitheatre

Denver, Sept. 11.

The Red Rocks Amphitheatre, a natural auditorium cut from red sandstone at the base of Mt. Evans, will be the first outdoor arena to use three dimensional picture projections in place of moveable sets. The 9,000-10,000 seat spot, owned and operated by the City and County of Denver, under the supervision of Joseph J. Salankey, Director of Theatres, Coliseum & Arenas, working with Frank Ellen, Director of Parks & Recreation, plan to upgrade the visual potential to match the acoustical properties.

A bill to authorize the appropriation of \$80,000 to start the library of 3D visual sets, plus \$10,000 for new power lines, is being prepared for the approval of the Colorado legislature. According to Salankey, a large portion of these funds must be used for the purchase of copper for the giant conduits needed.

The acoustical value of Red Rocks was discovered in 1870 by pioneers who first used the natural amphitheatre for religious and recreational purposes. Indian rites were also performed in the bowl.

The difficulties and expenses involved in raising cycloramas, flats, fly and props to the mountain platform that forms the stage, plus the natural view distortion of 270 feet, the theatre's depth, have until now limited Red Rocks shows to symphony concerts and spectacular productions that emphasize sound. Red Rocks is the home of the Denver Symphony Orchestra. Under the management of Helen Black, this organization has done much to develop and sustain the popularity of the place.

The idea of turning al fresco auditorium into a theatre was conceived and executed in 1932 by George Cranmer, then manager of Parks & Improvements. Today, Cranmer serves the parks in an advisory capacity.

Ray Charles and his singers played to capacity Aug. 21 in Red Rocks, followed Aug. 23 by Stan Kenton. The National Assn. of Letter Carriers used the theatre for its convention last Saturday (2). On Saturday nights from May to October, when no other programs are scheduled there are square dances at the spot.

## To Revive 'Hazel Flagg' Off-B'way This Season

A revival of "Hazel Flagg" is planned for off-Broadway production this season by Peter Cereghetti. The musical, for which Ben Hecht wrote the book, Jule Styne the music and Bob Hilliard the lyrics, is based on a story by James Street and the film, "Nothing Sacred."

It was originally produced on Broadway during the 1952-53 season by Styne, in association with Anthony B. Farrell. The production costarred Helen Gallagher, Thomas Mitchell, Benay Venuta and John Howard.

## Hotels' Tobacco Stands May Sell Theatre Tickets

A recent court test of New York City licensing practices could prove significant in the Manhattan ticket brokerage field.

In proceedings brought in N. Y. Supreme Court by Albert Paster, who operates the tobacco stand in the Hampshire House, the plaintiff won a three-year fight for a ticket agency license from the city. At issue in the case was not the New York statute covering ticket brokers, but rather License Commissioner Bernard J. O'Connell's interpretation of it.

The law states that the sale of tickets must be the exclusive service of licensees. O'Connell, it was alleged, construed the intent of the statute to deny licenses to individuals or companies who conducted other enterprises; but the court ruled the commissioner's interpretation improper if it was proposed by the licensee to set up the brokerage apart from any other business.

Paster, through attorney Arthur Glixon, explained his intention was to open a Hampshire House ticket agency distinctly separate from his tobacco operations, meaning in another part of the hospice. It was argued, successfully, that such separation of businesses conformed to the law.

Paster took his fight to court after his third application for a license had been rejected by O'Connell. The commissioner has consistently applied his interpretation of the statute since he came to the job over five years ago.

The order overturning O'Connell's decision regarding Paster's application was signed last week by Justice Nathan Helman.

The assumption now, of course, is that the court's action paves the way for other entrepreneurs to sideline in the theatrical-sports pastebord-biz. This is not assured, however, only because Judge Helman's order pertains to a specific objection to the license commissioner.

Some hearsay, and it's only that, asserts that several established Broadway brokers originally inspired O'Connell's interpretation of the statute.

## CHI, LONDON TROUPES TO SWAP GUEST RUNS

Chicago, Sept. 11.

Second City, the Chicago cabaret-theatre, and a British counterpart, The Establishment, will swap resident companies next month for a period of eight weeks. The satirical revue from London opens Oct. 2 at the CHI house, and the Windy City group debuts in London the following week. Each company has a cast of five.

The Chicago troupe is the one that succeeded the original Second City company, which graduated to the Square East in New York after an engagement in Hollywood and a brief run on Broadway. The Establishment is an offshoot of "Beyond the Fringe" co-produced by Peter Cook and Nicholas Luard, which is scheduled for Broadway this season.

## Barry Humphries Mulls 'Nasty Night' Solo Show

Melbourne, Sept. 11.

The success of Aussie satirist Barry Humphries, on what was primarily a convalescent visit to his homeland, continues to grow. His original intention was to play short engagements of a one-man show, "A Nice Night's Entertainment with Barry Humphries," in his home town of Melbourne, then Sydney, with shorter stands in other cities.

The season here had to be extended and, after SRO business in Sydney, he is now playing a return run here, which again is being extended. A repeat Sydney engagement is also planned.

Now Humphries is contemplating doing a second show while here, to include old material as well as the new, titled "A Nasty Night's Entertainment with Barry Humphries." In addition, he has recording dates here with E.M.I., and a local publishing house has signed him for a book tentatively titled "The Barry Humphries Bedside Book."

Humphries' most famous creation, Mrs. Edna Everage, a typical Aussie suburban middle-aged housewife, was originated at the instigation of actor-playwright Ray Lawler, who was working with Humphries on a revue for the Union Theatre Repertory Co. here some years ago, and saw him giving an impersonation offstage.

Humphries writes all his own material.

## Cincy Group May Lease Theatres

Cincinnati, Sept. 11.

John Shubert made a lease offer to undisclosed local interests for operation of the firm's local theatres, the 2,100-seat Shubert and adjoining 1,300-seat Cox. The latter has been dark for the last several seasons.

The interested localities presumably include Fred Lazarus III, department store owner and arts supporter, who conferred with Shubert in New York recently about the business end of the Cincy houses. Shubert was quoted as saying that Cincinnati "is not a losing proposition" and termed his offer "a bargain—with a schedule of 13 playing weeks you can break even."

The advance Theatre Guild-American Theatre Society subscription for a seven-play season has hit 4,000, compared to 2,500 a year ago, for a goal set at 5,000 by Noah Schechter, resident manager of the Shubert, and Kay Fipp, Guild secretary. Shubert said his offer can be taken up anytime.

## 'Irma' Earned \$173,463 On B'way and the Road; Davis Had Royalty Deal

"Irma La Douce," which ended its post-Broadway tour under the production auspices of David Merrick last May 19 in Detroit, had netted \$173,463 as of that date. That was prior to the deduction of \$26,593 to the producers of the earlier British edition of the musical, plus unincorporated business tax of \$3,219.

The balance of \$143,651 represented the profit on the Broadway-road venture in which the backers and management share equally. Of that amount, \$133,000 has been distributed, with the backers' half representing a return of 35% on their \$190,000 investment. The responsibility of Merrick and his investors to the musical ended May 19, but the production was then taken over by Manny Davis who continued it on the road on a royalty arrangement until its closing Sept. 1 in Denver.

The profit earned by the production as of May 19 included revenue from the pre-production sale of the film rights to Billy Wilder and the Mirisch Co., plus income from a Las Vegas edition of the musical. "Irma," a French original imported from London, was produced by Merrick, in association with Donald Albery and H. M. Tennent Ltd., by arrangement with Henry Hall.

"Take Her, She's Mine" has been published by Random House.

## Lester Osterman Leases Alvin, N.Y.; He Now Operates 3 B'way Theatres

### 4 Toronto Actors Plane To London to Do Revue

Toronto, Sept. 11.

Four revue performers, Peter Mews, Eric House, Dave Broadfoot and Jack Creley, planed from Toronto over the weekend to join Araby Lockhart's third edition of "Clap Hands." The London show starts rehearsals Sept. 17, plays a week at the Arts Theatre, Cambridge, and the Olympia Theatre, Dublin, then goes to the West End.

The backing was largely raised in England, but the Canadian revue artists were recruited in Toronto, with only the business end being handled in Britain. The sets and costumes are by Clarence Wilson.

## Schary 'Banderol' Setup Calls For Quadruple Share

Dore Schary has a potential goldmine in the upcoming Broadway production of "Banderol," of which he's author and director. In addition to getting 10% of the weekly take as author and 3% as stager (besides a \$5,000 fee), he's also to share indirectly in 19½% of potential profits.

The profit participation setup on the presentation, which Robert Whitehead and Roger L. Stevens are producing, gives the backers 50%, the management 30-1/3%, Miriam (Mrs. Dore) Schary, 7½% and Schary Television Production 12% in consideration of consultation services to the production.

Mrs. Schary figures in the project as a "special" backer with a contribution of \$1,000. The regular investors are putting up \$100,000, which could be increased to \$125,000 if a 25% overall provision were exercised. The overall provision does not apply to Mrs. Schary.

Schary, in his contract with the production, as agreed to waive one-half of his royalties as author and director for a maximum of 17 weeks of continuous performances starting with the first tryout performance if "comparable arrangements," as defined in the Dramatists Guild regulations, are obtained for fee reductions from actors and others participating in the production.

The play, in which Ed Begley, Betty Field, Ann Harding and George Voskovec costar, begins a tryout tour tomorrow night (Thurs.) at the Playhouse, Wilmington, and is due to open Oct. 9 at the Music Box Theatre, N. Y. Incidentally, the weekly office expense for the presentation is \$350, higher than that usually charged for a straight play.

## FIGURE \$75,000 COST FOR 'VIRGINIA WOOLF'

"Who's Afraid of Virginia Woolf?" which will mark Edward Albee's debut as a Broadway playwright, is budgeted at \$75,000, with provision for 20% overall. The author is to get 10% of the gross and director Alan Schneider is to get 2½% of the gross until production costs are recouped, then 2½%. Richard Barr and Clinton Wilder, who are producing the play, are to receive 1% of the gross as a management fee and \$250 weekly office expense.

The play is scheduled to open Oct. 13 at the Billy-Rose Theatre, N. Y., without an out-of-town warmup. Only six performances a week are scheduled for the presentation, which runs over three hours. The potential weekly gross at the Rose will be over \$35,000 and the management figures the show will be able to break even at under \$20,000.

The four-character play will co-star Uta Hagen, Arthur Hill and George Grizzard. The other cast member will be Lane Bradbury, who withdraws next Saturday (15) from "The Night of the Iguana."

Lester Osterman, expanding his Broadway legit operations, has acquired the Alvin Theatre, N. Y., on a five-year lease from Max and Stanley Stahl. The deal brings to three the number of Main Stem houses now operated by the producer-theatre owner, who recently enlarged the scope of his producing activities through the formation of On Stage Productions, Inc., in partnership with composer-producer Jule Styne.

Osterman's takeover of the Alvin, currently tenanted by the click, "A Funny Thing Happened on the Way to the Forum," became effective Sept. 3. The deal was concluded Monday night (10). Besides the Alvin, Osterman is also owner of the 46th Street Theatre, currently occupied by the smash "How to Succeed in Business Without Really Trying," and the O'Neill Theatre where the hit, "A Thousand Clowns," is playing.

He acquired both of the latter houses in recent years with the purchase prices, reportedly, \$2-125,000 for the 46th Street and \$1,200,000 for the O'Neill (formerly the Coronet Theatre). The 1,334-seat Alvin was purchased by the Stahls, a father and son realty team, in 1959 from the Columbia Broadcasting System for a reported \$1,550,000.

In leasing to Osterman a house with an SRO tenant such as the Alvin, the Stahls are reversing a somewhat similar situation which existed when they purchased the Hellinger Theatre, N. Y., in 1957 from Anthony Brady Farrell. The Hellinger was occupied at that time by the then comparatively new hit, "My Fair Lady," which remained at the 1,551-seater until last Feb. 24. "Lady" subsequently moved to the Broadhurst Theatre, N. Y., and then to the Broadway Theatre, N. Y., where it is due to close Sept. 29 with a record run of 2,713 regular performances.

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## Dore Schary Ought To Write in Another Son For 'Sunrise' in Stock

Minneapolis, Sept. 11.

Four-year-old Johnny Stolz can't forgive Franklin D. Roosevelt for having had only four sons. Johnny's four brothers, ages six to 17, took the parts of FDR's sons in the recent Old Log Theatre production of Dore Schary's "Sunrise at Campobello." The Equity stock company at suburban Lake Minnetonka, is the only local professional troupe.

Peter Stolz, 17, played James Roosevelt; Donny, 16, was Elliott; Tom, 14, was FDR Jr., and Tim, six, making his professional stage bow, played John Roosevelt. The only hitch was Tim's difficulty in stifling a yawn at the final curtain. But there was no part for Johnny.

The five Stolz boys are the sons of Old Log producer-director Don Stolz. The three eldest have been acting for a number of years and have impressive stage credits. This, however, was the first time four appeared in the same show. Tim Stolz, only Equity member of the foursome, drew scale for the fortnight run, and, naturally, the others demanded equal compensation. It upped production costs, but their father figured it was all in the family anyway.

Besides taking an occasional fling at acting, the boys serve as handymen at the Old Log, directing traffic in the parking lot, selling soft drinks between acts and cleaning up the theatre in the mornings after each performance.

"Sunrise at Campobello," revived by the Old Log last month after a highly successful run there two years ago, rated as a solid boxoffice and dramatic click. Old Log vet Edgar Meyer was a stand-out in the difficult role of FDR, which he played in the strawhatter's original production. Jean LeBouvier, her high-pitched voice accentuating her portrayal, was good as Eleanor Roosevelt, and Rolland Beck was also excellent as the ubiquitous Louis Howe.

Peter, Donny and Tom Stolz appeared in the Old Log's previous production of "Sunrise," each taking the role of a younger Roosevelt son than they played in the latest offering.

Recs.

## Shows Out of Town

## Come on Strong

New Haven, Sept. 11.

Hillard Elkins & Al Goldin presentation of comedy in three acts (nine scenes), by Garson Kanin. Staged by the author; scenery, Oliver Smith; Carroll Baker's wardrobe, Oleg Cassini; costumes, Michael Travis; production supervision, David M. Pardoll. Stars Carroll Baker, Van Johnson. Opened Sept. 10, '62, at the Shubert Theatre, New Haven; \$4.80 top.

Virginia Karg	Carroll Baker
Herbert H. Lundquist	Van Johnson
Arthur Murchison	Rufus Smith
Calvin Lundquist	Chad Block
Muey McPherson	Patti Karr
Drina Long	Nancy Van Rijn
Maggie Chase	Donna Sanders
Jim Sibley	Bill Weston
Rex Ewing	Warren Lyons
Marty Reid	Richard Root
Sam Dull	Shanton Granger
Mr. Maghakian	Leo Bloom
Mike Amidon	Steve Roland
Sue Stewart	True Ellison
Tod Ranger	John Law
Blake Tremaine	Otto Hulet
Henry	Leo Bloom
Antonio	Bill Weston
Benny	Peter Lavin
Miss Ort	Donna Sanders
Miss Richter	Marcia Levant
Columbian	Shanton Granger
Indian Delegate	Leo Bloom
His Aide	Chad Block
Press Representative	Patti Karr
Photographer	Nancy Van Rijn
Mr. Fellowes	Richard Root
Mr. Rand	Warren Lyons

New Haven's Shubert Theatre has opened its 47th season with a new play by an established author as the initial production of a new team of producers. The Garson Kanin comedy, presented by Hillard Elkins & Al Goldin, is an optimistic work that can conceivably be whipped into acceptable shape as a Broadway entry.

The plot of "Come On Strong" is well along at this stage, but there is much to be done to the production. Erratic is a good word to describe its present condition.

The theme, about an ambitious young actress who hops from bed to bed in her campaign to become a film star, is so slickly handled that what might be offensive revelations somehow come through acceptably. Frankness is the order of the day as a young romantic couple of show biz personalities raise the initial curtain in a bed unblessed by matrimony and, two hours later, lower the final curtain in a similar situation.

What takes place between these two episodes has the potential for interesting diversion. However, it could stand more laughs at the right places instead of at the wrong places, as happened at the preem.

The story takes the girl through a youthful romance which gives way to a brief May-December marriage she hopes will further her career. When that ends tragically, she moves on to Hollywood and, through a system of transforming bed-chambers into stepping stones, ultimately lands at the top of the heap.

Meanwhile, the lad who had been displaced as the youthful love interest makes his way into film via photography and subsequently becomes an ace magazine photog. In doing a pic layout of the star, he picks up the lost thread of romance for the finale. The script has considerable incisive dialog, some of it graphic. Excess wordage will undoubtedly be cut and the wrong laugh-getters eliminated.

Excellent performances are given by costars Carroll Baker and Van Johnson. The role of girl is a natural for Miss Baker, whose physical attractiveness is abetted by acting skill as she tackles the variety of moods in the part. Johnson's pendulum swing from light-hearted moments to sober sequences is capably handled.

The large supporting cast is good, even to the bits. Otto Hulet etches a neat portrait of a publicity shepherd of the temperamental pie star, whom he finally tells off as he throws up his job. There's a good interpretation of a Hollywood waltz by Steve Roland. A brief dance interlude to a "Come on Strong" title tune by Sammy Cahn and James Van Heusen is well done by Sue Stewart.

For their first production effort, Elkins and Goldin have hit a high quality level. The Oliver Smith sets have rich flavor. Adding to the eye-filling display is combination of Oleg Cassini's wardrobe for Miss Baker, general costuming by Michael Travis and effective lighting by John Harvey.

Kanin's doubling as author-stager has achieved novel effects, but is still in the trial-and-error category. Bone.

Karl Nielsen is production stage manager for "Seidman and Son."

## Beyond the Fringe

Washington, Sept. 7.

Alexander H. Cohen presentation, by arrangement with William Donaldson & Donald Albery, of two-act (24 sketches) revue by Alan Bennett, Peter Cook, Jonathan Miller, Dudley Moore. Staged by Alexander H. Cohen; setting, John Wyckham; lighting, Ralph Alsang. Opened Sept. 6, '62, at the National Theatre, Washington, \$3.75 top.

"Beyond the Fringe" is a zany, enormously funny British Egg-headzapping filled with fast moving foolishness at a lofty I.Q. strata. As the title properly suggests, it is way out, often way, way out in the vicinity of humor's Endsville, as sacred cows and the fine concepts of civilization are given a razzing.

There is an inherent snob appeal in being among those who "got it," and this could bring boxoffice rewards. It will thoroughly delight the intelligentsia, the sophisticates and perhaps even most of the run-of-the-mill minds. But much of it will soar over the heads of others not in tune with avant garde satire.

"Beyond the Fringe" has been a London smash, where it is still running with a replacement cast, and it is also successful in Australia now. For the Alexander H. Cohen production on its way to Broadway, the original cast of four men in their 20s, who also wrote it, have been brought across the Atlantic. Neither they, nor Cohen who has staged this version, have made any visible effort to "Americanize" it or even to shed some of the "inside Britain" lines which may require more background than is likely to be found over here. These situations may, of course, be revised prior to the New York opening.

Alan Bennett, Peter Cook, Jonathan Miller and Dudley Moore (billed alphabetically) make up the cast, and each is a comedian of remarkable talent. The stage is continually alive with wit and motion. The pace is just right.

Many subjects are treated. Probably the best is a high-style harpoon at religion, done by Alan Bennett as an Anglican rector giving his Sunday sermon. He thinks the New Testament has "too much violence." The race issue, war, capital punishment, homosexuality, education, Shakespeare, art, philosophy and the hydrogen bomb are among the subjects the quartet plays with, while performing surgery on popular concepts.

One member of the cast observes, "A lot of people tend to think of the whole problem of the hydrogen bomb as being over their heads." Another poses a question: "Following the nuclear holocaust, how long will it be before public services are restored?"

In one sketch a cast member speaks about U. S. policies in Cuba. "You imitated in your own fashion our splendid effort in Suez." One brief scene may be interpreted by some as anti-Semitic, although the intention was to make it anti-anti-Semitic. It may have to be deleted.

Running two hours and 10 minutes, the bustling activity takes place before a single set with steps, a trapdoor and a piano.

Moore is the musician. His solo effort, in which he can't bring himself to finish "Theme from Bridge Over the River Kwai," approaches the dimension of a humorous masterpiece. Carp.

## The Affair

Boston, Sept. 7.

Bonard Productions & Henry Sherek presentation of a drama in three acts by C. P. Snow. Staged by John Fernald; decor and lighting, Eldon Elder; costumes, Ramse Mostoller. Opened Sept. 6, '62, at the Wilbur Theatre, Boston; \$5.50 top.

Thomas Crawford	Kynaston Reeves
Tom Orbell	Christopher Hewett
Club Steward	Michael Erickson
Sir Lewis Eliot	Brewster Mason
Laura Howard	Brenda Vaccaro
Martin Eliot	Kenneth Mars
G. H. Winslow	Francis Compton
Lester Ince	J. S. Good
M. H. L. Gay	Edward Atienza
Julian Skeffington	Donald Moffat
Arthur Brown	Edgar Daniels
Sir Francis Gelliffe	Geoffrey Lumsden
Alec Nightingales	Patrick Waddington
Margaret Eliot	Elizabeth Hubbard
Donald Howard	Keith Baxter
Newby	C. Stafford Dickens
Gilbert Dawson-Hill	

It's a ponderous and heavy laden "Affair," talky and dull for American audiences, that emerges from the C. P. Snow novel. An idea play, which poses the question of what is truth and do you dispense the same justice to a friend as to

## Filmic 'Widow'

Brussels, Sept. 11.

Maurice Bejart, choreographer and stager of the Royal Opera House here, is working on a new version of "The Merry Widow" which should be somewhat startling. He started by totally discarding the book, but is retaining the music and lyrics (in French).

In place of text he wants to use film footage, mostly newsreel and documentary, of the "gay epoch," which is to be intertwined with live ballet. Operatic singers will be used for the songs, but will not speak.

an enemy, it looks as if it will have to search for an audience.

It's presented with a talented cast, but it's neither moving nor gripping, and it fails to catch the theatrical fire. Revolving about a case of scientific fraud in which a young scientist has been ousted from Cambridge Univ., it barely overcomes inertia to build up interest in its denouement, then falls apart in the third act.

The premise of the play is that the reopening of the case against the young scientist, on fresh evidence, following urgent appeals by his wife, splits the college apart, pits scholar against scholar. An ensuing new trial before the Court of Seniors is the focal point of the play and where the dramatic intensities should ignite. However, they don't, and the qualified findings, acceptable to the young scientist but not to his wife, remain a subject of conjecture.

Brewster Mason takes top acting honors in his role as a former Fellow, who digs into the case, guiding it from inception of reopening to end, and acting as advocate for the ousted scientist. Edward Atienza has a field day as the aged scholar who goes into hibernation each winter, but demands to sit on the Court.

Keith Baxter plays effectively as the accused young scientist as a somewhat offbeat angry young man. Brenda Vaccaro is fiery, cool and authoritative as the complex wife, predatory and calculated, who initiates the fight against "the awful old men." A scene in which the young scientist passionately seeks to forget his ordeal by making love to his wife, while she brushes him off and calculates the odds of how many for and how many against, seems spurious.

Kynaston Reeves plays the master in knowing fashion. Francis Compton turns in a vinegar etched portrayal of a prof who finds his colleagues witless. Donald Moffat is okay as a belligerent scientist. Patrick Waddington is properly old school tie and the right people type of bursar. Fine cameos as members of the college are turned in by J. S. Good, Kenneth Mars, Edgar Daniels, Geoffrey Lumsden, Michael Clarke-Laurence.

John Fernald's direction is slow paced and tends toward monotony. Eldon Elder's settings are college rooms and a massive hall in grayish academic style suitable proper. Guy.

## Step on a Crack

Toronto, Sept. 9.

Roger L. Stevens & Herbert Swope Jr. presentation of drama in two acts (seven scenes), by Bernard Evsin. Staged by Herbert Swope Jr.; scenery and lighting, George Jenkins; costumes, Patricia Zipprodt. Stars Nancy Kelly, Gary Merrill; features Margaret Hayes, Maggie McNamara, Joey Heatherton, Barbara Bates, William Hickey, Donald Madden. Opened Sept. 10, '62, at the Royal Alexandra Theatre, Toronto; \$5 top, week-nights, \$5.50 Friday and Saturday nights.

Donna Madden	Barbara Bates
Ellen Hurlbird	Nancy Kelly
Peter Culhane	Dan Ferrone
Naomi	Maggie McNamara
Dr. Bill Hurlbird	Gary Merrill
Bagdad	William Hickey
Cop	William Bassett
Margaret McCoy	Margaret Hayes
Little Margaret	Joey Heatherton
Carl Huser	Richard Durham

Despite undertones of such implied aberrations as incest and homosexuality, plus profanity, "Step on a Crack" has little chance of being a Broadway hit in its present form. With the self-pitying wife as a drunken, love-starved woman, whom her son admires when he is not lusting after his father's supposed mistress, the long speeches and the youth's soliloquies are wordy and meaningless.

Only an interrupted murder scene has dramatic emotion. The love a mother has for a son, and vice versa, should give Nancy Kelly moments of elucidation, but

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## Stock Reviews

## A Hundred Percent Annie

Augusta, Mich., Aug. 24.

Barn Theatre presentation of a comedy in three acts by Susan Slade. Staged by Jack Ragotzy; settings, Lee Fischer; lighting, Peter Simon. Opened Aug. 21, '62, at the Barn Theatre, Augusta, Mich.

This first effort by New York television worker Susan Slade, in its initial shakedown presentation at Jack Ragotzy's summer stock theatre near Kalamazoo, carries some promise for development into a comedy that would meet New York on-or-off Broadway requirements.

It will take major work, however, for motivation and character delineation are generally unsatisfactory in this fable of an aspiring actress and her reluctant involvement with a Brando-ish actor hiding out in New York in an effort to duck a Hollywood film assignment.

New York video actress Molly McCarthy is appealing in her gamin-esque portrayal of the title character, clearly the best-defined role in the play. Resident company leading man John Varnum works hard in the rather unpleasant part of a girl-chasing film actor interested only in finding someone to keep him company in his hideout. Betty Ebert and Jance Mars round out the principal cast, as actresses who encourage Annie, for reasons never made very clear, to accept Jordan's "hospitality" while awaiting the outcome of a casting reading.

Ruth Gregory gives a broad interpretation of the movie actor's mother from New York's Lower East Side. Bell.

## Crazy Old Owl

New Hope, Pa., Aug. 24.

Michael Ellis presentation of three-act comedy by John S. Rodell. Staged by Richard Poston; settings, John Raymond Friedman; lighting, Richard Nelson. Stars Dennis King. Opened Aug. 20, '62, at the Bucks County Playhouse, New Hope, Pa.; \$4.80 top.

Thomas Athene Latham	John Messenger
Dave Matson	Lon Clark
Lucy Matson	Marjorie Nelson
Harry J. Ackerman	Blaine Cordner
Miss Rouse	Jean Barker
Floyd Almirall	Wilson Brooks
Caleb Wendell	Dennis King
Priscilla Westover	Sarah Meade

Modern education and its ways of dealing with geniuses could form the basis of a good satire. But "Crazy Old Owl," a new comedy by John S. Rodell, is neither good nor a satire. An outstanding flaw in the comedy is the insertion of the unseen owl that somehow inspires a seven-year-old orphan genius boy to do school work of an older child.

Some of the characters include a rah-rah uncle, a harried third-grade teacher and an educational "expert" full of nonsensical modern theories. There are also the patient, understanding principal, a school board president who prides himself on his ignorance and the author's obvious spokesman, a philosopher-hermit, ably played by Dennis King.

Somehow, the gimmicky premise of the play suggests an inferior blend of "Harvey" and the old "Barnaby" newspaper comic strip. It doesn't stack up as a prospect for Broadway or even a strong item for strawhat touring, despite King's expressive performance. Bitt.

## Rocket to the Moon

Los Angeles, Aug. 28.

Theatre Group revival of Clifford Odets drama in three acts (four scenes). Directed by Daniel Mann; setting, Arthur Lonergan; costumes, Walter Plunkett; lighting, Arvid Nelson. Stars Mike Kellin, Jennifer Howard, Susan Harrison, Joe Mantell, Steven Geray, Daniel Ocko, Lewis Charles. Opened Aug. 27, '62, at Schoenberg Hall, Univ. of California at Los Angeles; \$3.50 top.

Ben Stark	Mike Kellin
Belle Stark	Jennifer Howard
Cleo Singer	Susan Harrison
Phil Cooper	Joe Mantell
Mr. Prince	Steven Geray
Frenchy	Daniel Ocko
Willy Wax	Lewis Charles

Odets, poor Odets, time has caught up with you and I'm feeling so bad. The once elegiac spark of Clifford Odets' handsomely poetic dialog and superb dramatic construction pales in today's theatrical medium, leaving this stalwart representation of an earlier style an unfortunate victim of the toll of time. In its own era, "Rocket" was hailed for perceptive expression of the anguish of humanity. Since its 1938 Group Theatre success, however, the message has been repeated and extended countless times until it now fails to arouse sufficient empathetic response. Depression conditions were cer-

tainly paramount in American life when Odets wrote the play. He showed how people had lost the facility to dream and were beginning to wallow within their own listless existence. With the world's progress, however, have come new problems for civilization to consider that make these personal situations now seem almost trite. We have hardened; whether for the good or bad.

Theatre Group's production does not aid Odets. The play moves on a low, even level that has a slow, monotonous tenor throughout. It would appear that director Daniel Mann was striving for a definite style, but the result is a lethargic quality with little force. Only on occasion, when the emotional moments become tensely pitched, does it come alive. Mann may now be so thoroughly involved with the film medium that he has relaxed the need for more projected expression on stage.

Performances are consistent with the mood set by Mr. Mann. Joe Mantell reaches the most striking moments with carefully controlled emotional strikes. Susan Harrison, too, has some areas of interest but generally all play with a detached air. Mike Kellin is far too listless for the most part. Steven Geray just in for personality technique, Daniel Ocko and Lewis Charles showing only that they are following direction. Jennifer Howard maintains a staunch characterization. There is not a feeling of rapport in the overall presentation.

Arthur Lonergan's set is fine. Walter Plunkett's costumes suitable. Lighting is by Arvid Nelson. Play runs through Sept. 18. Date.

## Show Abroad

## A Jew Called Sammy

Dublin, Aug. 23.

Abbey Theatre Co. presentation of three-act comedy by John McCann. Staged and designed by Tomas MacAnna. Stars T. P. McKenna, Angela Newman. Opened Aug. 27, '62, at the Abbey Theatre (formerly Queen's), Dublin; \$1.25 top.

Peter Cartney	Harry Brogan
Martha Cartney	Eileen Crowe
Maudie Cartney	Angela Newman
Dolores Cartney	Geraldine Plunkett
Alphonse Cartney	Seamus McCaffrey
Patrick Glynn	Patrick Layde
Sammy Rosenberg	T. P. McKenna
Gerry Fitzgerald	Vincent Dowling

John McCann, having provided the Abbey Players with six long-running comedies of Dublin life in as many years, has apparently added a seventh with his middle class Cohen-Kelly piece set in Dublin's inner suburbia. The happy relationship of neighboring Catholic and Jewish families is stressed with a heavy publican expressing anti-Semitism through lack of understanding but being won over in the end to a warm feeling for "A Jew Named Sammy." The Cartney family is customary assortment of family types: near-beatnik son, flighty daughter, solid daughter and unseen son in seminary, a great friend of Sammy.

Eileen Crowe has a solid maternal part which makes no heavy demands and matches Harry Brogan's father, who becomes an off-stage invalid in the first act. The principal interest is T. P. McKenna's solid performance as Sammy, although the direction has let him wander around the stage too much, probably in effort to stress unspoken urge to "go places."

Angela Newman's elder daughter projects the sensibility of near-maturity with a touch of autumn fire romance. Patrick Layde's "heavy" is a good stolid presentation of a provincial character who has built up a city bar business, stacked up his cash and his prejudice and is looking around for a wife.

A newcomer, Seamus McCaffrey, is a bright addition to company. His university student supporter of lost causes has the right balance. Another recent recruit to the company, Geraldine Plunkett, fails to give believability to the poorly written role of a romantic adolescent. Vincent Dowling is adequate in a small part.

The dialog is good, with plenty of laughs not solely based on Dublin situations and humor. "A Jew Called Sammy" looks as if it might travel well. Mac.

Nitery comedienne Dorothy Landon will make her Broadway debut in "Nowhere to Go But Up."



# Road: 'Fringe' \$20,349 for 4, Wash.; 'Affair' 11G (7), 'Unsinkable' \$21,670, 'Prez' \$65,951, Hub; 'Carny' 49 1/2 G, Det.

Last week's two new tryouts, "The Affair" and "Beyond the Fringe," received unanimous approval from local critics. However, business for the two shows varied from good for "Fringe" in Washington to slow for "Affair" in Boston.

The Hub was also represented by two other shows, the Broadway-bound "Mr. President," which went clean again, and "The Unsinkable Molly Brown," which registered another meagre take for the fifth week of its engagement.

"Oliver," the only other tryout on tap last week, continued strong in the fifth frame of its Los Angeles stand. The company of "Come Blow Your Horn," which was formed for key city summer bookings, closed last Saturday (8) in Philadelphia.

## Estimates for Last Week

Parenthetical designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout and RS indicates road show. Also, prices on touring shows include 10% Federal tax and local tax, if any, but as on Broadway grosses are net, i.e., exclusive of taxes. Engagements are for single week unless otherwise noted. Where subscription is mentioned, the gross is the net after the deduction of commissions. Grosses for split weeks are projected when shows play guaranteed dates.

## BOSTON

**Affair**, Wilbur (D-T) (1st wk) (\$4.95-\$5.50; 1,241; \$36,699).

Opened here last Thursday (6) to unanimous approval (Guider, Monitor, Herald, Kelly, Globe, Maloney, Traveler, Norton, Record American).

Last week, \$10,904 for five performances including a Friday matinee and two previews.

**Mr. President**, Colonial (MC-T) (2d wk) (\$6.50-\$7.50; 1,685; \$66,101) (Robert Ryan, Nanette Fabray). Previous week, \$65,440.

Last week, \$65,951 with Show of the Month Club patronage and Theatre Guild-American Theatre Society subscription for two performances.

**Unsinkable Molly Brown**, Shubert (MC-RS) (5th wk) (\$6.25-\$6.75; 1,717; \$59,000) (Tammy Grimes). Previous week, \$25,212. Last week, \$21,670.

## CHICAGO

**Mary, Mary**, Blackstone (C-RS) (1st wk) (\$4.95-\$5.50; 1,447; \$42,000) (Julia Meade, Scott McKay, Tom Helmore). Previous week, \$12,604 for four performances; Music Hall, Omaha.

Opened here last Wednesday night (5) to unanimous approval (Christiansen, Daily News, Dettmer, American, Syse, Sun-Times, Willis, Tribune).

Last week, \$18,719 for six performances (including a Thursday matinee) with TG-ATS subscription.

**Sound of Music**, Shubert (MD-RS) (43d wk) (\$5.95-\$6.50; 2,100; \$72,000) (Barbara Meister, John Myhers). Previous week, \$48,040. Last week, \$40,239.

## DETROIT

**Carnival**, Fisher (MC-RS) (1st wk) (\$6.95; 2,081; \$60,000) (Carla Alberghetti, Ed Ames). Previous week, \$39,951, National, Washington.

Last week, \$49,485.

## LOS ANGELES

**Oliver**, Philharmonic (MD-T) (5th wk) (\$5.90-\$6.75; 2,670; \$83,400) (Clive Revill, Georgia Brown). Previous week, \$77,099 with Civic Light Opera subscription.

Last week, \$75,884 with TG-ATS subscription.

## PHILADELPHIA

**Come Blow Your Horn**, Forrest (C-RS) (4th wk) (\$4.80-\$5.40; 1,760; \$45,000) (Gene Rayburn, Fred Clark). Previous week, \$25,933 with twofers.

Last week, \$30,002 with twofers. Closed Saturday (8).

## SAN FRANCISCO

**D'Oyly Carte**, Opera Co., Geary (OP-Rep-RS) (2d wk) (\$6-\$6.75; 1,433; \$54,000). Previous week, about \$42,000.

Last week, around \$41,000.

**Kismet**, Curran (MD-RS) (4th wk) (\$6.25-\$6.90; 1,758; \$65,000) (Alfred Drake). Previous week, \$64,221 with CLO subscription. Last week, about \$64,000.

## SEATTLE

**My Fair Lady**, Orpheum (MC-RS) (4th wk) (Ronald Drake, Caroline Dixon). Previous week, \$52,059.

Last week, \$51,733.

## WASHINGTON

**Beyond the Fringe**, National (R-T) (1st wk) (\$4.95-\$5.75; 1,673; \$46,398).

Opened here last Thursday (6) to unanimous raves (Carmody, Star, Coe, Post, Donnelly, News). Last week, \$20,349 for four performances with TG-ATS subscription.

## SPLIT WEEK

**Mary, Mary** (bus-and-truck) (C-RS) (Lee Bowman). Previous week, \$30,596, Opera House, Central City, Colo.

Last week, \$17,527 for five performances: High School, Casper, Wyo., Tuesday (4), one; High School, Billings, Mont., Wednesday (5), one; Marlow Theatre, Helena, Mont., Thursday (6), one; Wilma Theatre, Missoula, Mont., Friday (7), one; Civic, Great Falls, Mont., Saturday (8), one.

## Seek 400G Capital For 'Cock of Walk' Musical

Washington, Sept. 11. Securities & Exchange Commission registration is being sought for \$400,000 in limited partnership interests in Million Pound Co., which is to present a Broadway musical, "Cock of the Walk," adapted from the Mark Twain short story, "The Million Pound Bank Note." Max Allentuck is listed as producer with Kermit Bloomgarden Productions Inc. The company statement declares that Allentuck is entitled to 50% of the net proceeds and will pay 90% of what he receives to Bloomgarden Productions. Allentuck is an officer but not a stockholder of Bloomgarden Production. He is Bloomgarden's general manager. (Ed.)

Gwen Davis and Philip Springer, authors of the book, lyrics and music, will receive 6% of the weekly gross, according to SEC records. Public sale will be made of limited partnership interests at \$8,000 per interest, with provision for 20% overall. The estimated production cost is listed as \$340,000.

## London Shows

(Figures denote opening dates)

**Beyond Fringe**, Fortune (5-10-62).  
**Black Nativity**, Phoenix (9-14-62); transferred last Monday (10) from the Criterion.  
**Blitz**, Adelphi (5-8-62).  
**Blow Your Horn**, Prince Wales (2-27-62).  
**Boeing-Boeing**, Apollo (2-20-62).  
**Breaking Point**, Lyric (9-5-62).  
**Brecht on Brecht**, Royal Ct. (9-11-62).  
**Chips With**, Vaudeville (4-27-62).  
**Every Night**, Palladium (6-1-62).  
**Fit to Print**, Duke of York's (7-25-62).  
**Gentlemen**, Prince of Wales (8-20-62).  
**Infanticide**, Arts (8-29-62).  
**Lock Daughters**, Her Majesty's (5-17-62).  
**Marcel Marceau**, Piccadilly (8-13-62).  
**Minstrels**, Vic. Palace (5-25-62).  
**Mousetrap**, Ambassador (11-25-52).  
**Mrs. Puffin**, Duchess (7-18-61).  
**Music Midnight**, Westminster (5-4-62).  
**My Fair Lady**, Drury Lane (4-30-58).  
**New Men**, Strand (9-6-62).  
**Oliver**, New (6-30-60).  
**One For the Pot**, Whitehall (8-2-61).  
**Period Adjustment**, Wynd. (6-13-62).  
**Photo Finish**, Saville (4-25-62).  
**Premiere**, Comedy (7-26-62).  
**Private**, Public, Globe (5-10-62).  
**Red Roses for Me**, Mermoid (9-4-62).  
**Reperory**, Aldwych (12-15-60).  
**Sail Away**, Savoy (6-21-62).  
**Signpost**, Cambridge (2-9-62).  
**School for Scandal**, Haymarket (4-5-62).  
**Sound of Music**, Palace (3-18-61).  
**Stop the World**, Queens (7-20-61).  
**10 Little Niggers**, St. Mart. (9-10-62).  
**Two Stars**, Garrick (4-4-62).

## CLOSED

**Plays for England**, Royal Ct. (7-19-62); closed last Saturday (8) after 60 performances.  
**Say Nothing**, Royal E. (8-14-62); ended limited engagement of 28 performances last Saturday (8).

## SCHEDULED OPENINGS

**Miss Pail**, Criterion (9-12-62).  
**Do Something**, Royal E. (9-12-62).  
**Big Fish**, Duke of York's (9-18-62).  
**Rattle of Man**, Garrick (9-18-62).  
**Plough & Star** (9-25-62).  
**Rock-a-Bye**, Phoenix (10-16-62).

## 'REVUE OF REVUES'

Edwin Bronner's Reprise of Top B'way Scenes

CBS producer-author Edwin Bronner is working on a "revue of revues," based on the late George Jean Nathan's book, "On With The Show!" which highlights memorable sketches and revue songs of the past four decades. Bronner has permission from the late critic's estate for the project.

Working with Bronner is Bertha Case who engineered the click "Brecht on Brecht" cavalcade. She is agenting the revue, primed for Broadway this season.

## Stock Season Fading; Ont. Bard Fest \$63,697, 'Gyp' \$54,283, Wallingf'd

Although the summer stock season ended for most spots over the Labor Day weekend, a few continued operation last week. At the four spots covered below, business ranged from weak to strong.

The Dallas musical season ended last week, but the other three showcases are still in business.

## Estimates for Last Week

Parenthetical designations for stock refer, respectively to top prices (where two prices are given the higher is for weekend evening performances and the lower for weeknights), number of seats, capacity gross and stars. Prices include 10% Federal tax and local tax, if any, but as on Broadway and the road, grosses are net, i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

## DALLAS

**State Fair Music Hall** (\$4-\$5; 4,120; \$84,000). **South Pacific** (MD) (2d wk) (Dorothy Collins), \$47,923 for seven performances as final entry of season.

Previous week, \$51,334 for seven performances.

## STRATFORD, CONN.

**American Shakespeare Festival** (\$6.25; 1,449; \$56,700) (D-Rep) (12th wk) **Richard II** (Richard Basehart, Hal Holbrook, Henry IV, Part One (Holbrook, Eric Berry), **Shakespeare Revisited** (Helen Hayes, Maurice Evans), about \$24,500.

Previous week, \$27,395.

Current, final week of same.

## STRATFORD, ONT.

**Festival Theatre** (\$5; 2,258; \$67,176) (D-Rep) (12th wk) **Macbeth**, **Taming of the Shrew**, **Tempest**, **Cyrano de Bergerac**, \$63,697.

Previous week, \$66,614.

Current, same.

## WALLINGFORD, CONN.

**Oakdale Musical Theatre** (\$5; 2,300; \$55,000). **Gypsy** (MC) (Gisele MacKenzie), \$54,283 for seven performances of return engagement.

Previous week, **Sights and Sounds** (R) (Nat King Cole), about \$50,000 for seven performances on potential capacity gross of \$76,000 at \$6.50 top.

Current, **Fiorello** (MC) (Bob Carroll).

## Scheduled B'way Preems

**Affair**, Miller's (9-20-62).  
**Stop the World**, Shubert (10-3-62).  
**Come on Strong**, Morosco (10-4-62).  
**Bachelor**, Music Box (10-9-62).  
**Virginia Woolf**, Rose (10-13-62).  
**Seldman and Son**, Belasco (10-15-62).  
**Step on a Crack**, Barrymore (10-17-62).  
**Thin Thine**, Plymouth (10-18-62).  
**Mr. President**, St. James (10-20-62).  
**Fun Couple**, Lyceum (10-22-62).  
**Night Life**, Altkinson (10-23-62).  
**Perfect Setup**, Cort (10-24-62).  
**Matter of Position**, Booth (10-25-62).  
**Reverend**, Frim (10-27-62).  
**Calculated Risk**, Ambass. (10-31-62).  
**Nowhere to Go**, Winter Gard. (11-10-62).  
**D'Oyly Carte**, Center (11-12-62).  
**Little Me**, Lunt-Fontanne (11-17-62).  
**Lord Fango**, Royale (11-19-62).  
**Cradle and All**, Playhouse (11-27-62).  
**Harold**, Longacre (11-29-62).  
**Counting House**, Biltmore (12-13-62).  
**Oliver**, Imperial (12-27-62).  
**School Scandal**, Majestic (1-24-63).

## OFF-BROADWAY SHOWS

(Figures denote opening dates)  
**Albany plays**, Cherry Lane (9-4-62).  
**Anything Goes**, Orpheum (5-15-62).  
**Blacks**, St. Marks (5-4-61).  
**Brecht on Brecht**, de Lys (1-3-62).  
**Fantasticks**, Sullivan St. (5-3-60).  
**Hostage**, One Sheridan Sq. (12-12-61).  
**Oh Dad Poor Dad**, Phoenix (2-26-62).  
**Portrait of a Monk**, Martineau (5-28-62).  
**Premiere**, Premiere (11-22-60).  
**Wildier Plays**, Circle in Sq. (1-11-62).

## SCHEDULED OPENINGS

**Feist plays**, East End (9-12-62).  
**Man's Man**, Masque (9-14-62).  
**Fenstermaker**, Sher. Sq. (9-17-62).  
**Man Is Man**, Living Theatre (9-18-62).  
**Sweet Mani**, Players (9-25-62).  
**Harlot's House**, 41st St. (9-30-62).  
**Hanley plays**, Cherry Lane (10-1-62).  
**Ten Nights in Barroom**, Mews (10-1-62).  
**O Say**, Provincetown (10-2-62).  
**Angels of Anandarko**, York (10-10-62).  
**Whisper God's Ear**, Cricket (10-11-62).  
**P.S. 193**, Fourth Street (10-16-62).  
**Philly Orchard**, Theatre 4 (11-6-62).  
**We're Civilized**, Jan Hus (11-8-62).

# Biz Dives for Most B'way Shows; 'Fair Lady' \$25,000, 'Night' \$15,056, 'Bravo' \$8,403 In 3, Folds This Wk.

Broadway was clobbered last week, with a number of shows registering sizable drops. Hit hardest was "My Fair Lady," with a decline of more than \$21,000. The long-run musical thereupon announced the "final and irrevocable" closing for Sept. 29.

Despite the general business dive, "A Funny Thing Happened on the Way to the Forum" and "How to Succeed in Business Without Really Trying" continued SRO. Incidentally, the house record recently set by "Forum" at the Alvin Theatre represents a non-holiday mark. The peak take at the house was set by "Wildcat" in 1960 with a \$67,263 gross at an \$11.50 top New Year's Eve.

"Bravo Giovanni," which resumed last Friday night (7) after a summer layoff, did modestly on its three weekend performances. It closes next Saturday (15).

## Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep. (Repertory), DR (Dramatic Reading).

Other parenthetical designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% repeated City tax (diverted to an industry-wide pension and welfare fund), but grosses are net, i.e., exclusive of taxes.

Grosses have been reduced by commissions where theatre parties are mentioned. Asterisk denotes show had cut-rate tickets in circulation.

**Bravo Giovanni**, Broadhurst (MC) (10th wk; 68 p) (\$9.40; 1,214; \$66,615) (Cesare Siepi). Resumed last Friday (7) following a summer layoff.

Last week, \$8,403 for three performances. Closes next Saturday night (15).

**Camelot**, Majestic (MC) (92d wk; 737 p) (\$9.40; 1,626; \$84,000) (William Squire, Janet Pavak, Robert Goulet). Previous week, \$57,400. Last week, \$47,188.

**Carnival**, Imperial (MC) (74th wk; 588 p) (\$8.60; 1,428; \$68,299). Previous week, \$42,956. Last week, \$32,243.

**Come Blow Your Horn**, Atkinson (C) (81st wk; 645 p) (\$6.90; \$7.50; 1,090; \$42,522). Previous week, \$19,993. Exits Oct. 6 for road. Last week, \$18,556.

**Funny Thing Happened on the Way to the Forum**, Alvin (MC) (18th wk; 143 p) (\$8.60-\$9.40; 1,334; \$65,096) (Zero Mostel). Previous week, \$65,779. Last week, \$65,618.

**How to Succeed in Business Without Really Trying**, 46th St. (MC) (48th wk; 377 p) (\$6.90; 1,342; \$66,615). Previous week, \$67,514. Last week, \$68,220.

**I Can Get It For You Wholesale**, Shubert (MC) (25th wk; 196 p) (\$8.60; 1,461; \$60,000) (Lillian Roth). Previous week, \$39,185. Moves Oct. 1 to the Broadway Theatre. Last week, \$34,204.

**Man For All Seasons**, ANTA (D) (42d wk; 333 p) (\$6.90-\$7.50; 1,214; \$49,600) (Emlin Williams, Thomas Gomez, George Rose). Previous week, \$34,435. Last week, \$33,831.

**Mary, Mary**, Hayes (C) (79th wk; 628 p) (\$6.90-\$7.50; 1,139; \$43,380) (Barbara Bel Geddes, Barry Nelson, Edward Mulhare). Previous week, \$33,271. Last week, \$30,436.

**Milk and Honey**, Beck (MC) (48th wk; 383 p) (\$8.60-\$9.60; 1,280; \$62,805) (Robert Weede, Mimi Benzell, Hermione Gingold). Previous week, \$52,163 with Molly Picon costarred in the role taken over Sept. 4 by Miss Gingold. Last week, \$38,728.

**My Fair Lady**, b. (C) (338th wk; 2,689 p) (\$8.05; 1,900; \$72,311) (Michael Allinson, Margot Moser). Previous week, \$46,270. Closes Sept. 29. Last week, \$25,000.

**Night of the Iguana**, Royale (D) (37th wk; 292 p) (\$6.90-\$7.50; 999; \$42,000) (Patrick O'Neal, Patricia Roe). Previous week, \$20,587 with Shelley Winters costarred in the role taken over last week by Priscilla Morrill who gets featured billing. Last week, \$15,056.

**No Strings**, 54th St. (MC) (26th wk; 204 p) (\$9.20; 1,434; \$66,700). Previous week, \$59,233. Moves Oct. 1 to the Broadhurst Theatre. Last week, \$55,099.

**Shot in the Dark**, Booth (C) (47th wk; 373 p) (\$6.90-\$7.50; 807; \$32,400) (Julie Harris). Previous week, \$18,675. Closes Sept. 22. Last week, \$17,245.

**Sound of Music**, Lunt-Fontanne (MD) (141st wk; 1,124 p) (\$9.60; 1,407; \$75,000) (Nancy Dussault). Previous week, \$56,516 with Jeanne Carson starred in the role taken over last Wednesday night (5) by Miss Dussault. Moves Nov. 5 to the Hellinger Theatre. Last week, \$45,182.

**Take Her, She's Mine**, Biltmore (C) (38th wk; 300 p) (\$6.90-\$7.50; 936; \$40,180) (Art Carney). Previous week, \$26,638. Last week, \$26,657.

**Thousand Clowns**, O'Neill (C) (23d wk; 180 p) (\$6.90-\$7.50; 1,078; \$44,730) (Jason Robards, Jr.). Previous week, \$27,595. Last week, \$25,552.

## Other Theatres

**Ambassador**, Barrymore, Belasco, Cort, Golden, Hellinger, Longacre, Lyceum, Miller, Morosco, Music Box, Playhouse, Plymouth, Rose, St. James, Winter Garden.

## Larry Arrick Becomes 'Second City' Director

Larry Arrick has succeeded Alan Myerson as director for the "Second City" company at Square East in Greenwich Village, N. Y. Arrick, who was the director of the Compass Players, Chicago, has also been active as an off-Broadway stager. Myerson left the Village troupe for a Hollywood assignment.

## Touring Shows

(Figures cover Sept. 9-23)

**Affair** (tryout)—Wilbur, Boston (10-15, moves to N.Y.).  
**Bachelor** (tryout)—Playhouse, Wilmington (13-15); Forrest, Philly (17-22).  
**Beyond the Fringe** (tryout)—National, Wash. (10-22).  
**Carnival** (2d Co.)—Fisher, Det. (10-22).  
**Come On Strong** (tryout)—Shubert, New Haven (10-15); Wilbur, Boston (17-22).  
**D'Oyly Carte**, Opera Co.—Auditorium, Portland, Ore. (10-11); Queen Elizabeth, Vancouver (13-15); Opera House, Seattle (17-22).  
**Fun Couple** (tryout)—Playhouse, Wilmington (19-22).  
**Get On Board—The Jazz Train** (tryout)—Her Majesty's, Montreal (10-15); Royal Alexandra, Toronto (17-22).  
**Kismet—Curran**, S.F. (10-22).  
**Mary, Mary** (2d Co.)—Blackstone, Chi. (10-22).  
**Mary, Mary** (bus-and-truck)—Mostly one-nights (10-15); Orpheum, Npls. (17-22).  
**Mr. President** (tryout)—Colonial, Boston (10-22).  
**My Fair Lady** (2d Co.)—Coliseum, Spokane (10-15); Capitol, Salt Lake City (19-22).  
**Oliver** (tryout)—Philharmonic, L.A. (10-22).  
**Perfect Setup** (tryout)—Sombrero, Phoenix (20-22).  
**Seldman and Son** (tryout)—Shubert, New Haven (19-22).  
**Sound of Music** (2d Co.)—Shubert, Chi. (10-22).  
**Step on a Crack** (tryout)—Royal Alexandra, Toronto (10-15); Hanna, Cleve. (17-22).  
**Stop the World—I Want to Get Off** (tryout)—Shubert, Philly (17-22).  
**Unsinkable Molly Brown**, Shubert, Boston (10-22).

## Australian Shows

(Week Ended Sept. 8)

(Figures denote opening dates)  
**MELBOURNE**  
**Barry Humphries**, Mch. (9-1-62).  
**Mikado**, Her Majesty's (5-10-62).  
**Sound of Music**, Princess (10-20-61).  
**Tenth Man**, St. Martins (8-30-62).  
**Under Yum Tree**, Comedy (8-8-62).  
**You Never Can Tell**, Union (9-2-62).  
**PERTH**  
**My Fair Lady**, Her Majesty's (9-8-62).  
**SYDNEY**  
**Beyond the Fringe**, Phillip (9-8-62).  
**Billy Liar**, Ensemble (7-10-62).  
**Lusillo Dancers**, Majesty's (8-27-62).  
**Once Upon a Mattress**, Palace (8-3-62).  
**Orpheus Underworld**, Finch (8-17-62).  
**Sentimental Bed and Bath** (8-20-62).  
**Tempest**, Independent (8-4-62).

## Legit Bits

Carol Lawrence, in a switch from musicals to her first straight play, has been set for a starring role in "Night Life," in which other key assignments will be handled by Neville Brand, Walter Abel, Carmen Mathews, Salome Jens, Philip Bosco and Murray Roman.

Michael Kaplan, controller for the Laurence Henry Co. at the Westport (Conn.) Country Playhouse, will continue the same duties in the New York office of the company, which will operate the Paper Mill Playhouse, Millburn, N. J., and the Minicola (L. I.) Playhouse during the winter.

Jill Paperno left for London recently for a three-week stay to search for shows and talent for The Little Theatre on 44th Street, N. Y., which will be forming its own production company.

Gene Wolsk, back in New York from a tour of Europe, will be company manager for the Broadway production of "Stop the World—I Want to Get Off."

The League of N. Y. Theatres has postponed further exploration of the possibility of establishing a nonprofit central ticket office for Broadway legit productions pending the outcome of a study of the legality of such a move.

Judith S. Davidson has joined the Howard Albee publicity staff.

Alice Cannon has succeeded Eileen Fulton in the off-Broadway production of "The Fantasticks."

Nancy Andrews has been set for a major role in "Little Me," for which Phil Friedman will be production stage manager; Bill Dodds, stage manager; Ralph Burns, orchestrator, and Fred Werner, dancer arranger.

Actor Joseph James, former president of the San Francisco chapter of the NAACP, has been elected president of The Committee for the Employment of Negro Performers. Elected as first vice-chairman and second vice-chairman, respectively, were actors Godfrey M. Cambridge and Hugh Hurd.

An English-language production of Friedrich Schiller's "An Angel Comes to Babylon" will be presented Sept. 27-29 in the Hearst Greek Theatre of the Univ. of California, Berkeley, under the direction of Harry Ritchie.

James Leroy Rosenberg has been appointed professor of drama in the College of Fine Arts, Carnegie Institute of Technology, Pittsburgh.

Clifford Hayman, currently company manager for the off-Broadway production of "The Was Burlesque," is general manager for Shepard Traube and Richard Kraus on their projected Broadway productions of "Memo" and "Of Human Pattern."

Donald Davis has succeeded Philip Bosco in the productions of "Henry IV, Part I" and "Richard II" at the American Shakespeare Festival, Stratford, Ont.

Don Loze, formerly assistant head of the International Division of MCA-TV Ltd., has been appointed business manager for Cy Feuer and Ernest H. Martin, who are active as producers and theatre owners.

The Phoenix Musical Theatre, a community legit operation with James Gore as producer, opens its 1962-63 season Oct. 11 with "Bye Bye Birdie" in the Arcadia High School Auditorium, Phoenix.

Gene Barry will have the co-starring role for which Robert Cummings had originally been announced in the upcoming Broadway production of "The Perfect Setup."

Nina Vance, producer of the Alley Theatre, Houston, is in New York for several weeks to recruit her resident company and attend to other preliminaries for her regular stock season. She's accompanied by Ch. Moody, executive assistant, and Mack Seism, of the Mummer's Theatre, Oklahoma City.

Edith Sommer was east last week to sell her house in Brewster, N. Y., and deliver a new legit script to her agent, Janet Cohn, of Brandt & Brandt.

Mary Chase, author of "Harvey" and "Mrs. McThing," will take a Caribbean cruise in October with her husband, Robert Chase, managing editor of the Rocky Mountain News and their son and daughter-in-law, actor Michael Chase and actress-author Irene Kane.

A Chicago "Wonders" Group, with E. Franklin Wirsch and Mrs. Tom Pick as co-chairman, has been

established to encourage interest in and raise funds for The National Repertory Theatre.

Phil Mathias has formed Mathias Productions in New York for the presentation of plays, films and television spectacles.

The New Haven Railroad will run a show train Sept. 21 for "A Funny Thing Happened on the Way to the Forum." It will begin its trip in Hartford and pick up additional Connecticut playgoers in New Haven, Bridgeport and Norwalk.

Hurd Hatfield will appear in "Lorenzo."

Robert Kamlot has been set as manager and booker for the Village South Theatre, N. Y., formerly the Van Dam Theatre.

Joe Layton will direct and choreograph "Cock of the Walk," to be coproduced by Kermit Bloomgarden and Herbert Greene. The musical (Continued on page 60)

## Osterman-Alvin

Continued from page 55

plus four benefit showings for the Actors Fund.

"Forum," starring Zero Mostel, is now in its 19th week at the Alvin. Supervising the house with Osterman, as at the 46th Street and O'Neill, is his general manager, Richard Horner. The reason for the leasing of the Alvin by the Stahls to Osterman is a matter of speculation, but it's presumed that the deal may provide certain financial benefits from a tax standpoint in addition to allowing the Stahls to concentrate on other aspects of their realty operation, which is the explanation offered by Stanley Stahl.

The Hellinger has been dark since it was vacated by "Lady." The theatre was to have gotten "No Strings," which, instead, booked the 54th Street Theatre, N.Y., when producer Herman Levin brought suit to prevent the eviction of "Lady." The house is now scheduled to relight Nov. 5 with "Sound of Music," which is to move there from the Lunt-Fontanne Theatre, N.Y., where it's now in its 142d week.

As for Osterman's producing activities, he and Stine have several shows planned for legit presentation next year. They also intend producing in the film and television areas. Osterman, additionally, plans an independent production of a musical version of "Mrs. A." Richard Aldrich's biography of his late actress-wife Gertrude Lawrence.

## 'Nowhere' Angles

Continued from page 55

of the gross, with another 1% going to Scheuer. However, the minimum aggregate royalty payable to them for the first three weeks following the show's New York preem is to be \$6,000.

The musical is capitalized at \$350,000, but that figure could climb to \$420,000 if a provision for 20% overall is exercised. An out-of-town tryout is scheduled to begin Oct. 6 at the Shubert Theatre, Philadelphia, and premiere Nov. 10 at the Winter Garden Theatre, N. Y. The budget for the production includes a weekly \$300 producer's fee to Bloomgarden Productions. The office expense is \$350 weekly, and Allentuck is to get \$450 weekly as general manager, of which approximately \$250 is deductible as the company's manager's salary.

Stockholders in Bloomgarden Productions include Kermit Bloomgarden, who owns 52% of the stock, and his sons David Karl and John Robert, each owning 24% of the stock.

## Plan Late-Night Revues At London Arts Theatre

London, Sept. 11. Late night small-scale revues, staged by Michael Codron and the Oscar Lewenstein Plays Ltd. organization, will be part of the new program for the Arts Theatre Club, to be announced shortly by Kenneth Rive, Gala Films head and managing director of the London Arts Theatre Committee.

This statement follows the anticipated news that the Royal Shakespeare Theatre Co. will bow out of its lease of the Arts Theatre Club when its present term expires at the end of September.

The reason for the RST's withdrawal is that neither the Treasury nor the Arts Council of Great Britain has given any indication that the company can expect financial support from the Government. The lease of the Arts Theatre was taken up in 1961, following a strong indication from the Chancellor of the Exchequer that the company would be subsidized.

When the Royal Shakespeare leaves its experimental showcase Sept. 22 it will have produced five new plays and two rarely staged classics. The final scheduled production will be a first play by Fred Watson titled "Infanticide in the House of Fred Ginger," opening Aug. 29.

The RST has been dipping into its capital steadily and losing between \$84,000 and \$112,000 a year. The Aldwych Theatre, the other London house of the Royal Shakespeare, will also be dropped next March unless some assurance of financial aid is forthcoming.

## Bits of London

London, Sept. 11. Sally Nesbitt substituted in "Come Blow Your Horn" at the Prince of Wales theatre while Claire Gordon was ill.

Terence de Marney is returning to the British stage in "Two Plays" by William Saroyan, which is making pre-West End tour.

"Miss Pell Is Missing," by American author Leonore Hershe, opens tomorrow (Wed.) at the Criterion Theatre, with Wilfrid Hyde White in the lead.

After the opening night performance the "Black Nativity" cast and friends celebrated at a Chinese saloon.

Joan Plowright has withdrawn from the Royal Court's scheduled fall production of Samuel Beckett's "Happy Days." She is expecting her second child. She's the wife of Laurence Olivier.

The 15 waitresses at the Chichester Festival Theatre restaurant hosted an after-show party for Laurence Olivier and the company.

Valerie White has been signed with Derek Tansley and Vic Wise in support of Anna Russell, when she makes her British acting debut in "Spook." It started a provincial tour Aug. 27 at Nottingham.

Joyanne De Lancy went on as femme lead in "Sail Away" at the Savoy when Elaine Stritch was ill recently.

Celia Johnson will return to the stage this winter in N. C. Hunter's new play, "The Tulip Tree."

Julius Gellner, who stages "Red Roses For Me" at the Mermaid, is to become artistic director of the Hebrew National Theatre.

Comedian Jimmy Thompson will appear in a revue he's devised called "Before the Fringe," an anthology of hit spots from early revues.

"Curtmantle," "Troilus and Cressida" and "The Devils" are the next three Royal Shakespeare productions at the Aldwych. They are set for all short runs and replace "Penny for a Song," "The Collection" and "Playing With Fire." "Curtmantle" opens the season Oct. 9.

## Inside Stuff—Legit

Believed the last of the "Toby" show people still extant, the tent repertory troupe of Neil Schaffner and his wife currently is competing its 37th "farewell" year through Iowa and Missouri, their longtime habitat every summer. They've long wintered in Florida. Resultantly the weekstands in the familiar burghs are assuming some sentimental and commemorative dimension. Typical was a citation from Norman E. Erbe, Governor of Iowa, various honor luncheons, weekly newspaper plaques and so on. Emphasis is upon the married performers as both "wholesome comedians and good Americans." As previously detailed earlier this year in VARIETY, the tent shows in which "Toby" and "Suzie" characters were unvarying, regardless of plot, originated around 1912, spread throughout the corn, wheat and dairy country with up to 300 companies on the road out of Chicago at the peak. Along with showboats, the canvastop dramas are now "historic."

## Shows Out of Town

Continued from page 56

### Step on a Crack

she fails to project and Gary Merrill has all the audience sympathy in the talkative periods. Miss Kelly has not yet gotten into the part, nor has Merrill, and both fumble the characterizations.

Only Donald Madden as the mad murderer, out to revenge his mother, lends projection to the proceedings. Maggie McNamara is excellent as a medical secretary, plus Barbara Mattes as the doctor's daughter and Margaret Hayes as the cosy and accommodating aunt. William Hickey has amusing lines.

So far, "Step on a Crack" is a sad and contrived piece of playwriting and not worth the long trek to Broadway, if it ever gets there. McStay.

### Get on Board—the Jazz Train

Montreal, Sept. 11. Manning Curran presentation of musical in two acts (prologue and 13 numbers), with original music by J. C. Johnson. Staged by Mervyn Nelson; choreography, Herbert Harper; arrangements and musical direction, Eddie Bartfield; scenery and lighting, Perry Watkins. Features Gilbert Adkins, Danny Barker, Cook & Brown, Stoney Marteen, Rosalie Maxwell, Jim Mosby, Thelma Oliver, Rawn Spearman, Esther Sutherland. Opened Sept. 10, '62, at Her Majesty's Theatre, Montreal; \$5 top.

Cast: Rawn Spearman, Harold Pierson, Albert Popwell, Barbara Fuller, Charles Moore, Freddie Mitchell, James Garner, Danny Barker, Esther Sutherland, Artie Sheppard, Marie Young, Clark Morgan, Rosalind Cash, Jim Mosby, Thelma Oliver, Stoney Marteen, Helen Haynes, Barbara Teer, Julius Fields, Joan Peters, Lester Wilson, Rosalie Maxwell, Carolyn Strickland, Johanna Tesman, Cook & Brown, Ernest Cook.

"Get on Board—the Jazz Train," which was done in London and Europe over the last two years, will need cutting and sharpening before scoring much impact on this side of the Atlantic. What the show lacks in polish as of its North American break-in here, it makes up in vitality, hardwork and considerable talent.

Based on a loosely woven theme of the history of jazz, with Rawn Spearman as engineer and speller, the show opens with a primitive wallop, sags during a gospel and plantation sequence, picks up on a Frankie and Johnny impression, cools out on an overlong minstrel session, but whams over the first act curtain, sparked by Rosalie Maxwell and Stoney Marteen.

The second-act opener, set in the Caribbean, maintains pace, a somewhat tedious impressionistic number reduces the revue to little more than a nitery offering. The finale is novel and spontaneous, recovering the revue feeling. The costumes are colorful, the decor simple but expressive, and Eddie Bartfield's conducting is spirited. Neut.

### Aurelius and Reynard the Fox

Los Angeles, Aug. 29. Bernard Willet's presentation of double bill of his own one-act plays. Staged by Robert Cornthwaite; costumes, Robert Mackie; setting, Don Barnhart; Robert Brand; lighting, William White. Features Robert Cornthwaite, Harp McGuire, Katherine Henryk, Penny Gillette, Robert Barker, William Wildman, Paul Williams, Jon Terry, Jerry Gilbreath. Opened Aug. 28, '62, at the Coronet Theatre, Los Angeles; \$3.30 top.

Aurelius ..... Robert Cornthwaite  
M.C. .... Harp McGuire  
Panthea ..... Katherine Henryk  
Faustina ..... Penny Gillette  
Citizens ..... Robert Barker  
William Wildman, Paul Williams  
Lucius Verus ..... Jon Terry  
Commodus ..... Jerry Gilbreath

REYNARD THE FOX  
Chanticleer ..... Paul Williams  
King Leo Lion ..... Robert Barker  
Queen Ruchenaw ..... Penny Gillette  
Hamel Ass ..... Robert Gaus  
Isgrin Wolf ..... Harp McGuire  
Bruin Bear ..... William Wildman  
Reynard Fox ..... Robert Cornthwaite  
Wood Nymph ..... Katherine Henryk  
Satyr ..... Jerry Gilbreath  
Tobert Cat ..... Jon Terry  
Farmer Landfert ..... Jerry Gilbreath

These two new one-act plays by Bernard Willet at the arty Coronet Theatre are for fantasy-inclined "Aurelius," based on the Marcus Aurelius legend for goodness, is a drama; "Reynard, The Fox," billed as "true and scandalous adventures," is a comedy. The former is puzzling and the latter overwhimsical.

"Reynard" is the better of the two, its plot descending into the animal world ruled by King Leo Lion, faced with the mischievous exploits of the wily Reynard. With one exception, the characters are all animals.

"Aurelius" deals with the Roman Emperor immediately after his death, with a present-day master of ceremonies conducting a re-

view of the Roman's life for the benefit of the gods above. Testimony is taken from a brother, his courageous son, unfaithful wife, and the play shows Aurelius' reactions to their varied behavior, as well as his correspondence with a great philosopher.

The players, headed by Robert Cornthwaite do double duty in the two sketches, with Cornthwaite's staging bringing out competent performances generally. Cornthwaite, in the title role of each play, displays both dramatic depth and comedy timing.

The costumes by Robert Mackie and sets by Don Barnhart and Robert Brand are effective. Whit.

## Dance Review

### Bolshoi Ballet

MET OPERA HOUSE, N. Y. The New York cultural season was given a stunning fall sendoff last week with the return of the Bolshoi Ballet Thursday night (6) to the Metropolitan Opera House. With the venerable "Swan Lake" as the premiere offering it provided an evening of classical ballet in the finest tradition, and the thousands to whom Bolshi means perfection were again in their element, as they were three years ago when the troupe made its U.S. debut.

If there were misgivings or apprehensions that the retirement of the Bolshoi's extravagantly-praised prima ballerina Galina Ulanova would leave an irreparable artistic scar on the Russian ensemble, last week's premiere set at rest any such fears. For in Maya Plisetskaya the Bolshoi has a worthy successor; an Odette-Odile with wings, not arms; whose majesty and grace enthralled a first night audience. It was her evening—and they responded in kind.

The wonder is that, with its return to this country after a three-year absence, the Bolshoi ensemble's lustre hasn't seemed to dim one bit. In every facet of its artistry, it has no peer, save perhaps in its Leningrad counterpart—the Kirov dancers who were here last year. For here was a "Swan Lake" designed, choreographed and executed with an opulence, grandeur and style that's rare indeed. So consummate is the skill of this troupe that even the less demanding, the less rewarding moments of the lengthy ballet appear engaging and delightful.

There may be some doubts as to who has the best rockets; certainly there can be no question as to who has the better rockettes. For the Soviet ensemble, notably in the footwork of the Cygnets ensemble, is of a magnificence that invites rapture.

The evening abounded in high-lights, topped, inevitably, by the third act pas de deux, with the prima ballerina and Nicolai Fadeychev as Prince Siegfried achieving the essence of the ballet with superb artistry and emotion. For that matter the exquisitely danced pas de trois of the first act, the Spanish Dance in the third act, the agility and grace behind the comedic flair of the jester's jesting, the almost unbelievable horizontal rhythmic gymnastics of the evil sorcerer's fourth act sorcery; the superb work of the orchestra under the inspired leadership of Yuri Faier, himself a symbol of Bolshoi supremacy. These were all of a piece—a piece of unblemished artistic perfection.

The palsy-walsy facade of diplomacy and ceremony in which the premiere performance was framed lent a high note of festivity to the occasion, with many notables joining in the well-deserved ovation, including Soviet Ambassador Anatoly F. Dobrynin and his wife, Adlai E. Stevenson, head of the U. S. delegation to the UN; U Thant, acting Secretary General of the UN; Prince Juan Carlos of Spain and his wife, Princess Sophia of Greece. Rose.

The Writers Stage Co. intends opening its season at the Fourth Street Theatre, N. Y., next Oct. 16 with David Rayfield's "P. S. 193," which is scheduled to run eight weeks, prior to the opening of Derrick Washburn's "The Love Nest," with which it's to run in repertory.



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## CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose chase. This information is published without charge.

Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading, (DB) Double Bill.

### Legit

#### BROADWAY

**"Cock of the Walk" (MC)** Producers, Kermit Bloomgarden (1515 Broadway, N. Y.; JU 2-1690) & Herbert Greene. Auditions for singers tomorrow (Thurs.), men, 10 a.m.; females, 12 noon. Auditions for female dancers Friday (14), 10 a.m. All at the Winter Garden Theatre (1634 Broadway, N. Y.). No auditions for men dancers.

**"Fanny Brice Story" (MC)** Producer, David Merrick (235 W. 44th St., N. Y.; LO 3-7520). Available parts: man, about 30, must sing, handsome, affable; man, John Garfield type, must sing; female, dance, attractive and sad, pert; female, Thelma Ritter type, wise, sympathetic but not sentimental; man, authoritative showman, gentleman. Mail photos and resumes to Casting Department c/o producer.

**"Oliver" (MC)** Producer, David Merrick (235 W. 44th St., N. Y.; LO 3-7520). Seeking future possible replacements: boys, 7-10, must sing, 5'4" tall or shorter. Mail photos and resumes or call Casting Department at above address and number.

**"Sound of Music" (MD)** Producers, Richard Rodgers & Oscar Hammerstein 2d (488 Madison Ave., N. Y.); casting director, Eddie Blum. Auditions for possible future replacements for girls, 7-16, and boys, 11-14 all with trained voices, characters. Mail photos and resumes to above address.

**"Student Gypsy or Prince of Lieberkranz" (MC)** Producer, Ed-

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ward Padula (Padula Productions: 1501 Broadway, N. Y., Suite 2405; OX 5-8170). Available parts: man, middle age, comedian, European accent, sings; man, middle age, vagabond, baritone; female, exotic, saucy, young and pretty soubrette, singer-actress; female, attractive, soprano; man, early 20s, tall, handsome, legit baritone; typical opera hero; man, early 20s, dancer, young villain; female, middle age, legit contralto, tyrant, heavy build; man, singer-actor, shy and retiring officer; man, middle age, European accent, regal, sings; female, early 20s, pantomimist, smiles at everything, mute; nine females, ensemble, young, attractive, dancing secondary; nine men, ensemble, tall, handsome, legit voices, dancing secondary. Mail photos and resumes to Robert Fagan c/o producer at above address. Auditions set after receiving applications. Do not phone or visit.

#### OFF-BROADWAY

**"Hazel Flagg" (MC)** Producer, Peter Cereghetti (c/o Wellington Hotel, 871 Seventh Ave., N. Y.; CI 7-3900). Available parts: female, early or mid-40s, widow, attractive, Madison Avenue type; leading man, early 30s, political expert, persistent; leading lady, early 20s, energetic, too much vitality; man, about 60, smalltown doctor; female, exotic; man, heavy dancer; man, middle-aged, Ted Lewis-Al Smith type, talkative. All parts must sing and dance. Mail photos and resumes to producer. Appointment will be made after receiving resumes. Do not phone or visit.

**"Potting Shed" (C)** Producers, Equity Library Theatre (226 W. 47th St., N. Y.; PL 7-1710). All parts available. Good, standard stage-diction required. Will rehearse evenings. Auditions today (Wed.), 10 a.m.-4 p.m. at the ELT Rehearsal Studio (Master Institute, 103d St. & Riverside Drive, N. Y.). Equity members bring membership cards. Script available at Samuel French, Ltd. (25 W. 45th St., N. Y.).

**"Lady Killer" (MC)** Producer, Lance Barklie (127 Lexington Ave., N. Y.; MU 5-4631). Available parts: corpulent, lusty, actor-singer, move well; female, a serving wench, cockney; actress to play six different females, must be proficient in dialects; court fool, dancer-actor, tenor; actor to play several different men, proficient in dialects. Mail photos and resumes to producer at above address. Do not phone.

**"Premise" (R)** Producer, Theodore J. Flicker (154 Bleeker St., N. Y. 12, N. Y.). Available parts for actors and actresses experienced in improvisational theatre. Mail

photos and resumes to director, George Morrison c/o producer. Do not phone or visit.

**"Sitting Ducks" (MC)** Producer, Lance Barklie (127 Lexington Ave., N. Y.; MU 5-4631). Available parts for three actors and three actresses, age 25-35, must sing-act-dance, have good timing, good sense of comedy and broad farce. Mail photos and resume to producer at above address, do not phone.

**"South of Heaven" (MD)** Producer, Lance Barklie (127 Lexington Ave., N. Y.; MU 5-4631). All Negro cast. Available parts: leading lady, 40's, Ethel Waters type, strong legit voice; leading man, early 20's, young Belafonte or Poitier type; female, comedy lead, 30's, Butterfly McQueen type, ingenué, soprano, pretty. Mail photos and resumes to producer at above address. Do not phone.

**"Thistle in My Bed" (C)** Producers, John Weems, Robert Buccolo & Robert Mathews (January Productions; 22 E. 60th St., N. Y.; EL 5-6997). Cast of 12, all rustic types. Available parts: Leading lady, 17-25, Julie Harris type; leading man, 30-40, tall, slim; Juvenile, 20-30, fey comedian; seven male character parts, 30-70, and one woman, fat, prostitute. Mail photos and resumes to producers, do not phone or visit. Interviews scheduled after Sept. 15.

**"When Burlesque Was King" (MC)** Producers, Jerry Gross & Stephen Weinroth (Jerry Gross Productions, 620 W. 171st St., N. Y. 32, N. Y.; WA 8-9580). Available parts for attractive, strippers and specialty dancers, 18-30. Mail photos and resumes to above address or phone for appointment.

#### OUT OF TOWN

**Compass Improvisational Theatre** Producer, William Court Cohen (235 E. 39th St., N. Y.). Equity company to play in Boston early fall. Seeking male and female with or without improvisational experience. Mail photos and resumes to David Shepherd c/o above address. Do not phone or visit.

#### HOUSTON, TEX.

**Alley Theatre** Managing director, Nina Vance (c/o Piccadilly Hotel, 227 W. 45th St., N. Y., Room 801; CI 6-6600). Resident company with forty week season opening in October. Parts available for six mature men, 35-50 and leading lady, 30-40. All must have classical background and be versatile. Mail photos and resume to managing director at above address. Casting thru Sept. 15.

#### MILWAUKEE, WISC.

**Hotel Pfister** Producer, Joyce Henry (c/o hotel, Milwaukee 2, Wisconsin). Series of tab musicals opening in early fall for a 52-week season. Parts available for three men and three females, singer-performers with legit and non-legit voices, dance ability preferred. Mail photos and resumes to producer c/o hotel.

### Television

**"Lamp Unto My Feet" (religious-dramatic series)** Producer, CBS (524 W. 57th St., N. Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address.

**NBC-TV** (30 Rockefeller Plaza, N. Y.; CI 7-8300). Casting director Rick Kelley is accepting photos and resumes of male and female dramatic performers for several shows. Mail information to him, c/o above address. No duplicates.

### Miscellaneous

#### CABARET

**Henry's Tavern** Operator, Mel Titus (6811 Fifth Ave., Brooklyn, N. Y.; SH 8-3214). Seeking Local 802 trio of one drummer and two guitarists who specializes in Twist music. Auditions every Monday evening at 8 p.m. at the above address.

#### INDUSTRIAL DETROIT, MICH.

**National Automobile Show** Producer, John Wray. Open call Friday (14) for female dancers at 1 p.m. at the Columbus Circle Studios (981 Eighth Ave., N. Y.). Show opens in early Oct.

## Legit Bits

Continued from page 58

adaptation of a Mark Twain story, with book and lyrics by Gwen Davis and music by Philip Springer, is scheduled to open Jan. 7 at the Colonial Theatre, Boston, prior to a March 2 Broadway debut at an undesignated theatre.

**Debbie Scott**, 10-year-old who recently withdrew from the off-Broadway production of "Plays for Bleecker Street," has succeeded June Meshonke in the Broadway production of "Carnival." Her older sister, **Donna Scott**, works nearby in "The Sound of Music."

**Joy Claussen** has joined the cast of "How to Succeed in Business Without Really Trying" as successor to **Virginia Martin**, who'll be in the upcoming Broadway production of "Little Me."

**Barbara Baxley**, back from vacation, has returned to the cast of the off-Broadway production of "Brecht on Brecht" in the role taken over during her absence by **Lenka Peterson**.

**Robert Simons** and **George Maloney** are respective directors of "A Toy for the Clowns" and "Wretched the Lionhearted," the two **Gene Feist** plays opening tonight (Wed.) at the East End Theatre, N. Y.

**Irene Sharaff** will design the costumes for the as yet untitled musical being written by **Richard Rodgers** and **Alan Jay Lerner**.

**Gordon A. Rust** has resigned as executive vice-president of the American Shakespeare Festival Theatre & Academy, Stratford, Conn., to concentrate on other theatre activities.

**Ming Cho Lee** will design the sets and lighting for the planned Broadway production of "The Moon Besieged."

**Scott Kirkpatrick**, manager of the National Theatre, Washington, was the principal speaker at the recent graduation exercises of the Washington School of Medical Techniques, at the American Red Cross Auditorium in the capital.

**Earle Hyman** and **Dorothy Sands** will appear in Equity Library Theatre productions this season, the former in the title role of "Mister Roberts" and the latter in the title role of "Elizabeth the Queen." "Roberts" will open Sept. 28 at the Master Theatre, N. Y., as the initial offering of ELT's 19th year of operation. "Elizabeth" will be the third production of the semester; opening Nov. 9. Both productions will put in nine performances at the Master, prior to touring ELT's "subway circuit" in Brooklyn, the Bronx and Queens on weekend tours sponsored by the N. Y. State Council on the Arts and individual organizations in each of the boroughs.

**Porter van Zandt** will be general stage manager for "A Matter of Position," in which parts have been assigned in recent weeks to **Mark Dawson**, **Beatrice Arthur**, **Rex Everhart** and **Rose Arrick**, the latter making her Broadway debut in a leading role.

**Hugh Alexander** understudies **Alan Bennett**, **Peter Cook** and **Jonathan Miller** in the Broadway production of "Beyond the Fringe." **Ray Smith** has resigned as head of the musical comedy department of Ashley-Steiner Inc., to open his own personal management organization.

**Samuel Birnkrant's** "A Whisper in God's Ear," which had a lengthy run at the Circle Theatre, Los Angeles, during 1960-61, is scheduled for an Oct. 11 opening at the Cricket Theatre, N. Y., under the production auspices of **Gwen Dillman**, with **Ira Cirker** as stage.

A double-bill of **William Hanley's** "Whisper Into My Good Ear" and "Mrs. Dally Has a Lover" is scheduled for an Oct. 1 opening at the Cherry Lane Theatre, N. Y. by Theatre 1963 (**Richard Barr** and **Clinton Wilder**) as the first of its

new play series at the house. **Michael Kasdan** has withdrawn as casting director for Broadway producers **Cy Feuer** and **Ernest H. Martin** to become general director for Theatre 1963.

Producer-director **David Ross** will open his new Theatre Four, N. Y., next Nov. 6 with a production of the **Constance Garnett** translation of **Anton Chekov's** "The Cherry Orchard," in which **Leueen McGrath** and **Branwell Fletcher** will costar.

### Off-B'way Followup

#### Second City (SQUARE EAST, N.Y.)

The sketches have changed and some of the players are new, but the Second City is still going strong. In "Alarums and Excursions," third of the group's presentations at their Washington Square East home, five talented performers lampoon everything from the conflict in Vietnam to Erich Fromm, and the result is an evening that is sometimes pungent, and always enjoyable.

The sole female in the present cast is **Zhora Lampert**, a winning actress who is funny as **Jacqueline Kennedy** in one skit, and touching in another scene as a teenage girl confiding in her father, **Anthony Holland**. **Alan Arkin**, **Eugene Troobnick** and **Andrew Duncan** are the four males, all capable actors as well as good comedians.

The standout numbers include a vignette featuring **Arkin** as a pretzel-vender and **Holland** as a social worker gathering data, and a scene with **Holland** and **Troobnick** as college classmates who meet 20 years after graduation.

Audience suggestions are called for in two numbers, a Presidential press conference and a bit in which the cast improvises popular theme songs for the film versions of famous books, i.e., "Catcher in the Rye" and "War and Peace." Not all the skits bullseye, but most are excellent.

After the scheduled performance is over, the cast improvises. At the performance reviewed, **Arkin** and **Duncan** did a scene dealing with a young Puerto Rican boy and a social worker who tries to help him "adjust." It was a moving sequence, as good if not better than anything in the rehearsed program. **Arkin**, as the Puerto Rican, was superb, and indicated that he could be an asset to the right legit drama. **Kenn.**

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**By (Killer) Gardner**  
Mickey Spillane's first new "Mike Hammer" mystery, "The Girl Hunters" (Dutton), in many years, not only utilizes real-life midtown pubs, eateries and niteries for "authoritative" background material but, probably for the first time in fiction, a real-life newspaperman comprises virtually half of the action. The N.Y. Herald Tribune's columnist, Hy Gardner, is thus made a partner-in-whodunit detection in this book. In an effusive salute to E. P. Dutton & Co.'s publications director, the dedication reads, "This one is for Elliott Graham who sweated more waiting for Mike than he did as a dogface waiting for us brown-shoe fly-boys to give him aerial cover. So here we go again, E. G., with more to come. But this one is for you."

**Harry Golden's 3d Encore**  
"You're Entitled" (World; \$4) is in the same milieu as the Carolina Isrealite editor-publisher-one-man-staffers three previous best-sellers, "Only in America," "For 2c Plain" and "Enjoy, Enjoy!" A compassionate yet savvy observer of the passing show of life, Golden's coverage ranges far afield from his Charlotte, N.C., terrain as his typewriter records the passing show of life.

Golden globetrotts like the Riviera set follows the sun and the seasons. He is a peripatetic recorder and he has long since left the segregation and Barry Goldwater problems behind him as he roams the three-I league (Ireland, Italy and Israel); as he shifts gears from Topeka to Teheran with the same facility as appraising the scene from Detroit to Denmark, or Portland to Puerto Rico. In between, in this rich galaxy of reprises from his sprightly Carolina Isrealite, he doesn't fail to hark back to his lower East Sidewalks of New York for vivid memories and total recall of immigrants of the turn-of-the-century; the opportunities that await all in this land; the heartbreaks and rejoicings in the travail of achievement.

It's written in pithy, staccato style, many of them short and snappy pieces that manage to say more in their brevity than the chapters that perhaps run a couple of pages, although few exceed that. Title derives from his father's empathy with the New World where Galician-born Reb Lebeche Golden boasted that in America "you're entitled"—he always dropped the "d"—to do as any free man is entitled to do anything he chooses. A far cry from Eastern Europe's compulsory military service where, after 10 years in the army, it entitled the Jew to nothing. Harry Golden Jr. again has done a capital job of organization and editing his old man's memoirs.

Abel.

**Junkie & Homo Literati**  
Edinburgh police, thumbed through books on the banned list, displayed at an International Writers' Conference during the International Festival, and warned the organizers to remove them. Police swoop followed a series of confessions by authors from the stage. One said, "I am a homosexual." Another admitted: "I am a junkie."

Writer Dame Rebecca West commented to the gathering: "There should be two conferences—one for writers and one for people who want to trash out whether they are homosexual, heterosexual, or anything else."

Ravner Heppenstall, an English writer, attacked authors who "threaten an eternity of novels on drug addiction." He said the novelists were dramatizing themselves. Alexander Trocchi, a 37-year-old Glasgow author of a novel about drug addiction, said: "I feel I personally am being attacked in all this mention of drugs and sex. These things are only of relative importance."

The books which the police surveyed were removed after they had left. They were part of a display which Jim Haynes, an American bookseller, and conference co-organizer, had arranged.

#### Intrepid Boy Reporter

Hank Werba, VARIETY man in Madrid, accompanied Hearst columnist Jim Bishop to the bullfights there and reports:

"As it happened we were seated with the arena officials in the passageway between the ring and the first row of seats (barrera). So what happened? A 1,200-pound bull leaped out of the arena into

the passageway four times during the fight, and came running past us twice going in different directions. The mayor of Toledo (and I don't mean Ohio) was seated between us, and as Jim later described it, "The mayor started to climb the wine jug, and Hank Werba started to climb the mayor." In the best newspaper tradition, Bishop sat tight and kept his camera finger on the trigger. He got enough good film for a thrilling half-hour show on anybody's program, including Ed Sullivan's."

#### Bill Targ Abroad

World Pub's editor-in-chief William Targ and his wife, Ann, take off Sept. 21 for London. They'll be gone several weeks on powwows with British publishers and World authors.

Meantime the N.Y. Times' film critic, Bosley Crowther, who has authored several authoritative books on the cinema, is completing his latest, "50 Great Films of 50 Years," which World will bring out next spring.

#### Mpls. Herald's Stock Issue

The four-month old Minneapolis Daily Herald would give its readers the chance to become stockholders and, by doing so, to help it to survive in competition with the old and well-established Cowles' owned morning Tribune and evening Star so that Minneapolis will not be again what it calls "a one newspaper city."

The current selling of its stock is part of the campaign of publisher Maurice McCaffrey, also an advertising agency owner, to keep his Herald alive now that the Tribune and Star have resumed publication following their four months' absence due to strikes.

The prospectus reveals that during its first three months, when the Herald had the local daily newspaper field to itself, the sheet enjoyed \$157,896 net earnings after taxes and that it also piled up, including earned surplus, a \$170,716 net worth. This was on a McCaffrey original \$12,500 investment.

But since the Tribune and Star's return the Herald's street sales and advertising have dwindled considerably. At one time, when there were no Tribune and Star, the Herald's street sales soared as high as 150,000 daily.

#### Arts Monthlies' Merger

Two fine arts monthlies, Musical America and Theatre Arts, will merge advertising, circulation and business departments as a means of economizing in the face of rising costs.

The 64-year-old mag dealing with classical music and the 46-year-old legit publication will effect the combination under a jointly owned company called TAMA, Inc., while remaining under their present independent ownerships. They will also team up on certain editorial projects.

Theatre Arts was recently bought by Byron Bentley, former legit critic and pressagent. Circulation is about 50,000, down from a peak of more than 75,000 a few years ago. Musical America publisher is Theodore Johnson (Mrs. Scott Stevens) who purchased the magazine a couple of years ago. Circulation is about 20,000.

#### Webster Exits Ottawa 'Citizen'

Andrew Webster has quit after nearly two years as Ottawa Citizen tv-radio columnist, to return to studies at U. of Toronto. Replacing him is Bob Gardiner, 32, an editorial writer from Kingston, Ont., Whig-Standard who studied at London School of Journalism. He's long been producer and a director of Domino Theatre, Kingston, a nonpro-group.

#### 'Fatty Arbuckle Case'

In his recreation of "The Fatty Arbuckle Case" (Paperback Library; 50c), vet Hollywood observer Leo Guild provides an arresting account of the rape-manslaughter tragedy (circa 1921-22) that resulted in a national moralistic orgy, creation of the Hays Office, and banishment of the corpulent screen comic to career purgatory.

The serious reader is apt to be disappointed, however, since it is a militantly drugstore rack version of the hotel room San Francisco's St. Francis party where actress Virginia Rappe suffered mortal injury, and of the scandalous conduct of the subsequent three trials, the final exoneration, etc. Guild appears to be an avid researcher, but his recital of events is hurried and lackluster,

### Publishing Stocks

(As of Sept. 11, closing)

Allyn & Bacon (OC)	25	—	1/4
American Book (AS)	47 1/4		
American Heritage (OC)	8 1/4	—	1/4
Book of Month (N.Y.)	23	—	7/8
Conde Nast (N.Y.)	8 1/4		
Cowles Mag. (OC)	11 3/4	+	5/8
Crowell Collier (N.Y.)	24 1/4	—	1/4
Curtis Pub. (N.Y.)	8 1/4	—	1/4
Ginn & Co. (N.Y.)	23 3/4	—	1 1/4
Grolier (OC)	33	+	1 1/4
Grosset & Dunlap (OC)	12 3/4	+	5/8
Harcourt Brace (N.Y.)	27	+	1/4
Hayden Pub. (OC)	5 1/4	—	1/4
Hearst (OC)	25 1/2		
Holt, R&W (N.Y.)	25 1/4	+	5/4
L.A. Times Mirror (OC)	31	—	2
Macfadden Bartell (AS)	2 1/4	+	1/4
McCall (N.Y.)	18 1/4	—	1 1/4
McGraw-Hill (N.Y.)	20 1/4	—	3/4
Meredith Pub. (OC)	21	—	1
Nat'l Per. Pub. (OC)	9	—	1/4
New Yorker (OC)	82	—	1
Pocket Mag. (OC)	7 1/2	—	1/8
Prentice Hall (AS)	30 1/2	—	1/2
Ran't House (N.Y.)	12 1/2		
Scott Foresman (OC)	18 3/4	+	5/4
H. W. Sams (OC)	29	—	1
Time Inc. (OC)	66 1/4	+	1/4
Western Pub. (OC)	26 1/4	—	1/4
World Pub.	11	+	1/4

OC—Over the Counter.  
NY—N.Y. Stock Exchange.  
AS—American Stock Exchange.  
(Supplied by Bache & Co.)

and only rarely do the characters in that grotesque drama come alive. The book is especially skimpy in its focus on Arbuckle, and there is no attempt to sketch the then-Hollywood milieu that helped to shape a personality such as Fatty.

In this account, the Arbuckle case is engrossing only because it is lurid. Incidentally, the book does not—because it could not—settle the question of guilt.

Pit.

#### New Japan Pub Setup

John Weatherhill Inc., a newly established Tokyo publishing firm, will rep Harper & Row and Academic Press in the Far East. V.p. and chief editor Meredith Weatherby of Weatherhill said expectation is high for increased demand in Asian market for technical English textbooks in next few years.

There are plans to reprint a series of lowpriced student editions from the libraries of both houses for Asian distribution. Weatherhill will also publish books in cooperation with Harper & Row for sale in the U.S. and elsewhere.

#### Aloha & Goodbye!

Choice of "Aloha, dere" as the slogan for Aloha Week drew caustic editorial comment in the Honolulu Star-Bulletin, which derided taking "one of the most beautiful words in the language . . . and then corrupting it with a bastardization of English." (The word "dere" is the pidgin English word for "there.")

The editorial called the coupling with the slang word a travesty on the word "Aloha."

#### CHATTER

Author James Baldwin has been signed by Nugget mag to cover the Patterson-Liston title fight.

Howard Harris, comedy writer formerly with Groucho Marx, moves from Hollywood to New York.

Dora Albert sold article on Art Linkletter to Good Business, Unity publication.

Jack Cominsky being honored with a buffet supper Sept. 27 at Batazzi's a New York midtown eatery, on occasion of his 20th anni as publisher of The Saturday Review.

The fifth meeting of the N.Y. Writers' Conference will be held Oct. 19-20 at the Hotel Manhattan. Fifteen editors and writers, including William C. Guy, fiction editor of Cosmopolitan, and Arthur Heinemann, Theatre Guild editor, will speak and conduct seminars for neophyte writers. Lucy Freeman, author of more than 30 books, will discuss "The Effects of My Psychoanalysis on My Writing," literary contests and cash prizes will also be features of the conference.

Marvin R. Pike, who served with the AP Radio News Bureau for 10 years, has been appointed in charge of the Associated Press Bureau in Buffalo.

Ben Danforth, golf writer for the Knickerbocker News since 1927, will be honored by the Albany Variety Club at its annual golf tournament and dinner at Shaker Ridge Country Club, Oct. 1. Co-chairman for the event are Jules Perlmutter, of Acme Theatres Inc.,

## SCULLY'S SCRAPBOOK

By Frank Scully

San Diego.

Of course you can't tell how well or sick a patient is by the amount of fun he can absorb, but entertainment is as good a thermometer as any employed by the GNP boys and when Time says San Diego is a one-industry town and sick they must have been looking in the wrong windows.

If they were looking into their own at tv station KOGO things might look bleak but that's because the San Diego merchants pulled their biz out of the station after Time said there wasn't much in the town anyway and the whole area was on the skids.

Time-Life Broadcast Inc. sunk \$6,125,000 in acquiring KOGO last spring and thought its most important purpose was "the right to grow with San Diego." Something must have happened to the rights because by August they said the tin-benders in the aviation industry were leaving the town in droves.

#### Where Did The Tin-Benders Go?

Must have been between midnight and dawn because nobody else spotted the exodus. Washington reported a week after Time killed off the town that General Dynamics had been awarded a \$24,000,000 contract for the continued checkout of Atlas missiles. The outfit already had contracts that ran close to \$300,000,000 and that kind of money in a town of 5,000,000 shows.

#### Dynamics & Circle Arts Do OK

Across the road from General Dynamics is the Circle Arts Theatre and the night I caught Gene Barry in "Brigadoon" in its second week the roundhouse was practically SRO and was grossing \$30,000 a week. George Simon, who handled the Crosby songs and still has his own music publishing house, now manages the Sands Hotel next to the Circle Arts. Biz is fine.

Betty Hutton in "South Pacific" and Howard Keel in "Kiss Me Kate" followed "Brigadoon" into the Circle Arts and when the season closes Sept. 23 everything points to the first moneymaker this theatre-in-the-round has had since it was first scooped out of the good earth.

#### Globe Completes 26th Season

The Old Globe, a dupe of the East London 16th Century original, had a good summer in Shakespeare and wasn't folding its props to scam with the tinsmiths. On the contrary, Craig Noel was working overtime getting ready for the fall and winter clientele. This is the Globe's 26th season and Noel has been directing legit there for 16 of them.

He had such a smash success with "A Raisin in the Sun" last spring that this fall he is going to try another Negro hit, "Take a Giant Step." "Raisin" would have run all summer but it ran into the Shakespeare "must" of the summer season and had to make way for the Master.

Noel will open with an off-Broadway musical, "The Fantasticks," on Oct. 9. He expects this piece of fluff to run till Christmas when it will be followed by Alec Coppel's "Captain's Paradise."

#### Shakespeare Gets Extension

Just when Time was burying the town, the Globe announced it was extending its Shakespearean season through Sept. 23, with performances of "Henry IV," "Othello" and "Taming of the Shrew." Attendance during the entire summer season was 96% of capacity. House seats 400.

The San Francisco Opera comes in November for "Don Giovanni," "Il Trovatore," "I Pagliacci" and "Cavalleria Rusticana," a quartet of warhorses which have been in biz before Henry Luce was born.

#### Hurok Vs. Barnet in Balboa Park

Also in Balboa Park, Sol Hurok brought in the "Ballet Folklorico of Mexico" and a company of 75. That was in the stadium. In the bowl Charlie Barnet and his ork staged a battle of the hands "Jazz vs. Classics" and that did fine biz at \$350 top.

San Diego actually spreads its entertainment wings to Coronado where the Playhouse was featuring "Harvey" and to La Jolla where they usually bring in a name and surround it with good non-pro talent in straight plays. This time they were staging a spoof at operettas called "Little Mary Sunshine." Dave McIntyre, the Trib's entertainment editor, didn't give it too much because "if you can't hear every word the charm fades." But at least he was not packing his bags and getting out of town before the whole town folded.

#### Don Freeman Believes Time?

Our Don Freeman of the Union was leaving just as I arrived but he had a legitimate reason. He had to go to Las Vegas. Anybody who has to go to Las Vegas does not have to explain why. But if he pulls out to Vegas and passes through San Diego en route to Tijuana he may have to explain why, if not to his family, then to Mr. Big.

The picture houses were not crying the blues either. "West Side Story" was on a hard ticket run and had three matinees as well as the night shows. Meredith Willson's "The Music Man," Hemingway's "Adventures of a Young Man," Burt Lancaster in "Birdman of Alcatraz," Heston & Loren in "El Cid," Cary Grant & Doris Day in "That Touch of Mink" all reported that biz was okay, and Mason, Winters, Sellers and Sue Lyon were in a sixth week in "Lolita." The second-runs and ozoners were doing all right, too.

#### Dream Town For Ozoners

For outdoor entertainment San Diego is really a dream town in summer. The climate stays around 70 degrees and the evenings are invariably clear, clearer than Time's statisticians. Rain is as rare as a mute agent. Fog often comes up mornings but it generally clears by noon, which is about the time actors and those who report on entertainment get up anyway.

They all have to see the zoo, which is so far ahead of most towns in this respect it would be a big enough attraction if none else reached for the tourist dollar. They ride you through the zoo for half a dollar and wind back and forth for nearly an hour. The animals perform and the drivers do, too.

#### Next Time Try The Zoo

In fact some smart dialog writers must have rehearsed those drivers. As comics they're good and they keep to the road, stop when a spontaneous and unrehearsed animal act breaks out in the compounds and otherwise give the peasants a good time.

To many the zoo is the best show in town.

and Michael S. Artist, promotion director for the Stanley Warner-operated WAST-TV.

The Mystery Writers of America this fall and winter are giving their workshop course in the writing of the mystery novel, mystery short story and fact-crime article for the 12th year. First of 14 Monday night sessions begin Sept. 24 at MWA headquarters, consisting of two hours of lectures and critical analyses of students' writing by members of the organization, all of whom are professional writers or editors.

Recently formed promotional or-

ganization, "Communications plus," headed by novelists Burt and Budd Arthur (Doubleday, Signet, Avon, etc.), makes its bow in the newspaper syndication field Oct. 1 via its weekly entry, Art Heibel's "Personality Parade." New feature will be a 750-word biographical on subjects from show biz and the arts.

Marshall Field Jr., president-publisher of the Chicago Daily News and Chicago Sun-Times, not only scored a hole-in-one while playing golf at Hotel Hana-Mauli, Hawaii, but also broke the short-course record on the same round.

## Broadway

Maestro Alexander Smallens sailed for Naples last week on the *Saturnia*.

Publicist Will Yolen's daughter, Jane Hyatt, now Mrs. David W. Stemple, marriage was last Sunday '2 in New Rochelle, N.Y.

Virginia Minot, silent film child star at the old Pathe Studios, being sought by her half-sister, Mrs. L. M. Halstead, 879 Crocus Cir., Sandy, Utah.

Mike Stern due in this weekend from his Rome base. Mike Jr. arrived last week enroute to the Univ. of Buffalo Law School where he is enrolled.

Nathan Cohen, entertainment editor and legit critic of the *Toronto Star*, is due in New York this weekend and will spend several days catching up on the shows and doing interviews.

Hugh Downs is chairmanning "An Evening with Danny Thomas" to be held at the Plaza Hotel Oct. 20 for benefit of St. Jude's Research Hospital, Memphis, which the comedian founded.

Another Damon Runyan bio is scheduled, this time via Little, Brown. Edwin P. Hoyt will write "the first, full-length biography," according to the publishing house. Shortly after his death Broadway p.a. Ed Wiener authored "The Damon Runyan Story."

Alan King will headline the annual party thrown by UN Secretary General U Thant Friday (14). Emcee will be Anthony Quinn, with Byron Janis, pianist, and singers Theodore Bikel and Miriam Makeba. Skitch Henderson's orch will play for the reception.

Binnie Barnes, actress-wife of Mike Frankovich, v.p. in charge of European productions for Columbia Pictures; author-publisher Lucius Beebe, playwright Guy Bolton and tv producer Robert Russell in from Europe yesterday (Tues.) on the Queen Elizabeth.

The new Americana's executive v.p. and g.m. Claude C. Philippe is talking to George Burns & Carol Channing for the November booking, to follow Harry Belafonte who inducts the new Tisch-Loew's Royal Box (as the nitery will be called), if Marlene Dietrich isn't back in time. She then may be the December attraction.

Jennie Grossinger, Marian Anderson, Mahalia Jackson, Bing Crosby, Danny Kaye, Joe E. Brown, Irving Berlin, Frank Sinatra, and Lucille Ball are among the notables slated to be honored at the Interfaith Day ceremonies Sept. 23 at the Central Park Mall. Citations will be for "having rendered distinguished service in the field of human equality, fellowship, and brotherhood."

Alexander H. Cohen took time off from his Broadway-bound production of "Beyond the Fringe" in Washington to plane to Detroit last weekend to see his 18-year-old daughter Barbara in her first professional engagement, as a chorus dancer in the stock-touring "Flower Drum Song," at the Northland Playhouse. She not only got the job on her own, but over her parents' vehement objections.

Australian music publisher Alex Albert and his wife off to Honolulu, for some sun, en route back to their Sydney base. They came in on business and legal huddles with attorney Julian T. Abeles, missing the latter in London when the Abeles were called back ahead of schedule for personal reasons. The Hawaii sun is a curative must-stopoff for Elsa (Mrs. Lex) Albert, who has been ailing in Gotham.

Film director-producer Mervyn LeRoy, who is also prez of the Hollywood Racetrack, will be the honored guest this Saturday (15) at the Jockey's Guild's annual dinner-dance at the Waldorf. Vincent Lopez, who marks his 21st consecutive year as maestro of the Hotel Taft ballroom, plays his 10th consecutive year in this horse-afair, which jockeys Eddie Arcaro, Willie Shoemaker, Eric Guerin.

Cornelius Vanderbilt Jr., as he travels further east of Yugoslavia into the other Balkan countries, writes that "everywhere we go the young people are crazy about jazz and every local city of any character has its jazz band. The Twist is the new big thing hereabouts." Author-lecturer, who is assembling material for a vidpix series, is due on a short trip to edit his film and start out again on his platform bookings.

Restaurant Associates' p.r. Philip Miles to Devonne, the south-of-France resort opened and operated by the American chain, in company with John Dick Burke, Dave Parsons and Lloyd Wilson.

In Paris they pick up PanAm's Ben Holt en route to Geneva. Devonne is just across the Swiss-French border and an improved air shuttle to the resort is part of their excursion. Alan Lewis is now managing director of Devonne, which includes a casino, two hotels, a golf course, theatres, etc.

At the "commercial," at the posh blacktie dinner hosted by Toots Shor for departing-for-Puerto Rico hotel manager Neal Lang, it was a tossup whether the Hotel Corp. of America's loss was greater than Larry & Bob Tisch's gain in acquiring the hotelier to run their new Americana in P.R. Ex-bosses Paul Sonnebend and Admiral John J. Bergen were there, along with Preston Robert (Bob) Tisch. Former's HCA owns and operates the Hotel Plaza, which Lang just departed for the Tisch-Loew's spot.

Dick Conlon, ex-Stork Club, will manage the N.Y. Playboy Club when it opens Nov. 23 with a \$100-a-plate soiree for 1,000 people, primed to raise 100G for William "Chock Full o' Nuts Coffee" prexy Black's pet charity, Parkinson's Disease Rehabilitation. Frank Moore, ex-police lieutenant, assistant manager; Tony Butrico, of the Leoton Club, in charge of bartenders; Jack Crawford and Frank Petinos in charge of the two rooms, will be the other officials. Tim Boxer, who threatened to resign from Playboy, is back as press rep for the Hugh M. Hefner enterprise after both settled their differences in Chicago recently.

## 4 1/2 Hrs. From B'way

By Walter Winchell

(Formerly of *Rumplemagers*)  
Bob & Bing's wealth, (according to intimates): "Between 30 and 40 million each."

The H'wood Parade led to Del Mar over the weekend for "The Futurity," the season's curtain. Next track, Santa Anita.

Tony Martin's Coconut Grove crowds congested the Hotel Ambassador's spacious spot. His umpteenth return date. His showbiz knowhow delighted the Guys-and-Gams gang.

Dave Astor, the Blue Angel click, went over big with the State Set. This Twist-Mad-Whv-Go-Home? bunch relished his Shakespeare sallies. Some H'wood folks, it appears, do read literature.

"The Losers," a gay place on La Cienega, features a huge sign that retards traffic. When Liz dusted Fisher it shouted: "This Week's Loser: Eddie Fisher!" Current giggle-getter: "Arthur Loew Jr."

James Stewart, (who needs money like Custer needed Indians), has the jits waiting for oil wells in Ireland to flow. Wildcaters from the midwest got the backing from Stewart and other Coasters.

L.A. theatre pages rarely cover nitery prems except at big hotels. Ella Fitzgerald, frixample, at Crescendo. They never fail, however, to assign critics and columnists to Vegas openings—reporting 'em like frontpages cover atomic testings. All read alike—gushy.

Milt Trenier's hot-beat version of "Around The World" (his best bit for nearly five years) has been copycatting. Kay Stevens enjoyed it so much she put it in her zingy act. Buddy Greco, says Trenier, said, "If you don't record it, I will," which he did. Greco's first real big biscuit.

Arizona (Phoenix) Journal publisher Bob Morrison denies that the nation's newest newspaper "is for sale" except on the stands. Rumors persist in cityrooms, to which several of his staffers applied for jobs. Sheet won 4th place from the N.W. Ayer & Son Award-givers on the 29th day of publication. Tough town for a "truly independent" paper. A Repub fortress.

This anti-Administration columnist reported (months ago) that "orders from Democrat chiefs on Demo papers demanded he be dropped or stopped." The Arizona Journal rebutted in a long and brave leading editorial. "We have received no such demands." And then ran our stuff up front under headlines, plus all of the syndicate butchering. For the last fortnight the WW column hasn't appeared. "I fear," we memo'd, "my stuff is an embarrassment to your party. This is to release you from deal." Our weekly take-home pay: \$5. Backers include Secy of Interior Udall (Demo); Averill Harriman (Demo) and Arizona Demo leaders. We invested \$1,000 in it the first day we saw it—so happy were we to be in a "truly independent" newspaper.

## London

(HYde Park 4561/2/3)

Comedian Dickie Henderson to Juan-Les-Pins on vacation.

Mayfair's Curzon Cinema due for rebuilding by end of the year. Buzz Clifford, Columbia disk artiste, feted by EMI on his first trip to Britain.

Television Writing School holding a seminar for journalists this weekend (15-16).

Dana Wynter in town for the John Huston pic, "The List of Adrian Messenger."

Morris Davis, Metro's British chairman and managing director, joined board of MGM British Studios Ltd.

CBS intro'd its new managing director, Robert Mayo, and Merle S. Jones, prexy of CBS Television Stations Division, to the press.

Julian More to adapt the Italian musical, "Enrico," for production by Michael Dorfman next spring. Eleanor Fazan will stage the Italian click.

Edward G. Robinson recovered from his illness and back to work on "Sammy Going South." Pakistan actor Zia Moheyddin added to the cast.

Otto Preminger's "Advise and Consent" premed at the Odeon, Leicester Square, for the Parliamentary Press Gallery Trust Fund and the National Union of Journalists' Widow and Orphan Fund.

## Philadelphia

By Jerry Gaghan

(319 N. 18th St.; Locust 4-4848)

"Mutiny on the Bounty" set for the Stanley Theatre, opening Nov. 7.

Dick Gregory added to the Stan. Kenton Concert at the Academy of Music, Columbus Day.

Cal Davis, who plays jump piano in the Capri's Turf Lounge, is a former Katherine Dunham dancer.

Pianist Michael Grant, who just closed at the Dickens Room, Greenwich Village, booked into Gino's.

Bill Layne, the comedian injured in an auto accident, now working as a booker with the Jolly Joyce Agency.

Iz Kamens, who puts out the programs for the playhouses here, added the National Theatre, Washington, to his string.

Paramount branch manager Ed Chumley, and publicist Mike Weiss, who repped the studio here for years, let out in retrenchment moves.

Lee Strasberg to be guest speaker at a "Patrons and Members Party," to open the season of the Arts Council of the YM-YMHA Sunday (23).

"Today's Concert," a series of talks given before the Philadelphia Orchestra's Friday afternoon sessions, being launched again for the fourth consecutive season Friday (21). The capsule music appreciation courses are under the direction of Sol Schoenbach, former first bassoonist of the orchestra and now head of the Settlement Music School.

## Las Vegas

By Forrest Duke

(DUDley 44141)

Carol Burnett's the new Sands crowd-turnaway champ.

Jackie Barnett and Sue Morrow in for the Jack Carter-Juliet Prowse Flamingo opening.

Debbie Reynolds and Harry Karl huddling with Riviera Hotel execs about her Dec. 19 opener.

Localite Peggy Dietrick replaced Jenie Jackson as chirp with Ted Fio Rito in Tropicana lounge.

Sidney Saltz, Tropicana veep, off to Paris to help producer Tony Azzi plan '63 edition of Folies Bergere, skedded to open Dec. 21.

## Tel Aviv

By Joseph Lapid

(52 Shalom Hamelech St.; Tel. 223348)

The Bayanihan Philippine Dance Co. a solid hit on its second visit here.

Tel Aviv String Quartet off for tour of Far East, including Japan and Australia.

London Festival Ballet met here with less enthusiasm than on two previous visits.

Danish director Sam Besecov has directed Brecht's "Galileo" in the Kameri Theatre.

Choreographer Ann Sokolov founded her own ensemble here, the Lyric Theatre.

Jean Madeira, American contral-

to, big success as Carmen and as Delila in Israeli Opera.

British-American choreographer Antony Tudor here for a month as instructor of Israeli Opera ballet.

British theatrical producer Julius Gellner appointed artistic director of Habimah, the Israeli National Theatre.

Playwright Eugene Ionesco came to see performances of two of his plays: "Rhinceros" in Haifa and "The Chairs" in Tel Aviv.

"The Marriage Certificate," Ephraim Kishon's comedy in Ohel Theatre, reached 300th performance and still going strong—the longest uninterrupted run in the history of the Israeli theatre.

Young New York cellist Toby Sachs, who last year won the Pablo Casals International Cello contest in Israel and finished sixth in the Tschaiikovsky contest in Moscow, reportedly planning to settle in Israel.

## Madrid

By Hank Werba

(Avada, Habana 86; Tel. 2590497)

Leonard Bernstein visited the flamenco caves during a short holiday visit.

Cabaret grapevine reports Sammy Davis appearance here later this year.

Reunion of Antonio & Rosario will be limited to the ballerina's solo stance in a ballet concert Antonio and his company will perform later in the season.

Angela Maria Torres, who successfully performed as a cast of one in "The Scandal of Mrs. Twain" last season, will circuit her legit tour de force in Latin America.

Father Sopena will direct the noted Basque choir, Orfeon Donostiarra, in a concert of Falla's "Atlantida" at the Edinburgh Festival, with Teresa Berganza heading the cast of vocalists.

Eurovision hooked up with Television Espanola for the annual religious spectacle, "The Mystery of Elche," a century-old tradition which the citizens of Elche stage and execute themselves.

Madrid premier of "Exodus" (UA) at the Cine Paz Monday, and the opening of Sarita Montiel's period musical, "La Bella Lola," three days later will inaugurate the cinema season in the Spanish capital city.

## Tokyo

By Dave Jampel

(Press Club; 211-3161)

Yank songstress Lynn Christie in to play nitery circuit. Ditto puppeteer George Prentice.

Ben Johnson, an actor in westerns, performing here with Casey Tibb's Wild West & Rodeo show.

Yank singer Bobby Williams returned to play club circuit until October when he will move on to Australia.

Club Mangejo opened on site of one time landmark Ginbasha, with policy of \$2.80 minimum and \$1.40 hostess fee regardless of clock.

New York Woodwind Quintet due here in October on State Department tour. Local dates under auspices of Osaka Intl. Fest Society.

A 22-member "Las Vegas on Ice" troupe under producer George Arnold arrived to play longrun at Golden Akasaka and dates in other keys.

Local agents, fearful of stirring officials over ill-defined regulations on import of strippers, are trying to book their foreign peelers outside Tokyo.

## Ireland

By Maxwell Sweeney

(Dublin 68 4506)

Arthur Kennedy in on vacation. Cork is to have first wired tv service in Ireland.

Actress Leila Doolan joined Telefis Eireann (Irish TV) as announcer.

Brendan Behan will not take part in "An Evening with Brendan Behan" for Dublin Theatre Festival.

Jimmy Campbell Jr. upped to manage Rank's Savoy Cinema, Cork; house is to be developed to luxury class with topcory and three restaurants.

Laurence Harvey and Lee Remick due in for location sequences of "The Running Man" for Peet Pictures (Col) and studio work at Ardmore Studios.

## Chicago

(DElaware 74984)

Linda Darnell opens tomorrow (Thurs.) in "Gloconda Smile" at Drury Lane.

Peter Lorre, Boris Karloff, Lon Chaney Jr. and Martita Hunt came in to shoot a "Route 66" segment.

Marilyn Brown, legit singer and dancer, making her Chi nitery debut at Downstage Room of Happy Medium.

New folksong nitery, the Small World, opened in the Old Town sector with a group tagged Danny O'Dea and the Small World Singers.

Producer Bill Castle in town last week to promote "Zotz" (Col), and director John Frankenheimer made the rounds for UA's "Manchurian Candidate."

Irv Kupcinet, Sun-Times columnist and tv personality, receives the annual B'nai Brith Humanitarian Award at Palmer House on Sept. 26. Gen. David Sarnoff and Leonard Goldenson are among past recipients.

Ben Rosenberg came in for the opening of "Mary Mary" at the Blackstone as rep for producer Roger L. Stevens, his wife Mary accompanying him. This was their first trip back to Chi since their nuptials here exactly 10 years ago this week.

## Spokane

By Ed Costello

(HU 3-8217)

A new Spokane radio station, KDNC, a 5,000 watt, has started daylight broadcasting.

Donald Thulean, new conductor of the Spokane Symphony Orchestra, rehearsing for his first season.

When Favorite Theatre chain cancels weekday matinees as of Sept. 10, Fox-Evergreen is expected to follow suit. Lack of business is cited as the reason for decision.

Norn Garriock, director of agricultural broadcasts for Canadian Broadcasting Corp., wound up a tour of U.S. stockyards at Stockland Union Stockyards, Spokane, researching for upcoming series on livestock marketing in this country.

## Hong Kong

By Ernie Pereira

(Tel. 774156)

Trio Los Panchos, Philips recording artists, at City Hall Restaurant-Nightclub.

The swank, new Queen's Hotel, which will be ready next year, has been renamed the Mandarin.

Wayne Thomas and Norman Edwards, from KHJ-TV, Hollywood, in to take scenes of Hong Kong.

"Greatest Show On Earth" (Par) brought back on first-run at the Queen's, State and Royal Theatres and doing good boxoffice.

Group of 40 Vietnamese dancing and singing girls now performing at the City Hall for a week. Show is called "The Grandes Variety Show of Vietnam."

Bavarin Tranchien Ballet, Berlin Chamber Orch, Wind Quintet of Radio Baden-Baden, Lusillo and his Spanish Dance Theatre and the Hungarian Quartet all set for all engagements here.

The Music Society of Hong Kong will present violinist Ladislav Jasek, pianist Josef Hala and the Tel Aviv String Quartet this month. Pianists Daniel Barenboim and Colin Kingsley have October concert dates.

## Phoenix

By Thom E. O'Haffey

(3335 E. Van Buren; BR. 5-8511)

Tommy Soldero booked the Tommy Kay trio into new Sands boite.

Connie Conway's quartet in for extended stay at Paul Shanks' French Quarter.

Bob Aden moved canary Kim Williams into larger Pine Room at the Knotty Pines.

Ray Duwel and sax back at Carnival Room stand after losing two digits in a power saw.

Dorothy Kilgallen at the plush Mountain Shadows Lodge, to film tee-off segment of her "On The Spot" video series.

George Tui, with Ginny and rest of the Tui brood in tow, in town shopping for a house anticipating Ginny's retirement from show biz.

Jerry Lewis and producer Ernie Gluckman due in the o.o. the Arizona State U. campus for outdoor shots for upcoming pic, "The Nutty Professor."



## OBITUARIES

### PAT ROONEY

Pat Rooney, 82, died Sept. 9 in his New York apartment while watching a tv baseball game. Wife and Pat Rooney 3d, now 51, survive.

Details in Vaudeville.

### FRAN STRIKER

Fran Striker, 58, originator of the popular western hero, the Lone Ranger, died Sept. 4 in Buffalo, as a result of an auto accident. A student of Indian lore, he had been scheduled to discuss his experiences writing "The Lone Ranger" at an Indian Day program Sept. 15, at Seneca Reservation in Croydon, Pa.

"The Lone Ranger" scripts that he created for radio station WEBR in Buffalo in the early 1930s became one of the most popular radio and later tv programs in the world before it left the airwaves in 1961. Striker was a sound effects technician for WEBR when he got the idea for the Lone Ranger program.

Soon after its start in Buffalo, he sold the show to station WXYZ in Detroit. The station also signed him to a five-year contract as program director. The Lone Ranger also appeared in 18 books, two film versions, two film serials and numerous comic books and newspaper cartoon strips. He later created two other leading radio-tv scripts, "The Green Hornet" and "Sergeant Preston of the Yukon".

His wife, two sons and a daughter survive.

### MILTON DEANE

Milton Deane, 63, journalist and publicist, died in London Aug. 31 after a long illness. A Londoner, educated in the Argentine, he

with D. W. Griffith as technical director and assistant before forming his own company.

Later, he directed for such firms as Second National, Russell Productions, Columbia Pictures, Pathe, Metro, Monogram and Trem Carr Productions. Among other pix he directed were "Out of the Dust," "Pals" and "Vanishing Hoofs."

A son survives.

### JAMES YARBOROUGH

James Yarbrough, 44, tv director, died Aug. 31, in Beverly Hills. A coroner's autopsy determined that death was caused by strangulation on his own blood. Robert Richards, tv writer-actor and former room-mate of Yarbrough, was booked on suspicion of murder.

Richards told police that Yarbrough had collapsed and he had attempted to revive him by slapping him several times. When this failed, he said he called a physician.

### LESTER NIXON

Lester Nixon, 33, British-born actor and graduate of the Royal Academy of Dramatic Arts in 1957, died Aug. 29 in Toronto.

Coming to Toronto three years ago, he joined the rep cast of The Crest Theatre, toured with The Canadian Players and appeared in tv for the Canadian Broadcasting Corp.

Survived by his wife and son.

### ZOEL P. SILVERMAN

Zoel P. "Zip" Silverman, 29, died Sept. 3 in Pittsburgh of a pancreas infection. At the time of his death

with Eddie DeLuca's orchestra. He had also played the Steel Pier, Atlantic City, and in the 1920s was music director of the old Garrick Theatre, N.Y.

Wife, daughter and brother survive.

### AL ABBOTT

Al Abbott, 78, onetime vaude headliner, died of a heart attack Sept. 4 in Resera, Cal. In the heyday of variety he played most of the major circuits as a single in a dialect singing act with his own accordion accompaniment. He also appeared in early Vitaphone film shorts. He retired in 1935.

His wife survives.

### LILLIAN ALBERTSON

Lillian Albertson, 81, former actress-theatrical producer, died Aug. 24 in Los Angeles. She made her acting debut on the San Francisco stage in 1902 and became a w.k. L.A. legit figure during the Belasco stock company era. Later she produced "The Desert Song" and "White Collars."

His son survives.

### J. C. MICHAELS SR.

J. C. Michaels Sr., 76, a theatrical booking agent in Kansas City for more than 50 years, died Sept. 8 in that city. He suffered from a heart condition. His agency was J. C. Michaels Attractions, booking outdoor events especially.

Survived by two sons, two daughters, brother and two sisters.

### FLORENCE LEE

Florence Lee, 74, former actress and widow of the late Del Henderson, veteran character actor, died Sept. 1 in Hollywood.

She appeared on the stage for six years with late D. W. Griffith before he turned to motion pictures, and later was an early-day film actress.

### EDDIE ARNOLD

Eddie Arnold, 34, impressionist and vaude comedian, died Aug. 31 in Sunderland, Eng. He appeared on bills in London with Bob Hope and Eddie Fisher. He also aided in launching pop singer Frankie Vaughan's career.

Survived by wife and daughter.

### MILFORD P. HANNEY

Milford P. Hanney, a theatre manager in Chicago for more than 40 years, died Sept. 7 in that city. He had been manager of the Great Northern and Blackstone theatres. His wife, daughter, two brothers and a sister survive.

### ROBERT E. O'CONNOR

Robert Emmett O'Connor, 77, longtime actor who entered films in 1925, died of burns in Hollywood Sept. 4. His clothing was ignited when he lit a cigaret.

He had lived in retirement since the early '50s.

Charles Gebhardt, 70, who as head doorman for the Shubert theatres in the Broadway area was known to many stage performers, died Aug. 29 in Elizabeth, N.J. He joined the Shubert enterprises about 29 years ago, and was a familiar figure at the Booth Theatre stage door, where he was stationed. His mother, three brothers and a sister survive.

William L. Lang, 72, for the last 33 years traveling auditor for the Minnesota Amusement Co. (United Paramount theatre circuit), died last week in Minneapolis. His wife survives.

Adeline (Cassie) Estes, who conducted the radio program, "Cassie's Kitchen Chat," at station WFEA, Manchester, N.H., for several years, died Sept. 2 in Manchester.

Msgr. Philip A. Schwab, known in the Milwaukee area as the "radio priest," died Sept. 2 in that city following a stroke. For years he broadcast Sunday Mass over WISN.

Jacob Cohen, 66, retired film projectionist, died Aug. 31 in Philadelphia. He was chief projectionist at the Fox Theatre.

Wife and two daughters survive.

John Mare, 47, former part owner of radio station WEBB, Southern Pines, N.C., died of cancer here Aug. 13.

George March, 46, cameraman for 27 years with RKO and Metro, died in Hollywood Sept. 3. His mother and daughter survive.

Albert Klewan, 72, non-pro-

## Refine Hardlix

Continued from page 3

buster release of Mike Todd's "Around the World" after which all the majors hastened to jump on the roadshow bandwagon, setting prestige releases ranging from other blockbusters like Metro's "Ben-Hur" to such quick folderoos (as roadshows) as Warners' "Sunrise at Campobello" and "Old Man and the Sea." In the meantime, some vital roadshow lessons have been learned.

One of the most important of these is that roadshows cannot be treated as simply additional burdens to the existing sales staff, but require their own sales units. In the case of Metro, under Morris Lefko (who originally headed the "Around the World"—unit), and UA, under Milton E. Cohen, and now 20th, these are continuing—not parttime—units.

In the last several years, UA has been by far the most active of the majors, sending out four roadshows in two succeeding seasons—"Alamo," "Exodus," "Judgment at Nuremberg" and the continuing "West Side Story."

Of particular interest to sales managers is the fact that it's been found that even though a roadshow may do only so-so biz, if it gets any kind of run at all, the prestige thus garnered has an extremely beneficial effect on the subsequent general release. As examples of this were "Alamo," which left something to be desired on hardticket, and the more recent "El Cid," both of which went on to bring in whopping receipts when they went conventional. Sales managers' rule-of-thumb is: the longer it runs hardticket, the bigger the subsequent grosses even when the hardticket run is forced a bit.

### Group Sales

Another important aspect of the hardticket run is the organizing of group sales, which, if carried out thoroughly enough, may give a respectable run to an iffy hardticket bet. According to one sales manager, only so much can be done on group sales in advance of opening—to church, civic, veteran or fraternal groups, or those groups which might have a special affinity for the subject matter at hand. After opening, though, if the reviews are promising, the group sales boys really go to work, expanding their operations to include industrial groups, company and factory clubs, etc.

While it's estimated that group sales (theatre parties) can account for a substantial portion of a legit attraction's run for the first six to eight months, their effect is not yet so marked in roadshow picture receipts, if only because the film theatres usually are larger and it takes more people to fill them. Nevertheless, effective group sales can keep a roadshow film going for months after it might normally be expected to have run its course.

Can their be too many roadshows at one time? Exhibs. who say they cut down the normal flow of product to subsequent run houses, say yes. Most sales managers, however, say no. They qualify their opinion, however, by pointing out that whereas good roadshow pix. help all other roadshows, the roadshowing of a non-suitable pic hurts all others to come.

They also note that when you get to the smaller cities, which cannot afford to support a roadshow for more than a month to six weeks, it's questionable whether the extra revenue to be earned via the prestige release makes up for the additional coin expended for longrange advertising, special box-office personnel, etc. Also, patrons in the smaller cities are not accustomed to booking film entertainment in advance.

Queried this week on how many roadshow dates he envisioned for upcoming "Longest Day," Sugar said this was a matter "which must be played by ear" since so much depends on initial reviews and audience exception. Also, there's the need for "exclusivity" in roadshows. Obviously, if a pic is available in too many houses, the impact and prestige of the roadshow is diminished.

As one sales manager put it some months back: "You have to make the point that this is the only roulette wheel in town."

# LOU CLAYTON

(Sept. 12, 1950)

You Are Ever With Us

Jimmy — Eddie

Louis — Jack

started in show business as a silent film actor, later running a Bristol cinema. He had his own news agency till 1940, when he went into the Films Division of the Ministry of Information.

Deane wrote regularly for Indian film publications. In association with Ruth Phillips, he formed a showbiz publicity setup, Deane & Phillips, in 1950. It handled many film and legit accounts, notably the London representation for the late Mike Todd and, more recently, David Pelham, and Panama and Frank.

For around 25 years Deane acted as honorary secretary to the Film Section of the Critics' Circle and helped strengthen its liaison between Fleet St. and the film industry.

Survived by a son.

### JOHN MARSTON

John Marston, 72, actor, died Sept. 2 at the Lambs Club in New York, where he was a resident. He appeared in a number of leading roles on the Broadway stage during the 1920s and later appeared in films.

He starred in the 1920 Broadway production of "The Bat." He later appeared in "Robert E. Lee," "White Collars," "The Goose Hangs High," "Human Nature," "The Night Duel," "No More Women," "A Proud Woman," "Behold the Bridegroom" and also the 1928 production of "The Age of Innocence" in which he played opposite Katharine Cornell.

His films include "Cabin in the Cotton" with Bette Davis; "History Is Made at Night," "Union Pacific," "Reap the Wild Wind" and "Son of Kong." He was also an overseas supervisor for the USO during World War II.

His daughter and sister survive.

### JOHN P. MCCARTHY

John P. McCarthy, 78, pioneer film producer and director, died of coronary thrombosis Sept. 4 in Pasadena, Cal. He entered motion pictures in 1914 after two years on the stage, and for five years was

he was an account executive at KDKA-TV. He had previously worked at KQV and WAMO, and had been a salesman for various film distributing companies.

He was a son of former Variety Club Chief Barker and prominent film distributor, Dave Silverman. Surviving, in addition to his parents, are a daughter, son, and a brother, Morton.

### ELWYN BROOK-JONES

Elwyn Brook-Jones, 51, stage, tv and film actor for over 30 years, died Sept. 4 in Reading, Eng. He made his first stage appearance in Australia when he was 11. During his career he appeared frequently in the U.S. and other countries.

His British legit career started in 1935. He first appeared in pix in the U.S. in 1934 and a few years later in Britain. He had lately concentrated on tv and was due to start rehearsing for a new tv serial this month.

### FANIA BOSSAK

Mrs. Frances Nevler Bossak, 70, a retired singer and voice teacher, known professionally as Fania Bossak, died recently in New York. Born in Russia, she came to the U.S. as a child. She returned to Vienna to study singing and after appearances in Europe, made her Town Hall debut in 1929. She later sang with opera companies in Boston and Chicago.

Two daughters and two brothers survive.

### ELIAS KLEINERT

Elias "Kleinie" Kleinert, mid sixties, formerly musical director of Paramount-Publix, died Sept. 6 in Hollywood. More recently he was associated with National Screen Service, Inc.

His wife, organist Ann Leaf and son survive.

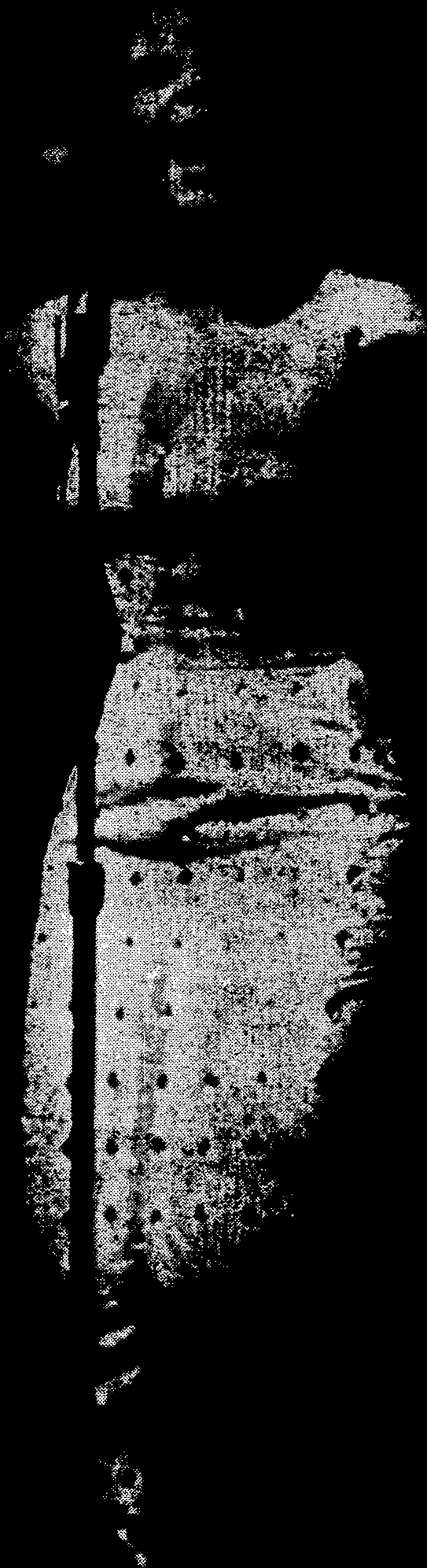
### ROY COMFORT

Roy Comfort, 61, violinist and former concertmaster for Victor Herbert, died Aug. 31 in Drexel Hill, Pa. He had recently been

# "DAMITA . . .

*You were Magnificent —  
awaiting your return  
home to the Copacabana."*

—JULES PODELL



"Jules Podell has brought an element of excitement to what has been a fairly placid summer season. His presentation with acts and headliners hit a pay-off high with the engagement of Damita Jo. Always a singer of solidity, she has attained a peak performance engagement."

"Damita Jo gives her spirit and strength here. She gets to her audience quickly, high plane immediately and keeps them there. A singer of tremendous vitality and color."

"There were dramatic explosions of a prolonged character at her close."  
Jose, VARIETY

"Damita Jo is the most exciting entertainer in town."  
Earl Wilson, New York Post

"It was a long road that Damita Jo traveled to stardom but last night at the Copacabana she found the pot of gold at the end of it. In a most exciting night club premiere, the slim, deep-voiced young singer scored one of the biggest successes in many years."

"She took over the Copacabana stage as if she had played there all her life. Her voice is full-bodied and resonant, exciting and rich. She uses it as one would use an exquisitely wrought instrument—with rustling that are downright sensations."

"If this is heresy make most of it but must believe that Damita Jo is just not ready to usurp the throne of the great Ella."  
Nick Lapale, New York Journal-American

"The Copacabana's new singing star, Damita Jo, deserves rating among the illustrious ones who wear the Copa's coveted bunnet."  
Leonard Lyons, New York Post

"What seemed like a long engagement at the Copa, until the season really gets under way, turned out to be one of the best bookings of the year. Spirited Damita had the place rocking by the time she finished her singing chores—had them standing up and yelling 'more, more.'"  
Louis Sobel, New York Journal-American

"The Copacabana has spotlighted many top attractions but seldom has the plush cafe rocked to such rhythms as those supplied by Damita Jo. She's combined the qualities of Billie Holiday, Dinah Washington and few others. And that's a unique combination."  
Frank Quinn, New York Mirror

"Although Damita Jo sounds as if she was deprived of a last name, Miss Jo was obviously not shortchanged in voice. In a belting style, she sings a set of numbers which by its length and vigor would easily floor a major name. . . she managed to make each successive number more exciting than the one that preceded it."  
Leonard Harris, New York World Telegram & Sun

"Robert Mitchum led the standing ovation given to Damita Jo's swinging, singing at the Copa in N. Y."  
John J. Miller, News

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## EAST VS. WEST: NO TV DIALOG

### 20th-Fox's 'Cleopatra' Barge (Class Eatery) as N.Y. Fair 1964 Attraction

Cleopatra's Barge, used in the filming of the 20th-Fox pic "Cleopatra," may be the sole film industry exhibit at the N.Y. World's Fair in 1964. Negotiations are presently under way to utilize this important prop in the film as a waterfront site for a restaurant. The barge, approximately the size of a football field, would not only serve as a goodwill and educational item for the film company, but would be a top exploitation piece for the picture. It's anticipated that "Cleopatra" would still be on a hard-ticket policy and current in many theatres throughout the country during Fair time.

The idea, said to be the brainchild of 20th's new prexy, Darryl F. Zanuck, would also be the only exhibit at the fair located on a body of water. Just who would operate the restaurant for 20th hasn't yet been determined.

Presently, the barge is still in Rome and would either have to be towed across the Atlantic or dismantled and then reassembled. Also necessary, before the prop could be exhibited, is an overhaul of many of the decorative trimmings. Some war scenes were shot on the barge, and some of the ornate carvings were damaged.

The Fair is particularly anxious (Continued on page 60)

### Susskind's Latest Yen: A Seat in U.S. Senate; Finds Canadians 'Dull'

Toronto, Sept. 18. David Susskind, the American producer, told a Canadian tv audience yesterday (Mon.) that he wanted to become a U.S. Senator. He said he'd "like to go into that solemn chamber (The Senate) and make some sense."

Susskind was guest on a taped interview by Pierre Berton, in the latter's new nightly hourlong syndicated interview program, Stanzas, produced for Screen Gems by Canadian Ross McLean (American Herb Sussan is exec-producer). Is seen in several major Canadian cities, where on the Berton preem citizens north-of-the-border also heard Susskind refer to them as being dull and to Canada itself as "a great chunk of geography limping painfully toward anonymity."

"I intend to go into politics and hope to become a U.S. Senator," the tv-motion picture producer said. He also said he was not shooting any higher than that because "the U.S. can't ever have a Jewish President."

Susskind told Berton that he was in bad in Hollywood and in some tv quarters. Referring apparently to Hollywood in this instance, the producer told the tv audience in Canada, "I'm in kind of a doghouse but I will get out of it or I will tear the doghouse down."

### Burns Sticks Near Ailing Gracie; Stalls Carol Act

One of the recent resounding clicks in nitery and platform bookings was the George Burns (ex-& Allen)-Carol Channing pairing, but the new act is being split up by the comedian's desire to stay closer to Gracie Allen, his wife. Latter has been ailing on the Coast and, in fact, this prompted her retirement a couple of years ago.

The new Hotel Americana's Claude C. Philippe virtually had them set as the November booking to follow. Harry Belafonte, the opener, but Burns had to bow out. Philippe is still trying to get Marlene Dietrich to return from Switzerland in time; if not, he is dickering for Tony Martin and Dinah Shore to follow.

### Prime Burlesque 'Comeback'—But In Legit Form

The legit sphere of American show business is blossoming, atavistically and nostalgically, with burlesque. Two stage productions current in New York evidence this revival, and two more are on the Broadway calendar for the 1962-63 season. There are other signs, too.

In all, however, there's only one more or less authentic manifestation of the art form, that being ex-stripper Ann Corio's "This Was Burlesque" retrospective which opened off-Broadway last March at the Casino East and continues at a fine h.o. clip.

Other evidences are less definitive, to be sure, but still consequential to the point. Chief just now is the Main Stem music-comedy smash, "A Funny Thing Happened on the Way to the Forum," with a book freely borrowed from Plautus the Greek, whose bawdy output (Continued on page 70)

### 10-YR.-OLD SONGSMITH YOUNGEST IN ASCAP

Anyone wondering where young cleffers are coming from? The American Society of Composers, Authors & Publishers has six writers on its roster under 15 with Gregory Paul Deutsch holding the distinction of being the youngest. Though only 10 years old, he has over 30 songs to his credit, the best known being "The Professional Children's School Song." Young Deutsch, who joined ASCAP (Continued on page 71)

### COMMIE CLAMP ON TV NEWSMEN

By MURRAY HOROWITZ

Electronic journalism, feeding the "looked-at-by-millions" tv medium in the U. S., is spinning in a relative sea of ignorance in its coverage of the Communist world. Whatever the merits of the pre-screening issue in the Soviet Union (and there's a variance of opinion around the networks), it's a fact that American tv journalists there live under pretty severe restrictions. American tv journalists, like other newsmen of other media, are barred from Communist China.

Off the Coast of the U. S., in Castro's Cuba, American tv journalists are no longer allowed in residence. Occasionally one or two are allowed in for some coverage, then moved out again. In Eastern Europe, in the Balkans, CBS News, which has one of the most extensive rosters of foreign correspondents, hasn't one correspondent assigned solely to that area of the world.

All of which leaves electronic journalism overly dependent on press wire services, overly dependent on listening posts in such places as Berlin and Vienna for eastern Europe and Tokyo, Hong Kong and other Asian points for Red China. If there be a dialog between the east and west, the most popular broadcasting medium is being shortchanged in a climate of suspicion and restrictions.

Day-by-day foreign tv coverage (Continued on page 30)

### 'Giovanni' Folds, 550G in the Red

"Bravo Giovanni," one of the more costly legit casualties in recent Broadway history, had run up a bill of around \$550,000 as of its closing last Saturday (15) at the Broadhurst Theatre, N.Y. On the basis of that estimated figure, producer Philip Rose, as general partner of the venture, is personally responsible for liabilities of approximately \$150,000 in excess of the limited partnership investment of \$400,000.

The production had an audited deficit of \$476,844 as of last June 30, a fortnight prior to its seven-week suspension of performances. Meagre business for the two weeks from July 2 until the July 14 start of the layoff stretch is figured (Continued on page 68)

### These Things Take Time

Embassy Pictures, as predicted, has come up with a new title for the French "Madame Sans-Gene," with Sophia Loren.

It's now simply "Madame."

### MCA-Decca-U Merger Stands Via Consent Decree; Must Sell 215 Pix

Hollywood, Sept. 18.

#### Karajan Own Pilot; Wife Sez, 'No, Thanks'

Athens, Sept. 18.

There is probably no symphony conductor who arrives for his engagements, internationally and geographically distributed neatly over the globe, piloting his own plane—except one: Herbert von Karajan, director of the Berlin as well as the Vienna Philharmonic orchestras, also artistic director of the Vienna State Opera and recently again of the Salzburg Festival.

Flying his newly acquired single-engine Cessna plane (which he named the "Karajan Airlines") with a co-pilot borrowed from Austrian Airlines, Karajan recently arrived at Athens airport 15 minutes after his wife and secretary—who both declined to share this adventure—had landed by a commercial plane. This was 24 hours after his Festival concert in Lucerne.

### Irving Berlin By Phone From Hub: 'Breathing Easier'

By ABEL GREEN

When "Mr. President" closes in Boston on Friday (21) it will have played four performances of the "frozen" version that will unveil in Washington at the National Theatre next Tuesday (25). Says Irving Berlin in a telephonic interview from Boston: "Lindsay & Crouse have done a marvelous job on the book; no songs have been taken out; in fact I have added a double number, 'Empty Pockets Filled Love' at the end of the first act, which is in the same idiom of 'We're Just In Love,' the Russell Nype-Ethel Merman number we inserted after New Haven in 'Call Me Madam.'"

The songsmith stresses that, de- (Continued on page 70)

### FED'L ARTS BILL LOOKS OK BUT SANS FUNDS

Washington, Sept. 18.

Chances are reportedly good that the special Senate Subcommittee on the Arts will approve a bill to create a Federal Arts Advisory Council.

Informed sources said the subcommittee, headed by Sen. Claiborne Pell (D-R.I.), will meet behind closed doors tomorrow (Wed.) or Thursday (20) to consider three arts bills on its docket. Subcom- (Continued on page 60)

Music Corp. of America yesterday (Tues.) entered into a Consent Decree with the U. S. Dept. of Justice that permits it to retain ownership of recently-absorbed Universal Pictures Corp. and Decca Records, Inc. The order, however, is careful to say the Decree does not affect past talent commissions still owed MCA. These, in short, must be worked out between the company and former clients.

With MCA stating it consented in order to "obviate substantial expenses and prolonged business delays," the court tilt—which was inception in '60 with start of the Government's monopoly investigation—was concluded in record time for an antitrust case. It came just over two months from the time the Government filed suit last July 13, two weeks before the divorce of MCA Artists Ltd.

Los Angeles Federal Judge Jesse Curtis now has 30 days in which to sign and effect the order. Interimly, the Government could decide to chuck it, but nobody seriously expects that move.

Terms of the Decree suggest that MCA has been forced into no more than a tactical retreat, but that it's longterm position is enhanced.

MCA issued a formal statement here reading:

"The Music Corp. of America has entered into a Consent Decree in the pending Government civil antitrust suit. It has done so in order to obviate the very substantial expenses and prolonged business delays." (Continued on page 17)

### Mickey Spillane as Own 'Hammer'; Hy Gardner Also Cast As His Film Buddy

Possibly a first is an author playing his own hero. That's Mickey Spillane's deal for his newest Dutton whodunit, "The Girl Hunters," wherein the author recreates his favorite slugging privatey, Mike Hammer. Spillane is currently on the Coast writing the screenplay which starts shooting mid-October, chiefly in Hollywood save for a week of pickup shots of the Times Sq. local color, which is indigenous to the plot.

It is primed for March 1963 release to coincide with the paperback edition of "The Girl Hunters" by New American Library. Robert M. Fellows is producing; Roy Rowland is the director.

N.Y. Herald Tribune columnist Hy Gardner will also play himself, but columnists have done that before. Spillane wrote Gardner vividly into the whodunit, naming him by name, and working almost in tandem with "Hammer" in the whodunit.

## Parade, Fireworks, Eiffel Tower Bally For Chi-Chi Paris Preem of 'Longest'

Paris, Sept. 18.

World premiere of "The Longest Day" at the 2,700-seat Palais de Chaillot here Sept. 25 not only will be one of the most expensive openings in Parisian history it also shapes as the social event of the Paris season.

Gala is unusual in many respects. One of its unusual aspects is the fact that producer Darryl F. Zanuck (now the 20th-Fox prexy) is exposing his D-Day epic on Sept. 25, but won't open it to the public until Oct. 10. Then the picture will play at two different houses—the Ambassade and the Richelieu, both part of the Gaumont circuit.

Palais de Chaillot is being totally reequipped for the "Longest Day" presentation, with a huge new screen and eight stereophonic sound channels being installed. Cheap (\$6) and top-price (\$70) tickets, the latter including a chic after-screening dinner for 500, already are completely sold out. This leaves only the middle-range (\$30) tickets still on sale.

Benefits of the gala go to four French organizations whose members were former workers in the wartime resistance movement. M. Messmer, France's Minister of the Army, will preside over the evening.

The Eiffel Tower, specially lit for the occasion, will play an im-

(Continued on page 70)

## Philly Trading Stamps Pitch Show Biz Angles Via Cafes, Films, Cruises

Philadelphia, Sept. 18.

Travel & Entertainment trading stamps are the latest gimmick here with the plan offering everything from legit theatres, neighborhood films, cafes dates and sports events to luxury cruises.

T & E stamps are the creation of Herbert Lieberman, local travel agency head who acts as chairman of the board for the newly formed organization. Stamp savers will be able to live it up at Swank resorts, night clubs and top restaurants, he said.

Plans have been launched to install the T & E stamp plan in 50 markets throughout the nation. Merchants distributing the stamps will have colorful travel-folder catalogues listing redemption values for various trips and entertainment. One book of stamps, for example, takes a couple to any Stanley-Warner Co. film house. Cinerama included. Six books wins a night at the Latin Casino, area's top nitery.

For 20 books a family of four enjoys a weeklong holiday at an ocean-front hotel in Miami Beach. If they decide to drive, motels along the route are available. Trips range anywhere from the Poconos

(Continued on page 70)

## TV Study of Pornography

Network television, which has handled all sorts of sensitive themes in recent years, will be tackling one of the most difficult this season in a documentary study of the spread of pornographic material in this country. Subject is being researched now as an upcoming stanza on CBS-TV's "Armstrong Circle Theatre."

It'll be the first time tv will be giving such a spotlight to the problem. Producer Robert Costello is preparing the show in the form of a drama with a factual basis.

## No Negro Troops In Normandy Invasion? H'wood Group to Picket

Long-threatened cross-country picketing in behalf of Negro employment in American pictures is scheduled for implementation against Darryl F. Zanuck's production, "The Longest Day," when that 20th-Fox roadshow opens on Broadway Oct. 3 at the Warner Theatre. Protests will extend thereafter to other key city launchings as they come up.

Sponsor of the picketing effort is the Hollywood Race Relations Bureau, chiefed by actor-singer Caleb Peterson, and hitherto activated exclusively in the Hollywood environs, lastly via a rharb (now in litigation) outside the Oscar shindig last spring. Although Zanuck (and, incidentally, the Pentagon and U.S. Defense Dept.) is charged with sloughing valid dramatic usage of Negro talent, the protest's larger and primary object, it's averred by Peterson, is to spotlight "how unfair Hollywood is to the American Negro." Sepia troops "died like anyone else—there were thousands on D-Day, but I think they have one Negro in the picture."

Whether the number of Negro GIs actually ashore in the first D-Day waves was in the thousands is variously thought moot, although unofficial sources say some Negro elements did hit the beaches in that assault. Peterson has not seen the film, which up to now has been kept out of view in New York except for a screening for some key 20th execs.

Negro ire, in any case, precedes the Zanuck production—Peterson's drum-beating, for instance, started nearly two years ago on the Coast.

With h.q. for the HRRB now switched, pro tem, to New York, functioning as eastern division chairman is Ameil Brown, a 35-year showbiz vet (onetime Bill Robinson protegee and one of the original Five Hotshots of vaude and cafes). A "minimum" of 12

(Continued on page 70)



WILLIAM B. WILLIAMS

Renowned WNEW disc jockey,

says: "PAUL ANKA's interest lie not only in Pop Music but in all of show business. ANKA is destined to take his place among the stars in every media...records, nite clubs, TV and movies...he has assured himself a niche in every field."

## Martin, Sinatra And Brigitte B. As Screenmates

Las Vegas, Sept. 18.

Dean Martin, who winds his two-week stint at Jack Entratter's Sands Hotel today, has more than a dozen pix commitments to keep him busy for the next six years at least.

"Several of the films will be made with Frank (Sinatra)," according to Martin. Matter of fact star tried to recall all of the sundry titles to future pix, but only could remember a handful.

Queried about his \$6,000,000-plus suit against 20th-Fox following stoppage of "Something's Got to Give," Martin insisted he was going through with the action despite the recent death of Marilyn Monroe.

"I had a contract to make the picture and I went through with it," he revealed he: his agent Herman Citron (formerly of MCA), 20th exec Peter G. Levathes and studio counsel Fred Ferguson have already given depositions. He didn't know when the action would come to trial in L.A. Superior Court.

Martin doesn't believe in making pix abroad. He's in favor of spend-

(Continued on page 70)

## Rodgers' New Legiter K.O.'s 'Arabia' Pic Stint

Richard Rodgers' fancy, escalating deal to score "Lawrence of Arabia," Sam Spiegel's epic roadshow production for Columbia, is kaput because of pressures on the tunesmith to get start on his next Broadway show Dec. 12. This is the unspecified tuner aligning him for the first time with "My Fair Lady," "Camelot" lyricist Alan Jay Lerner (ex-& Loewe).

## Theatreman Summerville Up for Mayor of Toronto

Toronto, Sept. 18.

Controllor Donald Summerville, 47, owner of a chain of Toronto film houses—with which he is in partnership with Famous Players (Canadian) Corp.—and a member of the entertainment committee of the Canadian National Exhibition here, has signified his intentions of running for mayor of Toronto on Dec. 3. He will contest the record-breaking tenure of Mayor Nathan Phillips, 70, who has been mayor of Toronto for 10 years.

Summerville served as goaltender of the Toronto Maple Leafs (hockey) was a pilot in the Royal Canadian Air Force during World War II from 1942-45. Aldermanic candidates are in race for Summerville's present seat on board of control.

## Chi Hotel Owner Blasts McCormick Exposition Hall as 'Business Raider'

Chicago, Sept. 18.

### Waikiki Politico Pitch

Honolulu, Sept. 18.

George Murphy and his Republican Party fundraising "GO-Party Show" appeared Friday and Saturday (15) nights in the Waikiki Shell. Other talent on the bill included Frankie Avalon, Pat Buttram, Rosemary Clooney, Vivienne Della Chiesa, the Dunhills, Frankie Laine, and Ricky Layne, with Manny Harmon batoning and Murphy as producer-emcee.

The Democrats stage a rival show tomorrow (Wed.) with Sammy Davis Jr. and Peter Lawford, under auspices of the Young Dems of Oahu.

## Plan 'Private' No-Admish Shows of Banned Plays To Fight Mex Censorship

Mexico City, Sept. 18.

In a move to bypass and ultimately modify the rigid Mexican stage censorship, a number of local actors, authors and others plan the formation of an organization for "non-public" performance of established but officially taboo plays. Membership in the group would be open to the public.

The idea is to circumvent censorship by charging no admission to the "private" shows, which in some cases might be presented in the homes of wealthy patrons. Since there would be no receipts involved, the assumption is that fat-cat individuals would bankroll the project, at least on an experimental basis.

The legalities of the situation aren't clear, so it remains to be seen whether the Office of Public Entertainment, the governmental bluehouse agency, has the authority or would attempt to halt an admission-free performance, close a theatre where such a show were being given, or otherwise interfere. It's assumed, however, that the authorities won't ignore the situation, since Mexican censorship is not only extreme, but recently has resorted to what have been called "deliberate attacks" against noted dramatic works.

Proponents of the project, who prefer to remain anonymous at present and are reluctant even to discuss their plans in advance, are at pains to say that they intend to avoid any sort of pornographic or sensationalistic plays, but hope to prove a showing for representative contemporary works that may be "strong" or even "crude." They believe that the time has come to open up the Mexican theatre to what they call the dramatic facts of life, and they figure that "private" performances of recognized modern classics may be the

(Continued on page 68)

The owner of one of the largest hotels in Chicago has leveled a blast at the lakefront McCormick Place exposition hall, charging it with misuse of public funds to compete with private enterprise in the convention business. William Rubin, president of the Morrison Hotel, in a letter to the chairman of the Metropolitan Fair & Exposition Authority, said that the use of tax money for a planned expansion of the expo hall was in direct violation of the law that created it.

Rubin also said that McCormick Place has been raiding the business of the hotels instead of soliciting new business, as was envisaged at the time of its construction. In a separate letter to members of the Illinois legislature, Rubin said: "We certainly did not need a convention hall operating at a deficit of \$1,114,000 to handle business that was being serviced with ample facilities under private management and at no cost to the taxpayer."

Included in Rubin's bill of particulars is an accusation of bad faith on the part of the Authority in failing to keep the hotels posted concerning conventions being solicited and booked. He also accused McCormick Place of offering two-year contracts with three-year options, precluding the possibility of new business solicitation for the future.

The letter also charged the misuse of tax monies in maintenance of public relations personnel to promote interests of private en-

(Continued on page 70)

## New Terence Rattigan TV Play in 14-Nation Beaming Via Eurovision

Paris, Sept. 18.

The biggest video audience ever assembled for one show is expected to be Terence Rattigan's specially written tv play, "Foot Note," which will be given at the same time in 14 countries Dec. 9 at 8:30 p.m. as a Eurovision show. It will be adapted into proper lingos with local thespians for each country.

This is the first in a Eurovision plan to have a leading playwright in each country write directly for video and give it over this intensive hookup. French version, for France, Switzerland, Belgium, Luxembourg and Monte Carlo, is being adapted and directed by Claude Loursais. It is France's turn in '64 after Italy does it in '63.

Rattigan's opus takes place in a private tv setup in Britain where a noted interviewer finds a public figure he is to have on his program is mixed up in some corruption. He is warned he will lose his job if he brings it up. Play concerns his conscience and stand in the matter.

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# CHAIN CURBS BAD AS RUNAWAY

## Poe to O.O. Europe Sept. 24

After spending the first weeks in his new post concentrating on the reorganization of domestic distribution, 20th-Fox global sales vice-president Seymour Poe will turn his attention to the overseas side when he goes to Europe Sept. 24 to o.o. 20th's offices and personnel there.

Exec will be away from the homeoffice about three weeks "seeing people and gauging the strength" of the continental sales org. The trip will supply Poe with firsthand knowledge on which he'll be basing decisions pertaining to a streamlining of the overseas operation comparable to that which has taken place on the domestic side. Prexy Darryl F. Zanuck will also be going abroad next week to attend the special Paris showing of "Longest Day" at the Palais de Chaillot Sept. 25.

## Seven Arts' Distribution Dream

But for Immediate Future Its Productions Committed To Existing Shops

Seven Arts' acquisition, revealed Monday (17), of the north-of-the-border distrib firm, Trans-Canada Distribution Enterprises, is regarded as being the first move in the indie production company's eventual expansion to include U.S. distribution. At the moment, 7A is committed to produce almost 30 pictures for U.S. major distribs (including 20 for Metro), and thus isn't expected to make its distribution bow in the U.S. for sometime. However, exec veep Eliot Hyman is known to have his eye on such a goal.

Charles S. Chaplin, veep and Canadian manager of 7A, who is principally active in 7A's Canadian tv distribution, will also supervise the new company's theatrical activities. Reg Wilson, formerly with Metro, is theatrical sales manager, and Irving Seigle, previously with United Artists, is theatrical sales rep. Headquarters are in Toronto.

Product already acquired for theatrical distribution includes the reissues of a number of 20th-Fox pix, acquired by 7A for tv, but also providing for theatrical reissue in various markets. Among the titles: "Man in the Gray Flannel Suit," "Love Me Tender," "Hatful of Rain."

In addition, the firm has acquired for fristrun Canadian theatrical release "Love and the French Woman," Arch Oboler's "One Plus One," Peter Sellers' "Up the Creek," "Black Tights" (released by Magna in the States), and Desilu's "The Scarface Mob."

## Herb Jaffey's 20th Job; Latin-Far East Duties

### A La Hift in Europe

In line with policy of integrating domestic and overseas advertising-publicity efforts under veep Charles Einfeld, Herb Jaffey has been named 20th-Fox's ad-pub director for Latin America and Far East. Until the recent reorganization under prexy Darryl F. Zanuck and global sales veep Seymour Poe, Jaffey had been ad-pub director for 20th-Fox International, headed by Murray Silverstone, now retired.

Jaffey, in effect, becomes the Latin American-Far East counterpart of Fred Hift, named last week as ad-pub director for Britain, Europe and Middle East. Jaffey, however, headquarters in New York while Hift is Paris-based.

With this merging of the domestic and overseas ad-pub departments, Henry Kelley and Donald Noyes, who had also been working for 20th International, have been assigned duties on the domestic side.

Three other International ad-pub people have been dropped—Manuel Figueroa-Terry, Lucille Pollock and Tony Portenza.

## Reed Party in Dublin

Dublin, Sept. 18. Sir Carol Reed's "Running Man" company, for Columbia, is back in Dublin shooting interiors at Ardmore studios after eight weeks of locations in the south of Spain. Pic stars Laurence Harvey, Lee Remick and Alan Bates.

## WALSH SEES AN UPTURN NEARING

Las Vegas, Sept. 18.

The fact that the people who produce feature film no longer have to worry about theatres, due to the Consent Decree, "is just as important as 'runaway' production" in explaining slump in Hollywood, declared Richard F. Walsh, president of the International Alliance of Theatrical Stage Employees in an exclusive interview before en-training for his Gotham h.q. Saturday (15).

Walsh referred to the Big Five in the Consent Decree, when Loew's-MGM, Paramount, Warner Bros., RKO and 20th-Fox operated more than 2,000 American theatres. Since divorcement, each new theatre acquired or built by the companies which took over operation of theatres from producer-distribs must first seek government approval.

"Since the government won't let the new operating groups build without permission, exhibs find in many cases it takes so long to get a sanction from Washington, projects are dropped aborning."

"This almost nil expansion for the big circuits has had a lot to do with closing down some of the Hollywood studios." The producers don't have to worry about making films to keep theatres open as they used to. They don't have that responsibility any more.

However, continued IA spokesman, "I think the end is in sight for studios just making a very few pictures each year. Within the near future I expect the companies to start making more films and getting rid of their few-pictures-per-annum complex."

"There has been so much publicity on 'runaway' production, I think producers will take cognizance of the situation. Just as Eric Johnston said the other day, producers can't let Hollywood die. Saying a film was made in Italy or France doesn't have the same magic as a Hollywood product."

Walsh also picked up more of Johnston's talk before delegates at his belief for pickup in Hollywood production in the near future.

"As Johnston said, 'IA topper went on, the below the cost line is going to be a vital factor in production moving back to Hollywood. It's not cheaper to make films abroad any more. I'm not talking about above the line factors in' (Continued on page 18)

## Magna Counting \$1-Mil Royalties From 'Cleo' B.O.

Magna Theatres, via its interest in Todd-AO, anticipates receiving royalties of over \$1,000,000 from 20th-Fox's upcoming "Cleopatra" should world gross hit \$70,000,000, prexy George Skouras, told the annual meeting of Magna stockholders in New York yesterday (Tues.). Pointing out that Magna of course only receives royalties on the Todd-AO version, Skouras reported that in addition to the \$200,000 licensing fee, the Todd-AO Co. 71% of whose receipts go to Magna, gets 5c from each domestic ticket as well as 3 1/2% of theatrical gross on the picture overseas.

Because of the company's previous loss history, all Todd-AO revenues channeled to Magna will be tax free, he emphasized.

Though only 16 to 18 stockholders were present, the Magna meeting lasted approximately two hours, with many questions from the floor directed at management. Reflecting, according to Skouras, the windup of the "South Pacific" playoff company's net for the year ended Jan. 31, 1962, declined to (Continued on page 17)

## Poe-Grant Holding Power-Lines; New Varsity Squad at Fox Shapes; Even Victims Corroborate the Logic

By VINCENT CANBY

### Titles Confuse

Film titles of similar vein not only confuse the general public, but also industryites. Last week a major company employee, of quite high status, was overheard talking about the upcoming New York roadshow of "Longest Day's Journey Into Night."

Which pic did he mean—Darryl F. Zanuck's "The Longest Day," which preems hardticket at the Warner Oct. 3, or Embassy Pictures' "Long Day's Journey Into Night," which preems hardticket at the Tower East Oct. 10?

## IATSE Frowns Deepen as Exhibs End 'Maintenance'

Las Vegas, Sept. 18.

Drive for elimination of maintenance men in theatres was brought to the fore at the IATSE's 46th biennial convention here by prexy Richard F. Walsh.

"An unusual amount of trouble has been experienced with Loew's in the southeast where," Walsh stated, "the circuit arbitrarily dismissed men in Jacksonville, Miami, Memphis and Atlanta. At Memphis, Stanley-Warner, Paramount and Malco fired the men but Local 69 later reached a part-time employment agreement."

Upbeat note sounded by Walsh was more three-year booth pacts had been signed in past two years than ever before, most calling for pay increases and pension, health and welfare benefits.

## Encore Operating Room; Quick RKO Re-Booking Of Columbia's 'Interns'

In an unusual situation, a film which played the RKO circuit in New York just last month is set for a return engagement starting Oct. 7. The feature is "The Interns," produced by Robert Cohn for Columbia release.

"Interns," one of the surprise hits of the summer, grossed \$752,000 in a week's run in the RKO chain and other neighborhood locations in August. As stated previously in VARIETY the picture was moved into release earlier than originally blueprint so that there would be no conflict with the "Ben Casey"-type of television programming.

Fact that the RKO circuit is rebooking the same picture within the course of a few months indicates (1) the strength of the picture itself and (2) the shortage of new product in the final calendar quarter.

Theatre Owners of America already has influenced Warners into releasing "Whatever Happened to Baby Jane?" in the fourth quarter, rather than later, with pledges of extra promotional push, this for the reason that pictures are needed.

## Fortunat Baronet New MPAA Group's Chairman

Fortunat Baronet, publicity director of Universal International, has been named chairman of the international film relations committee of the Motion Picture Assn. of America.

He succeeds Samuel Cohen, foreign publicity manager of United Artists. The post is rotated each year among members of the committee.

Now that the first flurry of excitement, which accompanied the takeover of the 20th-Fox presidency by Darryl F. Zanuck, has subsided, the shape of what Zanuck has called "21st Century-Fox" is beginning to emerge. These, perhaps, are its two most important aspects:

(1) Zanuck has succeeded in becoming "his own president," that is, a chief exec able to signal a drastic shakeup of top personnel despite his long association with the previous administration. At the same time, he has delegated important authority to two aides—global sales veep Seymour Poe and chairman of the executive committee Arnold Grant—whose special talents are making for team operation where there used to be one-man rule.

(2) By naming Poe global sales vice-president, Zanuck not only set in motion the merging of domestic and overseas distribution, he set up a chain of command within the company whose execs, in the past, appeared to be operating (in the words of one of them) "at sixes and sevens." For it has been understood, ever since Poe took over, that he is number two man within a company that used to have no less than two executive vice-presidents.

Implicit in Poe's position, too, is the fact that now the company's advertising-publicity arm (with overseas and domestic being (Continued on page 17)

## 20th Stock Stays At \$22-Per-Share

Twentieth-Fox stock is continuing at the \$22-per-share level and this reflects an unique market generally, according to Wall Street sources. The price hasn't changed since before the company announced drastic cutbacks in the operation plus the omission of the stock dividend.

Observers had originally predicted a decline to \$15 per share in anticipation of the major changes in modus operandi and the divvy passing. That paper value maintained the \$22 situation is heartening to those who have held on of course.

Wall Street for the most part has been unusually inactive. Lots of action was looked for post-Labor Day but this has yet to come to be. Sell orders in such stocks as 20th were considered likely, but they didn't come. And so it is that 20th hasn't dropped to that aforementioned 15.

## Skouras at Blank Fete: 'Watch Zanuck Magic Sawing Woe in Half'

Des Moines, Sept. 18.

Twentieth-Fox board chairman Spyros P. Skouras, in his first official appearance since stepping down (or up) from the presidency, last week called for the film industry to give its "fullest support" to his successor, Darryl F. Zanuck. Occasion was a special testimonial dinner here Tuesday (11) night honoring A. H. Blank on his 50th anniversary in show business. Approximately 150 industry execs attended the affair, given by Blank's son Myron, prexy of Central States Theatres.

Skouras said he felt "particularly exhilarated" because 20th is "once again on the road to success and prosperity." He called Zanuck "a man of demonstrated ability—one of our own, so to speak." He also reported that he is now "working harder than ever" to assist Zanuck in attaining "the high goals we have both set for 20th-Fox."

# Tax Proposals Hit Individuals, Not Companies, Producing Overseas

Washington, Sept. 18. President Kennedy's tax bill, now in the limbo of a House-Senate conference committee, carries mixed blessings for the film industry. On the one hand, it leaves untouched current taxation of foreign-produced U.S. pictures. On the other, it cracks down heavily on individual earnings abroad which may very well be a back-door damper on such production.

Informed, authoritative Washington sources, in and out of Congress, declares flatly the bill, as modified by the Senate, "does not change one hair on the head" of present tax laws relating to American companies doing business abroad or foreign companies with U.S. shareholders.

The House would have inflicted additional penalties on such companies, hitting particularly hard at so-called copyright income, the category into which almost all film earnings fall. This was wiped out by the Senate, however, which left runaway taxation intact and was more concerned with tax-dodging foreign sales corporations.

Motion Picture Assn. of America and Congressional tax committee sources both explained that the Senate action had Treasury Department approval since runaway production earnings are either returned to the U.S. in several forms or reinvested in new productions. Taxation of these earnings, therefore, remains unchanged.

The kicker in the bill, though, is the provision aimed at individuals abroad. The Senate went along with the House on this score, retaining the proposal to tax all income in excess of \$20,000 a year for the first three years and then to tax all in excess of \$35,000 a year from then on.

Both Congressional and MPAA sources said this could very well affect runaway, because much of the incentive for overseas filmmaking comes from players agitating.

(Continued on page 17)

## National Boxoffice Survey

Post-Labor Day Doldrums Crimps Biz; 'Music Man' Again Champ, 'Grimm' 2d, 'Interns' 3d

Post-Labor Day doldrums is crimping the take in a majority of key cities covered by VARIETY. Top factors behind the biz slide are the back to school cycle and a shortage of fresh product with a strong pull at the wicket.

"Music Man" (WB), the longtime b.o. champ, again is taking first place by a wide margin over "Brothers Grimm" (Cinerama-MGM). Now well into extended runs, "Music" shows little sign of easing its coin pulling gait.

But while "Brothers Grimm" is racking up an impressive overall total, it's slacking off in such keys as Chicago and Buffalo where it's tame and slow, respectively. "The Interns" (Col), fourth last week, has moved up to third with fancy takes in a number of keys.

"West Side Story" (UA), nearing the end of lengthy holdover dates in several cities, has dropped to fourth. It was third last week. "Lolita" (MGM), fifth a week ago, retains that spot followed by "Miracle Worker" (UA). "Sky Above the Earth Below" (Emb), a promising contender in recent weeks, is rolling up enough coin to land seventh position.

"Two Weeks in Another Town" (MGM) is a spotty performer, but nevertheless it's out in sufficient playdates to capture eighth place. "Phantom of the Opera" (U) is limping into ninth while close on its heels is "300 Spartans" (20th). Completing the Golden Dozen are "Boccaccio '70" (Emb) and "Hawaii" (Par).

Runnersup are "Notorious Landlady" (Col) and "Pigeon That Took Rome" (Par). With few exceptions most newcomers were

relatively weak this frame. "Panic in Year Zero" (AI) is big in Toronto, but soft in L.A. and weak in Cleveland.

"Tartars" (MGM) is barely okay in Omaha. "I Thank a Fool" (MGM) is agreeable in New York. "Marco Polo" (AI) is good in Buffalo. "Coming Out Party" (Union) is robust in Washington. "Flame in Streets" (Rank) is big in New York.

Other product tends to be either spotty or on the downbeat side. "Tarzan Goes to India" (MGM) is slow in Pittsburgh and slim in Portland. "Guns of Darkness" (WB), fair in Providence, is modest in Louisville and good in St. Louis.

"Kid Galahad" (UA) is okay in Louisville but dim in L.A. Among the arties, "Matter of Who" (Herts-Lion) is ranging from okay to boff in four keys. "Spit on Your Grave" (Audubon), good in Boston and Baltimore, is trim in Washington.

(Complete Boxoffice Reports on Pages 18-9)

**Goldwurm, Brandt, Emmanuel Join Comm.**

Elected as the new governing committee of the Independent Film Importers and Distributors of America are Jean Goldwurm, proxy of Times Film; Richard Brandt, proxy of Trans-Lux, and David Emmanuel, proxy of Governor Films.

The trio succeeds Dan Fraenkel, Zenith International; Jack Ellis, Ellis Films and Frederick Schriener, Showcorporation.

### N.Y. to L.A.

Vince Edwards  
Mort Golden  
Ross Hunter  
Leo Jaffe  
Sam Marx  
Leonard Salidor  
Abe Schneider  
Jules B. Weill

### L.A. to N.Y.

Roy M. Brewer  
Janet Cohn  
Bill Dana  
William Dozier  
Roger Englander  
Jerry Fielding  
Edmund Goldman  
Judy Harriet  
Ralph Harris  
Ronald Leif  
Herbert B. Leonard  
David A. Lipton  
Larry Lowenstein  
Mace Neufeld  
Ann Rutherford  
Franklin Schaffner  
Izzy Schwartz  
Joseph Stellini  
Harold Stone  
Norman Twain  
Richard Walsh

### U.S. to Europe

Ralph Benkain  
Rudolf Bing  
Louis Brandt  
Chester Erskine  
Harry E. Gould  
Betty Madigan  
Samuel Schneider  
Erwin A. Single  
Sam Spiegel  
Terry-Thomas  
William Targ  
Dimitri Tiomkin  
Paul Wendkos  
Edward A. Wolpin

### Europe to U.S.

Billie Baker  
Denis Bowen  
Laurence Evans  
Ted Howard  
Alan Livingston  
Roddy McDowall  
Ronald Millar  
Obernkirchen Choir  
Nancy Olson  
Milton Pickman  
Peter Robotti  
Jeanette Scovotti  
Henry Sherek  
S. A. G. Swenson

## Warning: Theatre Writeoff Slowed

Accountant J. S. Seidman, with years of savvy on showbiz taxation, finds a clunker in the Internal Revenue's new depreciation rules. As publicized, he says, it allows the taxpayer a faster write-off. But for theatres, it's the short end of the stick.

Seize: Under the old regulations, a theatre could be considered to have an average life of 33 1/3 years, which meant 3% of the building's cost was the yearly depreciation allotment. Under the new law, however, the theatre life span is rated at 40 years, which staggers the depreciation at the rate of 2 1/2% per year. In short, no hike in depreciation, but rather a 16% yearly decrease.

## Why Designer Feld Prefers Europe: 'You Bank Your Salary, Live in Luxury'

Hollywood, Sept. 18.

### Walsh to Mexico City

Las Vegas, Sept. 18. IATSE proxy Richard F. Walsh will attend five-day organizational meet of International Entertainment Workers Federation at Mexico City, starting Sept. 27.

Although he didn't attend Founding meet May 19-25, 1961, in Costa Rica, Walsh was elected head of group fostering inter-union coop and protection of economic rights and benefits of all entertainers on an international level.

## Inactive Holland Comes Alive With Feature Film Prod.

By HANS SAALTINK

Amsterdam, Sept. 18.

The first Dutch feature film to be premed this year will be "Ruffit in Amsterdam," produced by N. F. M. and directed by John Korpelaar. It will have its first showing in October. Another pic, "Bicycling To The Moon," direction by Jef van der Heyden, is in the laboratory and may be unreleased before the end of the year.

Other films are being readied. Paul Rotha will direct "De Overval" (The Raid), produced by Rudolph Meyer, a project originally intended for Bert Haanstra who, however, bowed out because he preferred to make a long documentary on Holland, taken with hidden camera. "The Raid" is a semi-documentary about a raid on a prison during war time, to free political prisoners.

Gerard Rutten, after a period of inactivity, has started preparations on an old story of his, "Magito," about a juggler who is caught in the big flood of 1952. Johannes Heesters, Dutch actor-singer now working stage and television in Austria, may take the lead.

Charles Huguenot van der Linden who was preparing "The Wild Years" early this year, a subject

(Continued on page 15)

## 'CLEOPATRA' AS AN OLD 'MARRIED' WOMAN

New York.

Editor, VARIETY:

We note with interest your article in last Wednesday's issue "Cleopatra's Clear Sailing: Runs Into Revival of Oldie." In fact, the story was a "raised eyebrow" report that temptation to cash in on 20th Century's "Cleopatra" has been resisted in general except for the revival of an oldie.

We draw from this an inference that any new film involving a Cleopatra theme, might be considered an attempt to "free ride" on the publicity emanating from the Liz Taylor epic. Such is not always the case. Medallion has announced and will soon release "Cleopatra's Daughter," a new film just completed this year, in scope and color starring Debra Paget and Robert Alda.

It might be of interest to you that old Cleo was not the young and beautiful queen at the time of her death that G.B.S. would have us believe. It is a historic fact that she lived with Marc Anthony for 14 years and bore him three children. Medallion's film is about one of them.

Medallion Pictures Corp.  
Benjamin R. Schrift, Pres.

Latest of the Hollywood craftsmen to find more interest in foreign filming are the costume designers, according to Don Feld, designer who just returned from work on Warner Bros. "Not On Your Life" in Greece and yesterday told VARIETY "there is not only more work but also more reason for me to work in Europe."

Feld, who still has three commitments remaining on a five-picture deal with 20th Century-Fox and also has continuing deal with WB, noted three of five pic on which he is now discussing are to be made abroad. Films are WB's "Edith Piaf Story," Elliott Kastner-Abby Mann project "Children of Sanchez" and United Artists' "Five Pieces of Maria." He noted there are "rare opportunities left in Hollywood for me to work," also said. "There is so little stimulus left here and so much enthusiasm in Europe that it makes conditions far easier."

Designer also noted he can make more money by working abroad because "my entire salary is banked here and I am given first class living expenses while on the job."

Feld said the work he gets done in Europe is "much more satisfying because pictures are made with an attitude that they are important." He charged "Every picture I worked on at Fox was considered a 'B' by the front office and we were brainwashed from the start." He stated "We were never given more than 30 pages of script to start, which didn't give us any chance to work properly." Feld said "They stumble over dollars to pick up nickels."

Designer said picture is totally different at Warner Bros., where he expects to remain for several pic. He is also talking "Night of the Iguana" at Metro-Goldwyn-Mayer, he said.

## United Talent, Out Of MCA, Packages One for Zugsmith

Hollywood, Sept. 18.

One of the numerous booking agencies formed by Music Corp. of America alumni since that firm dissolved its performer-handling wing, United Talent Mgmt. Ltd., already has entered theatrical pic packaging. It has brought together Al Zugsmith and Filipino magnate Amado Araneta to coproduce "The Great Space Adventure" in the Philippines. Yarn is by Zugsmith and Robert Smith.

Jerry Perenchio, veepee of UTM, also is sales agent for proposed pic. Thus is seeking a distrib.

Zugsmith's last feature was "Confessions of An Opium Eater," which he delivered to Allied Artists in March.

"Space" is to roll in December; it has not been cast.

### Ozoner at Little Ferry

Eastern Management, which operates a chain of New Jersey-New York drive-ins, has started construction of an ozoner at Little Ferry, N. J., with capacity for 1,350 autos.


Completion is slated for next spring.



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# DREAMS—BUT NOT FREUD'S KIND

## Everybody Is Not A Star

At the beginning of another film season it is sensible to remark on one downgrading of values of recent years which might easily be checked. This is the new "good nature" about actor billing. It's become commonplace in film credits to literally list the entire cast, other than the stars, as "featured." Instances of up to 24 names, many of them obscure to the trade and certainly to the public, being so billed can only be regarded as a mindless and meaningless courtesy. More to the serious side: this is making a valuable mark of career achievement—honest "featured" billing—lose significance. There can be no respect for billing bestowed wholesale.

Nobody seems very clear as to why this sloppiness in credits has been allowed to run wild. It is as unprofessional, in the old sense of values, as well could be. Understandably actors yearn for, and fight for, billing but in the past producers put up a struggle to maintain the realities.

Stanley Kramer listed no less than seven stars for his "Judgment at Nuremberg." This was fitting, for the stars deserved the billing on the basis of both public know-about nomenclature and their appearances in this particular picture. Top-billed were Spencer Tracy, Burt Lancaster, Richard Widmark, Marlene Dietrich, Maximilian Schell, Judy Garland and Montgomery Clift.

But there are more and more cases where the billings are just indiscriminate and this actually hurts a picture. Advertising-publicity executives say in many cases it's impossible to get across the "message" about a feature in an ad; the art work they would like to project is limited as to space because production employment contracts stipulate that one or a number of certain players should be given the same (100%) prominence as the title, and in boldface type.

In the end nobody is anybody when everybody is somebody. Whether agents, or lawyers, or just panic psychology, have ushered in the present-day absurdities of stars, also-stars, and special featured, subfeatured and general-featured players, it's an undesirable trend that ought to be checked before all billing value is sabotaged.

Meantime, let it be emphasized anew that VARIETY's own policy traditions will stand. A star is an actor billed above the title of the picture or play. A featured player is one whose name is immediately following the title, and not three frames later.

## Again Auction Hal Roach Studios

Previous Buy Off — Will Sell for Best Cash Bid Above \$1,500,000 in Scranton, Pa.

Hollywood, Sept. 18. The Hal Roach studios, currently in bankruptcy, goes on the public auction block Oct. 19 at 2 p.m. in the U.S. District Court at Scranton, Pa.

Co-trustees J. Julius Levy and John F. Murphy, in charge of reorganization of the 14½-acre Culver City studio, reveal the property goes to the highest bidder for cash, at a price of not less than \$1,500,000 on that date.

Ten percent of the purchase has to be submitted in cash with the buyer's bid at the time of the sale, and the balance in payments as follows: 15% in cash at the time of the entrance of an order of confirmation by the court, and the balance in cash at the time of closing.

Seven stages with an area of approximately 90,000 square feet, grip equipment and complete facilities are involved in the sale. No vidpix are included, however. Some 53 buildings are included in the sale.

A syndicate headed by Louis D. Snader had some months ago bid for the studio, but later withdrew its offer when the state of California entered a protest, because of taxes owed it by the Roach studio.

### RUSS DOWNING'S TRIP

Radio City Music Hall Prez Passes Up IATSE

Las Vegas, Sept. 18. Russell Downing, Radio City Music Hall proxy, vacationing here before heading for Hollywood studio visit Oct. 1, is keeping his vacation strictly that. IATSE proxy Richard F. Walsh invited him to make a brief appearance at the 46th biennial convention but Downing begged off.

First studio visit in Hollywood will be Warner Bros. Exec veepee Ben Kalmenson, now present from Gotham, invited Downing by phone during the week. MGM and other studios also on looksee list.

## Hawaii Festival Minded

Honolulu, Sept. 18.

A committee has been set up to spark plans for an international film festival in Hawaii, with March as a target date.

Lieutenant Governor James Kealoha has been appointed general chairman of the committee, which includes several persons well known in the travel and hotel industries.

## Schell 'Hamlet' Part of 22 Pix At Frisco Fest

San Francisco, Sept. 18.

Irving M. Levin revealed that the premiere of Maximilian Schell in "Hamlet" will highlight the San Francisco Film Festival Oct. 31 to Nov. 13. The film will be shown both in its original German and in the dubbed English version as one of the 22 feature pictures scheduled for the festival at Levin's Metro Theatre.

Levin, just back from his second around-the-world trip arranging films, judges and events for the festival, also revealed that Schell has agreed to appear during the event.

This "Hamlet" first was made for German tv. Schell has been in Hollywood recently for the dubbing and the appearance at the S.F. Film Festival will be the first theatre showing on completion of the work there.

Feature films will be one of eight sections of the upcoming festival. The others are short subjects, cartoons, newsreels, documentaries, 16mm non-theatrical pic-

(Continued on page 17)

## DREAM MERCHANT PRINCE'S CREDO

By JACK PITMAN

Self-styled "dream merchant" (and proud of it) Ross Hunter has had nothing but frisky money-makers out of his last 17 productions at Universal, though he's uncertain of the total gross on these. But he does know that his first two "Tammy" pictures, included in that skein, have been good for \$11,000,000 to date on a total investment of \$1,600,000. A third, "Tammy and the Doctor," is in the post-camera stage, and Hunter indicates there's no end in sight to the sequence.

In New York last week to set locations for his Doris Day-James Garner comedy, "Thrill of It All," and remarking randomly on the picture business, he cautioned against what he terms the "fringe people" who would have Hollywood in a hearse. Contrarily, the young (age 38) producer finds the Coast community distinctly upbeat at the moment, and through all echelons.

Things that please him are the stress on screen property "selectivity," the concentration on pix that can hit those whopping grosses that were rare or unheard of in the whilom days when studios operated like sausage factories. He perceives on the part of stars a growing awareness of vehicle and producer, and consequently top names are trimming their salary demands and adjusting to the percentage deal in order to associate with the potential bonanzas. This is a break for production because it means, at least theoretically, reduced above-the-line budgeting.

Hollywood—lumping performer and technician alike—cares more today, says Hunter, in contrast to the mood of routine that used to prevail. "They want to make good pictures," and the esprit is all there.

### Happy Re DFZ

Of Darryl Zanuck and the new broom at 20th-Fox, Hunter has nothing but cheers. Here, again, selectivity is the avowed keynote—"not just making pictures because you have commitments." And such is the feeling of encouragement, says the producer, that even those at the studio let out by 20th are more hopeful, both for 20th and the industry cross-the-board.

Of his own plans, Hunter likes the sound of his present grooving just fine, and that means continuation of the admitted corn and treacle, his own brand of escapism be it a "Tammy" for the juve trade or a Lana Turner weeper for the femmes. Or, too, of course, the comedies, not forgetting that his "Pillow Talk" sparked the present-day spate of boy-girl farces. The only change in his status will be made within two years when his personal pact with Universal runs out. Thereafter he'll operate exclusively as Ross Hunter Productions, a self-contained unit more or less, and almost for certain with continued residence on the U-Revue lot. The RHP entity (which now operates parallel for Universal) can opt for the properties it wants, a status that Hunter the individual hasn't always enjoyed at U.

By his own count, Hunter has turned out some 28 features for Universal, the only company for whom he's ever produced. The onetime Cleveland school teacher recalls he came to U as a producer in '52, hence is marking his 10th anni with the company. But at least one trade who-what-where reference lists the starting year as '51, following a year with "associate producer" credit, and that, in turn, following identification as an actor (at Columbia) and dialog director. For a time, he was also active as a stage director-producer on the Coast.

His pact with Universal was (and is) a writer-director-producer deal, but since making his first, "Take Me to Town," with Ann Sheridan, has never got around to directing and at this point finds himself too

(Continued on page 15)

## Native Personages Will Introduce Jackie Gleason to Foreign Publics

### Wall Street, Please Note

Twentieth-Fox's "The Longest Day" got another fat television network plug Sunday (16) night on CBS-TV's "What's My Line" with the appearance of prexy-producer Darryl F. Zanuck as a "Mr. X" (not to be confused with the usual "Mystery Guest").

Though the 20th ad-pub boys say that host John Daly was not prompted, the latter wound up his post-identification remarks with Zanuck by remarking that "everywhere you look these days, you read something about 'The Longest Day'."

## Shorts: Payoff Mocks the Effort, Sez Gil Cates

"If I'd wanted to make money," says tyro filmmaker Gil Cates, "I would have taken my \$5,350 and invested it in the Dime Savings Bank of Brooklyn. You get 4½% interest."

This was the way that Cates, the producer-director of the ABC-TV net's daily quiz show, "Camouflage," answered the question as to why he had "moonlighted" to make the theatrical short subject, "The Painting," now having its preem date set at the Sutton Theatre, New York, first-run artie. The 14-minute short, written, directed and photographed by Cates and coproduced with Bert Gold, tells the story of a painting from the moment the artist puts first sketch to canvas, until its completion. No dialog, just a musical score by Paul Taubman.

In addition to being interested in seeing just how a painting evolves, Cates said he also wanted to try the film medium "to see if I could do it" in preparation for a projected feature pic.

Cates admits that the financial end of making shorts is "ridiculous." (Continued on page 17)

## Columbia Eyes Dancer; Jacques de la Fontaine Gets Film Co. Training

Jacques de la Fontaine (right name) has been accepted on scholarship by Columbia Pictures' Circle in the Square Theatre School. He's the son of a French actor and played in French-language legit as a child in Cannes. His mother, a Hungarian, is proprietor and chef of the Tie Tac Cafe in Manhattan.

Dancer has appeared with the June Taylor (Dave Harris) Showcase (Bill Mahoney) and Karl Kratz ballet repertory groups. His professional credits include appearances at the Latin Quarter, Roundtable, Gatsby's, Camelot and Staller. Hilton in New York and the Eden Roc in Miami Beach.

### HIS PUBLIC FIRST

Actor Due At Rome Premiere — Stalls U.S. Army

Honolulu, Sept. 18. Actor Arthur Kauwe, 21, who pleaded guilty to a charge of failing to report for U.S. Army induction, presumably will be able to plane to Rome to attend the premiere of a Tahiti-made film in which he plays a lead role.

Kauwe drew a \$100 fine and two-year suspended prison sentence provided he join the Army within 55 days. Youth told the court he's been invited to attend the premiere of the film, "Tiko and the Shark," next month.

Marlene Among, a Honolulu high school student, plays the femme lead in the film.

With all the talk these days about the "global approach" to advertising and publicity by the American majors, there still remain times when no matter how global (that is, consistent) an ad man wants to be, he has got to sell the picture differently in different countries.

Two current cases at hand are 20th-Fox's upcoming Jackie Gleason starrer, "Gigot," and Metro's "Lolita," both of which were produced by Seven Arts.

Because Gleason is an almost unknown quantity outside the U.S., 20th and 7A are currently in the midst of a campaign abroad to "introduce" Gleason, via all the standard "introductory" type publicity gimmicks, feature stories in local mags, interviews with foreign press reps this side, etc. Particular emphasis is being put on a theatrical trailer in which a leading local theatrical personality will "personally" introduce the U.S. star. Being sought to serve this function are Peter Sellers, Britain; Fernandel, France; Cantinflas, Mexico; O. W. Fisher, Germany, and Alberto Sordi, Italy.

In the case of "Lolita," the decision on the local overseas campaigns are based on whether or not the book has been published in that particular market. In those countries where the book has been published, the campaign will pretty much follow that used in the States ("How did they ever make a picture of 'Lolita'?" Elsewhere, however, it will have to be more conventional, emphasizing (where the book was banned) that "here is the story you weren't permitted to read."

## 'Martin Luther' Playoff; Bob Lee Handling Field; Rosholt Moves to NBC

Montreal, Sept. 18.

Jerry Rosholt is joining NBC-operated station WRCV in Philadelphia this week. For past 18 months he's been field rep for the feature film, "Question Seven" on behalf of Lutheran Film Associates, who produced and now (post-De Rochemont) distribute the anti-Communist film.

Previously a tv newsmen in Minneapolis, Rosholt has moved his family from N.Y. to Philly for new chore. While with Lutheran Film Associates he worked under Robert A. Lee. He and Lee were alumni, 1947 and 1948, respectively of the NYU Summer Radio-Television Workshop.

Incidentally, "Martin Luther" opens Sept. 21 at two Montreal houses, Kent and Dorval, having been banned by the Province of Quebec censors since 1953. Lee will hereafter personally handle the field work. "Luther" hits Fenway in Boston on Nov. 1.

### GETS 7-WEEKS SEVERANCE

20th Drops Albany Booker—Job Goes To Salesman

Albany, Sept. 18. A first cutback in the 20th Century-Fox Albany operation brought the discharge of E. Douglas Hermans as booker, and the reassignment from salesman to booker of L. Wayne Carignan. Carignan, who served as head booker prior to his promotion two years ago, has been with the 20th Century-Fox local office during his entire industry career. He headed the shipping department before moving into bookkeeping.

Hermans started with Paramount here as a booker, joining 20th Century-Fox in 1958. He received a severance allowance of seven weeks' salary.

John Wilhelm continues as Fox manager, functioning under new Eastern Division Manager Abe Dickstein.

## Sword of the Conqueror (Eastmancolor) (Italian-made)

Meller occasionally lifted out of scripting and acting rubs by well-handled action scenes, plus excellent color lensing.

Los Angeles, Sept. 10.

United Artists release of a Titonus Production by Gilberto Carbone. Stars Jack Palance, Eleonora Rossi Drago, Guy Madison. Features Carlo D'Angelo, Andrea Bosic, Edy Vessel, Ivan Palance and Vittorio Sanpoli. (No list of characters given.) Directed by Carlo Campogalliani. Screenplay by Roberto Gianviti. Alessandro Ferzani from story by Paola Barbata and Primo Zucchi; camera (Eastman color); Angelo Baistrocchi; editor, Mario Serodini; music, Carlo Rustichelli. Reviewed at Goldenway Studio, Sept. 10, '62. Running time: 95 MINS.

(English Dubbed Dialog)

Belonging to the swordplay and blood-letting school of dramatics, "Sword of the Conqueror" packs enough battle action and demonstration of physical courage to make it a legitimate entry into what may rapidly be becoming an overrated field. The excellent technical values, displayed in some fine color work and well-drafted invasion scenes, frequently override the childish plot, inept acting and amateurish dubbing.

Palance, as Lombard chief Alboin, wars against the Gepidae, whose top general is Amalchi, played by Guy Madison. Treachery on part of the Gepidae prime minister makes Amalchi a traitor in eyes of his king. Original touch here is that Rosmunda, Eleonora Rossi Drago, daughter of king, has son by Amalchi unknown to her father. Tyke is hidden up in the hills with loyal peasant family. When Alboin sends his emissary to the king to offer peace and asks for hand of Rosmunda, her father agrees but same treacherous prime minister has emissary killed in tournament and once more jail guy Amalchi gets the blame. It just isn't his day.

Amalchi is put in prison, Alboin invades country, kills king, tries to make time with Rosmunda. Amalchi escapes but is believed dead. Thanks to indefinite period of film, touches of Roman arena, complete with lions, are blended with bits and pieces of Attila-like types, Visigoths, and some original creations who look like Hollywood comedians in fright wigs. The good guys wear blonde wigs, the bad ones black wigs. Makes it perfectly simple, in the battle scenes, to keep track of the carnage.

Amalchi returns with Marines in shape of sympathetic tribe whose aid he enlists by passing courage test—and it's a mess! Big battle, much blood let, much reconciliation, much too much!

Palance's Benda-mask face lends credence to his role, which is generally villainous but with civilization occasionally trying to break through his savage exterior. Signorina Rossi Drago is sensationally beautiful, despite a red wig that doesn't fit too well, but walks through her scenes with all the emotional impact of a zombie. Madison's acting is almost as bad as the costumes he's given to wear. Some of the supporting parts, played by Italians, are theatrically effective but not always compatible with the English voices they've acquired in dubbing. One unfortunate

ate chieftain comes up sounding like the late Eugene Palette.

Director Campogalliani concentrates all his energy and talent on the quite excellent battle scenes, and is particularly well supported by the top notch color lensing of Angelo Baistrocchi. Carlo Rustichelli's martial score is more effective in the action sequences than as underscoring for the more plodding sections of the narrative. Robe.

## Life for Ruth (BRITISH)

Provocative probe into a man's conscience that will stimulate wicket reaction.

London, Sept. 7.

Rank release of Allied Film Makers (Michael Relph) production. Stars Michael Craig, Patrick McGeehan, Janet Munro. Directed by Basil Dearden. Screenplay, Janet Green & James McCormick; editor, John Guthridge; camera, Otto Heller; music, William Alwyn. At Leicester Square Theatre, London. Running time, 91 MINS.

John Harris ..... Michael Craig  
Dr. Brown ..... Patrick McGeehan  
Pat Harris ..... Janet Munro  
Hart Jacobs ..... Paul Rogers  
Mrs. Gordon ..... Megs Jenkins  
Teddy's Mother ..... Maureen Pryor  
Teddy's Father ..... Frank Finlay  
Mr. Gordon ..... John Barrie  
Mapleton ..... Basil Dignam  
Clive ..... Leslie Sands  
Duty Sister ..... Ellen McIntosh  
Harvard ..... Michael Aldridge  
John's Father ..... Malcolm Keen  
Ruth ..... Lynn Taylor  
Teddy ..... Freddy Ramsey  
Crown Counsel ..... Norman Wooland  
Defending Counsel ..... Michael Bryant  
Vicar ..... Maurice Colebourne  
Marshall ..... John Welsh

The team of Michael Relph and Basil Dearden are specializing in pix which, designed for entertainment, use provocative themes that compel the filmgoer to think. And Janet Green and James McCormick are scriptwriters who provide ready material for them. The latest, "Life for Ruth," must provide ammunition for tab buyers' argument or, at least, discussion.

The writers have occasionally skated over glibly through their points and, perhaps, sat over cozily on a fence. But who can say what is right or wrong about any man's tussle with his own conscience? Sufficient that the questions are posed.

First problem that confronts an honest working man (Michael Craig) occurs when his eight-year-old daughter and her next door playmate are involved in a boating accident. His daughter is clinging to the boat and is not in such immediate danger as the drowning boy. Which should he try first to save? A tough problem for any father. He rescues both, but by then his daughter is gravely ill. Only a blood transfusion can save her. Because of his strict religious principles he is a member of the Jehovah witness sect, though it is not stated in the film; he adamantly refuses, and the child dies. This was his second distressing problem.

The doctor who urged the transfusion is so irate that he gets the father tried for manslaughter. This is good telling stuff for drama and it brings up issues about religion, the law, conscience, marital relationship all posed with intelligence and conviction. The ending seems contrived, but on reflection, is perfectly valid and is the only logical way of ending a film which doesn't seek to dogmatize, but merely to ask two questions. What would you do?

Thesping is crisp all round with Michael Craig surmounting a gloomy type of role as the dogged religionist, and Janet Munro, gaining stature with every film, as his baffled/dismayed young wife. Patrick McGeehan, long established in this reviewer's mind, as one of the sharpest talents among Britain's younger actors, is excellent in a tricky role which is not so clearly defined as the other top jobs.

Michael Bryant, edgily persuasive as the defending counsel, Norman Wooland, in the more conventional part of the counsel seeking to nail Craig; Paul Rogers, as a Jewish solicitor who, briefly, but brilliantly hints at racial problems of persecution; Megs Jenkins, John Welsh, Malcolm Keen and Maurice Colebourne are others who help to etch this very worthy picture.

Otto Heller's bleak photography of the North of England setting, John Guthridge's editing and William Alwyn's unobtrusive musical score all lend aid to Dearden's laudroit direction. Rich.

## Mr. Arkadin (Confidential Report) (ANGLO-FRENCH)

Orson Welles long-time-no-see melodrama. One for the cine-addicts.

M. & A. Alexander release of Filmora (Louis Dolivet) production. Stars Orson Welles, Michael Redgrave, Akim Tamiroff, Katina Paxinou, Mischa Auer. Features Patricia Medina, Paola Mori, Robert Arden, Peter Van Eyck, Jack Watling, Gregoire Aslan, Suzanne Flon. Directed by Orson Welles (from original story by Welles; camera, Jean Bourgois; editor, Renzo Lucidi; music, Paul Misraki. Reviewed in N.Y., Sept. 12, '62. Running time, 93 MINS.

Gregory Arkadin ..... Orson Welles  
Burgomil Trebitsch ..... Michael Redgrave  
Akim Tamiroff ..... Patricia Medina  
The Professor ..... Akim Tamiroff  
Raina ..... Mischa Auer  
Guy an Stratten ..... Paola Mori  
Sophie ..... Robert Arden  
Marquis of Rutledge ..... Katina Paxinou  
Bracco ..... Jack Watling  
Thadous ..... Gregoire Aslan  
Baroness Nagel ..... Peter Van Eyck  
Suzanne Flon

Quiescent as a "personal" filmmaker since he wrote-directed "Touch of Evil" for Universal (circa '58), Orson Welles' delayed bounce-back is with the forthcoming "Trial," from the Franz Kafka classic and starring Tony Perkins, which he screenplayed and directed. "American distribution is optioned by Astor Pictures, but the deal is not finalized.

Interimly, New York audiences will have a chance to inspect—commenting Oct. 2 at the uptown New Yorker—a Welles pic completed in '55, "Mr. Arkadin," released abroad by Warners as "Confidential Report" but bypassed by distributors this side for some years until picked up by Coast vidfilm distributor M. & A. Alexander. But for reasons unspecified, no effort was made since to put "Arkadin" into U.S. theatrical exhibition.

Chronologically, "Arkadin" is the third of Welles' "personal" pictures, falling between "Magnificent Ambersons" (1942, for RKO) and "Lady From Shanghai" (1948, for Columbia), and assertedly his most ambitious project since "Citizen Kane." There have been variously told tales of a dispute over the version handled by Warners, the substance of which is that Welles, claiming his work had been butchered, disowned the pic. It's believed his row was with "Arkadin" producer Louis Dolivet.

Since VARIETY unaccountably carried no review of the pic originally, this is to now redress the omission. Whether the print to be shown by the New Yorker is primarily the Welles conception or something of a mutation, "Arkadin" is at once a fascinating (inevitably) and dismaying effort, frequently suggestive of self-parody; and indeed, in scenario and technique, it is a 93-minute echo of "Kane" and that film's bravura style.

Instead of newspaper tycoon Charles Foster Kane, here is Gregory Arkadin, shadow figure, arch-capitalist, graduate of a Polish "white slave" ring, but whose latter-day power and riches are shrouded. Instead of Kane's Xanadu, Arkadin has a castle in Spain. Instead of inanimate "Rosebud," there is a daughter, Welles' wife, Paola Mori, pretty, vital and over-protected.

The Welles imprimatur is all-pervasive, expectably in a "signature" pic. It is gray-toned, and the sharp interest is preferred to dissolve—the device employed, together with overlap dialog, to such brilliant time-telescoping effect in "Kane." His camera still angled skyward from somewhere around the knees, either for composition or stressed characterization: to suggest a powerful figure of Arkadin! The angular lensing, even at this advanced date, retains its capacity to thrill; but likewise, it often seems no more now than tiresome affect.

Welles' scenes, as is true of the whole body of his personal work, are often remarkable vignettes in themselves, playing like symbolic pasquinades. His action is kinetic, accentuated by a camera avid for crisp detail, capturing a bit of business, framing an effect to illuminate character. Arkadin's eyes straying to a bikini-clad femme as his conversation proceeds, intensifying mood almost to surreal level. This, expressing of tale and viewpoint in striking cinematic terms is, of course, the Welles metier.

The visual trickery in "Arkadin," albeit often irrelevant—is almost always fascinating—just because it's a Welles orchestration, filling the screen with arresting oddment, with delicious detail—with, in short, excitement.

Technically, the salient flaw is

the sound—conspicuously post-dubbed. Except for some aphorisms that alone explain the film, the dialog is a constant impediment, notably that supplied Robert Arden in a key role as an American con artist. Arden himself passes muster physically, but his thesping is distractingly one-note and a cornball performance damaging to the total.

Welles' story is a parable, and verbalized as such by Arkadin at one point. It concerns a scorpion and a frog, and the moral is that character is immutable and thus logical even when seemingly illogical.

Told in flashback, Arkadin is an amnesiac and hires a small-time Yank smuggler to trace his past. His ulterior purpose is to turn up, and eradicate, old nefarious associates who conceivably might disclose the truth about him to his daughter. The American goes to work, and the murders follow. He, too, is marked for extinction, but in the end manages to reach the daughter before Arkadin does, leading him to believe he has been revealed, though the truth is otherwise and this is just a ruse to save the Yank's neck. Unexpected by him is that Arkadin would commit suicide (in high Wellesian style) by leaping from a single-engine plane.

Engaging meller it may be, but missing the incisive delineation that marked "Kane." The mangle of darting narrative simply gets the upper hand—a case of visual virtuosity overwhelming the Arkadin parable. Film's chief virtue is the unity of Welles' outlook—as in "Kane," he does not pass judgment on Arkadin, for again the character is shaped by divergent subjectivity from within the film. But it comes off less effectively.

Part of Welles' achievement is his delightful employment of senior cinema pros in vividly animated parts. Thus, Katina Paxinou and Michael Redgrave excel as Arkadin's estranged wife and a homosexual antique merchant. Ditto Mischa Auer—with the funniest lines—as maestro of a flea circus, and Akim Tamiroff as the comically forlorn onetime Arkadin associate. Caricatures all, and beautiful. Paola Mori is efficient as the daughter, and others appearing to nice advantage include Patricia Medina (as the smuggler's corrupt girl), Peter Van Eyck, Suzanne Flon, Jack Watling and Gregoire Aslan.

Credited with editing is Renzo Lucidi, but his contribution would seem academic. Jean Bourgois's camera is responsive to Welles, and Paul Misraki's score is appropriate. Pit.

## Tiao Medonho (BRAZILIAN)

Venice, Sept. 8.

Farias-Richers release and production. Directed by Roberto Farias. Screenplay, Farias, Luiz Carlos Barreto; camera, Amleto Daisso; music, Remo Usai. At Venice Film Fest. Running time, 100 MINS.

Tiao ..... Eliezer Gomes  
Grilo ..... Grande Otello  
Tono ..... Reginaldo Farias  
Lino ..... Jorge Doria  
Cachaca ..... Atilla Orto  
Wife ..... Ruth De Souza

Competently turned out pic, with social and race overtones, looks a natural for Latin circuits in its zesty pace and okay, if familiar, characterizations. It does not stack up for art chances in U.S. but could be actioner or dueler fare.

A group of fairly poor people from a slum area of Rio De Janeiro hold up a pay train. Then the loot is shared and all admonished not to spend much or suffer reprisals. They are a mixed white and Negro group. A young white youth says he represents the mastermind and takes his cut accordingly.

Each begins to itch to spend the money on pain of trouble with wives etc. The so-called liaison with the chief, who is the mastermind himself, takes up with a rich girl and cars. Tiao Medonho is a Negro and the brawn and executioner of the group. He also has two families. A squealer brings things to a head and the whole group is wiped out.

Young director Roberto Farias shows a nice feel for pace and the personages are well limned if conventional. Poverty and the leader's racism also help make its modern points. But above all it is a savvily made little melodrama with obvious Yank influences but well assimilated to make this an interesting look at Brazilian low life. Mosk.

## Hero's Island (PANAVISION—TECHNICOLOR)

Fair costumer. Action market item.

United Artists release of Daystar-Portland production, produced, written and directed by Leslie Stevens. Stars James Mason, Neville Brand, Kate Manx, Rip Torn. Camera (Technicolor), Ted McCord; editor, Richard Brockway; music, Dominic Frontiere. Reviewed at Academy Awards Theatre, Sept. 14, '62. Running time, 94 MINS.

Jacob Webber ..... James Mason  
Devon Mainwaring ..... Kate Manx  
Kingstree ..... Neville Brand  
Nicholas ..... Rip Torn  
Wayle ..... Warren Oates  
Thomas Mainwaring ..... Brendan Dillon  
Enoch ..... Robert Sampson  
Dixey ..... Dean Stanton  
Cullen ..... Morgan Mason  
Jafar ..... Darby Hinton  
Pound ..... Robert Johnson  
Meggett ..... Bill Hart  
Bullock ..... John Hudkins

"Hero's Island," described as the first effort of Daystar Productions to enter the "family film" field, will, despite some excellent technical values, not make much of an impression in that category due to failure on the part of the producers, either to ascertain what constitutes a "family film," or to abide by the restrictions prevailing there.

Production costs will have better chance of recovery in the straight action field where tickets are bought according to amount of gunpowder exploded and blood spilled, rather than niceties of speech and diligence of research.

A co-production with star James Mason's Portland Productions, the pic deal with a couple, former indentured servants, settling on an island off the Caroline coast in 1718, who are threatened by fishermen who've been using the island. Husband is killed by fishermen, just before Mason is washed ashore, only survivor, he says, of just before Mason is washed again attack, he intervenes and drives them away.

The attackers engage services of Neville Brand, a cutthroat, to aid them but, in interim, one of fishermen (Rip Torn) rebels against murderous intent of others and is tossed overboard. Washed ashore, he throws in his lot with settlers. During attack Mason remains aloof until the two children are captured. When he attacks, Brand recognizes Mason as former sailmaster of the pirate Blackbeard. Brand is slain and Mason returns to his life of piracy. Torn remains with widow and children, to help them settle island.

Chief asset of film is Ted McCord's brilliant, imaginative camerawork, which makes most of the restricted playing area. In all other departments, particularly in Stevens screenplay and direction and the acting, the film is frequently gawkish and inept.

Mason is impressive in his early scenes but grows overly melodramatic near picture's end. The wife, played by Kate Manx (in real life Mrs. Leslie Stevens) is never believable as a woman who "has picked cotton for seven years to earn her freedom" and had borne two children. Despite an expressive face, she reads her lines as though they were being fed by a prompter out of camera range. The collection of accents is almost as mixed as the styles of acting. Neville Brand and Rip Torn display the uncertainty of two trained soldiers who blindly obey but don't believe in their commanding officer.

Richard Brockway's editing is never really tested until Mason and Brand duel, where an excellent use of cross-cutting alternates between head-on, close-up shots of a single swordsman, bringing the flashing blades right into the camera. Dominic Frontiere's score is a moody mixture of seascape and schmaltz, accelerated during the fighting scenes. Robe.

## Cleo From 5 to 7

Offbeat French film, imported by Zenith International, and initialing at the Cinema II, N.Y., was described as striking, a "delicate balance of mood" by VARIETY's Mosk, reviewing pic from Paris in the issue of Dec. 20, '61.

Story concerns day in the life of a blonde looker awaiting the results of a biopsy to determine if she has cancer. Cotiline Marchand portrays the tragic femme with a fine grasp of her role. Film was rated fine on technical counts, and although story was found by Mosk to unfold with some banality, he also noted a "knowing visual feel" by director Agnes Varda.



# AUSTRIA: ART AT PIX EXPENSE

## Hit the Road, You Guys & Dolls

Flush of Ballyhooics This Fall From 20th And United Artists

From the plans being set by at least two major companies, 20th-Fox and United Artists, it seems obvious that you won't be able to throw an old Nehi bottle down Main Street (any Main Street) this fall without hitting one or two film people out on the road (or coast-to-coasting on network tv) to jolly up newspaper folk and other peasants relative to the merits of their newest "blockbuster."

Principal baby of the 20th exploitation men at the moment is prexy Darryl F. Zanuck's "The Longest Day," which has actress Irina Demich and French resistance heroine Mme. Leonard Gille out doing the cross-country bit. In addition, Peter Lawford, Fabian, Red Buttons, Eddie Albert, John Wayne and Mitch Miller will be among the "Longest Day" stars appearing on the tv nets. Even prexy Zanuck will be doing this, taking a casual bow from the audience of Ed Sullivan's Show Oct. 7.

The United Artists boys are spreading the efforts over four upcoming pix, having just completed extensive field tours on "Bird Man of Alcatraz" and "Geronimo." Focal points now are "Taras Bulba," with Tony Curtis doing p.a.s. abroad while making Paramount's "Paris When It Sizzles," "The Manchurian Candidate," for which director John Frankenheimer has just wound a national tour; "Hero's Island," with star Kate Manx showing herself for the preem in Charlotte, N.C., and "Phaedra," for which Jules Dassin and Melina Mercouri are meeting the European scribes, prior to a similar Stateside tour.

"Manchurian" author Richard Condon, is set to bally the picture in some of Europe's posher spots. Is that "runaway promotion?"

## Colorama Expansion; Italo Muscle Sagas First, Then British Mellers

Colorama, the two-year-old Jules Weill-Carroll L. Puciato releasing setup, is getting up expansionist steam. Additional to some coproduction blueprinting, the company has been on a shopping spree in the foreign film marts, and resolutely expects to have as many as 16 or more pix in release next year.

Indie is up at the moment with a pair of Italo actioners, "Trojan Horse" with Steve Reeves, and "The Mongols," Anita Ekberg-Jack Palance starrer. Rights to the former are domestic (U.S.-Canada), and for all anglo-language countries with the latter. These two will be followed by a Biblical, "Joseph and His Brethren," "Murder on the Campus" and "Concert at Prado," the last for after playoff. Also negotiated is a deal with British producer Bill Luckwell for a schedule of low-budget suspenseers for the program market, subsequently to comprise a package for tv. In another move, Colorama has contracted with Yugoslavia's Globus Films for two cartoon series intended for network tele.

Coproduction interest, otherwise will be centered on the Continent via Fono-Roma and a second, unspecified producer. Together, this is expected to result in delivery of seven features during '63.

Included in the Colorama build-up are plans to create a disk subsidiary within the next few months.

Company incepted in November, 1960, when it arranged with Paramount to take over world reissue distribution on 22 Pine-Thomas features originally released between '48 and '55. Leo F. Samuels, former head of Buena Vista Distributing (Disney), is Colorama's sales v.p. Outfit divides h.q. operations between N.Y. and the Coast, with plans afoot for perhaps half a dozen field offices within a year.

## Potent With Poe

American International Pictures has established a one-company Edgar Allan Poe trend which may one day rival the Jules Verne cycle, in which a number of different distribs were repped (the most recent being 20th-Fox's "Five Weeks in a Balloon").

AIP, which already has turned out "House of Usher," "The Pit and The Pendulum," "Premature Burial" and the current "Tales of Terror," has next scheduled "The Raven," with Vincent Price, Peter Lorre and Boris Karloff, for February, 1963. After this, they have plans for "The Masque of Red Death," starring of course, Vincent Price, who has appeared in all the Poe translations with the exception of "Burial."

## King Bros. Detail Pix Plans—O'seas

Hollywood, Sept. 18.

King Bros. (Frank, Herman and Maurice) over the weekend gave what must have been the mildest interview in their lives. The usually stormy team were soft-spoken, mild and seriously oriented as they discussed upcoming production developments, trends in production both here and abroad and, particularly, their latest picture, "Captain Sindbad," to be released through MGM.

Frank, head of production, did most of the talking, with only a word or two from sales chief Herman and Maurice merely popped into the room on rare intervals.

Upcoming, the trio revealed, are a series of epic-styled family pictures, the first in preparation to be "Mr. Adam," Pat Frank script to be filmed next January in London or Berlin. Picture will probably be for MGM, they said.

Also prepping is an historical spectacle on India which George Williams is now writing for April filming start and a Circus story now being scripted by Hans Jacoby as a vehicle for Heidi Brühl. Actress has a costarring role in "Sindbad" and a second commitment with the Kings. They also have Guy Williams, who plays title role in "Sindbad," for another film. Other scripts on tap are "The Syndicate" by John Higgins and "Heaven With A Gun" by Robert Presnell Jr.

Kings said all future production will be abroad mainly because of cost. They also reversed usual position of producers by saying they will not take over U. S. technicians because "this costs more than filming here." They said they have to pay standby crews everywhere but in Germany if they use U.S. personnel.

Kings also revealed plans to go into television production with "Santa Fe Trail," on which they have a pilot script by John Loring. Negotiations are on with both NBC and CBS, they stated.

## ANN MOFFO AS ACTRESS

Met. Singer's Non-Vocal Screen Debut

Opera diva Anna Moffo signed for her first film role, a straight dramatic effort in "The Widow," which rolls tomorrow (Thurs.) in Rome as a Cine-Spet production. Costars are Vittorio Gassman and Buster Keaton.

Pic is skedded to windup by Nov. 15, when Miss Moffo is due this side for rehearsals with the Metopera. She's to sing in "Pelleas et Melisande" and "La Traviata."

## TAX SCREEN FOR OPERA SUBSIDY

By ELLEN DUKE

Vienna, Sept. 18.

Film showmen in the United States may have their trade miseries but nothing compared to the industry here in the Republic of Austria. Austria differs from nearly all film markets for the following remarkable reason: (1) opera and legit repertory, regularly produced at a deficit, constitute an instrument of the nation's policy and (2) film theatres are taxed to pay their deficits. Imagine that situation applied to the United States. It would give showmen more oratorical hysterics than tollvision.

Start with the Vienna Statoper. This is the only opera house with its own full-fledged, built-in philharmonic orchestra. All musicians, stagehands and other employees are state-paid and state-pensioned.

This year Austria's coalition government—in which the Socialists are firmly in the saddle—will spend an estimated \$25,000,000 to sustain the arts. That's \$200,000 more than the budget of the entire Austrian foreign service. Ironically, it is also right in the imposing cultural tradition of the monarchy, which learned early in its long reign that the theater has political uses, immediate as well as long range.

The performing arts get most of the money. The great Federal theaters—State Opera, Burgtheater, Volksoper—operate on an annual budget of \$10,000,000. They take in only about \$3,000,000; the rest is calculated loss.

Around \$700,000 goes to theaters owned by the Austrian provinces and various cities. Another \$600,000 is distributed among private theaters. One of the most influential in the latter category is the Vienna Volkstheater, which is owned by the Syndicate Union—the Austrian equivalent of AFL-CIO—and which maintains a second troupe to give guest performances for workers unable or unwilling to come to town. This device not only elevates and instructs the workers; it provides some necessary cement for the natural cleavage between urbanite and suburbanite, especially pronounced in the case of the proud city of Vienna.

Over and above all this there are the so-called investment subsidies for building and renovating theaters. This year, for example, some \$400,000 went into refurbishing theaters in Graz, Linz, Innsbruck and Klagenfurt. Next year Bregenz will get a concert hall; the picturesque open-air lakeside setting is one of the attractions of the Bregenz Festival but there are no alternate facilities in case of rain.

Like the Hapsburgs, the government is both builder and decorator (2% of building cost is allocated to decoration). Which means that the present "popular" government is bound eventually to leave a mark on theater architecture as unmistakable if not so elegant as the Hapsburg baroque.

Another \$500,000 goes to subsidize orchestras and music associations. Of the \$1,000,000 loss sustained annually by the venerable Salzburg Festival, the government pays \$400,000, with the province, city and tourist association absorbing the rest. And a total of close to \$200,000 is spent variously on other festivals in Vienna, Bregenz and Graz and on single projects of a musical or theatrical nature.

## No Film Subsidy

The Austrian cinema is the Cinderella in the piece. No subsidy goes to the few Austrian film producers who struggle along as the fall to the German kite. Since no Austrian film has a prayer of getting in the black without primarily German, and secondarily Swiss, distribution, none is undertaken without prior agreement with a German distributor who, with the

(Continued on page 15)

## Italo Prod. Uses 'Parallel' Versions To Crack Bilingual Pic Problems

Venice, Sept. 18.

### Clue to Brauner Mood

Berlin, Sept. 18.

During Venice Film Festival American actor Guy Madison asked Artur Brauner, Germany's busiest producer, whether he would cast him as a heavy.

Brauner looked over Madison, murmured, "Well, you could play a distributor!"

## Rank Precision Seeking Capital

London, Sept. 18.

In need of funds for capital investment, Rank Precision Industries, engineering limb of the Rank Organization, is to make a rights issue of Ordinary shares, details of which will be distributed early in the New Year. This is a no-surprise move for, while making a rights issue last January, RPI emphasized that about \$8,500,000 would be needed from shareholders up to January '64 for the Rank Xerox enterprise.

John Davis, Rank group topper, and chairman of RPI, states that RPI's interests in Xerox are probably the company's most important. He says success of the Xerox product is assured, after a long development period. It was now indicated that substantial profits should start to accrue.

RPI group profit, before tax, was \$847,465 for the 53 weeks ended June 30, 1962 compared with £1,949,032 for the previous 78 week period.

## Broidy on AA's Aims

Hollywood.

Editor, VARIETY:

I am greatly concerned over the story in last week's paper headed, "AA Yens Big Pix, Selling Studios in Fiscal Tactic," as it contains some inaccuracies.

It is untrue that Ace put up any of the coin for AA for its stake in "El Cid." Secondly, our reason for putting the studio up for sale is as I have been quoted. That is, that it is too small for the type of big picture production we have planned. Our upcoming program using outside producers as well as AA's own production can be best handled by renting some of the studio space readily available. This is no secret, and will, as you say, cut overhead. Thirdly, Claude Giroux is a member of our board of directors and there is no conflict.

Why overlook the upcoming "55 Days at Peking," which will be another "El Cid"? Or why overlook that we have secured the Patterson-Liston fight pictures? And the other upcoming projects, such as Jackie Gleason and Steve McQueen in Blake Edwards' production, "Soldier in the Rain," or the "Black Zoo"? We announced that we were heading for "big picture production" a year ago, but this does not happen overnight. And we had some unfortunate breaks which prevented us from putting certain pictures before the cameras.

Stere Broidy,  
(President, Allied Artists)

## AA's Telstar Bally

AA says it's arranging to feed U. S. tele with a four-minute "trailer" of "Billy Budd" footage from London via the Telstar satellite. Beaming a "first" is slated for tomorrow (Thurs.) some time between 7:26 and 8:07 a.m., when Telstar makes its 661st pass over the U. S.

Picturization of the Herman Melville class, directed-produced by Peter Ustinov, who stars with Robert Ryan and Melvyn Douglas, is set for November release domestically.

Parallel-pic versions designed to lick the artistic and technical bugaboos of bilingual film ventures are currently being applied to two Italian productions by Peter Riethof, who has developed the system, and Henry Lombroso, whose Globe Films International is producing the pix.

Items are "Apocalypse over Babylon," directed by Silvio Amadio with Howard Duff and Jackie Lane, and "I, Semiramis" directed by Primo Zeglio. Former has just wound shooting, the second starts in Rome next week. Both are shot in Eastmancolor, with Technicolor handling prints and special effects. In an Italo application of the runaway fear, both items are being made in Italy, where producer says costs are "controllable" and where more English-language thespians can be found.

Riethof who receives a "director of English language version" credit on titles on par with director, says that while the "parallel" idea itself is certainly no novelty, his development and application is. He has recently completed "The Horns after Midnight" for Germany's Roxy Films with Christine Kaufman starred, using this system. Basically, Riethof explains, system involves 100% preparation, meaning an Anglosaxon script is prepped at same time as Italian one. English language version, he stresses, is not identical in content or development, but takes into account Yank audience tastes as well as lingual considerations. "The US market," says Riethof, "needs a completely different basic concept. A translation will just not do."

Another factor is use of same actors for both versions. Previously, thespians had acted in one lingo, been dubbed in another, or different actors had been employed on each version. Riethof feels there's a big enough reservoir of bilingual talent in Italy and Europe. (Continued on page 15)

## Allied Artists Retitles 'Reprieve'; New Adv. & Sales Strategy Set

Its high hopes for "Reprieve" snuffed out by the results from a handful of playdates, distrib Allied Artists is rising to the challenge by changing the title and campaign for the film and giving it a fresh start, with trade and public.

This is the biopic of ex-convict John Resko (publicity-billed as the "Prison Rembrandt"), which henceforth bears the title, "Convicts 4." It was the company's best foot forward on the summer schedule (aside from the continuing "El Cid" gravy), but a smattering of early engagements—excluding, fortunately, most of the major keys—did drab business.

From present vantage, AA euphemistically concedes that the original title simply wasn't a "plus factor." Likewise, apparently, the ad-promotion, which gave an impression of grim drama unrelieved. New campaign, however, including trailers, air spots, accessories, etc., stresses a lighter note, although same has virtually no justification in the screenplay. Also to be de-emphasized is Resko, himself, though the specific reasoning for this isn't given.

In any case, exec v.p. Ed Morey's sales crew has done a convincing job in getting exhib acceptance for the reprieved pic, including some top showcases commencing next week. "Convicts 4" is booked into the Broadway Paramount, N.Y.; the Oriental in Chi; Golden Gate, San Francisco; and State, Minneapolis, palaces all. Additionally, the film is set for saturation in the New England territory, paced by a booking at the Boston Paramount.

Cast in the pic are Ben Gazzara, Stuart Whitman, Sammy Davis Jr., Ray Walston, Vincent Price, Rod Steiger and Broderick Crawford.

## L.A. Spotty; 'Hatari' Rousing \$37,300, 'Horror' Tranquil \$11,200, 'Sword' Dull \$8,600, 'Grimm' Pleasant \$31,000, 6th

Los Angeles, Sept. 18. Firstruns are slightly off this week with biz generally spotty. But "Hatari," in its first general release, looks like a slick \$37,300 in five sites and several holdovers are still showing plenty of class. Two other new bills are on the dull side—"Horror Hotel" is after a slender \$11,200 at the Los Angeles and Pantages, and "Sword of the Conqueror" is shaping for a slow \$8,600 at the Orpheum and Pix.

Among the trio of incoming reissue spreads, "Three Coins in Fountain" is looking to a good \$12,000 at the Fox Wilshire while "The Goddess" looms a fair \$5,500 at the Warner Beverly. "Carry On, Teacher" is a slim \$3,500 at the El Rey.

On the holdover front, "Brothers Grimm" is eyeing a wonderful \$31,000 in its sixth Warner Hollywood stand. "Music Man" is a great \$28,000 in an eighth Hollywood Paramount stanza while "West Side Story" is a lofty \$20,000 in a 40th frame at the Chinese.

**Estimates for This Week**  
Orpheum, Pix (Metropolitan-Prim): 2,213; 756; 90-\$1.50—"Sword of Conqueror" (UA) and "Last Sunset" (LTD) (reissue) (Orpheum); "One Eyed Jacks" (Par) (reissue) (Pix); Dull \$8,600. Last week, "Kid Galahad" (UA); "Hired Gun" (UA) (reissue) (2d wk); \$7,400.

Los Angeles, Pantages (Metropolitan-RKO): 2,047; 1,512; 90-\$2—"Horror Hotel" (Trans) and "Hands of Stranger" (Ind); Slender \$11,200. Last week, Los Angeles; "Three Stooges in Orbit" (Col); "Wild Westerners" (Col) (2d wk); \$2,300. Pantages, "Flower Drum Song" (U) (reissue) (1st wk); \$3,000.

Hillstreet, Wilern, Iris, Village, Loyola (Metropolitan-SW-FWC): 2,752; 2,344; 825; 1,535; 1,298; 90-\$1.50—"Hatari" (Par) (1st general release); Slick \$37,300. Last week, Hillstreet with Hollywood, "Sad Sack" (Par); "Delicate Delinquent" (Par) (reissues) (1st wk); (Continued on page 10)

## 'Samson' Weak \$10,000, Det.; 'Grimm' Fast 18G, 7th, 'Boccaccio' 8G, 6th

Detroit, Sept. 18. Holdovers continue again this week in most of the first-run deluxers, and they are racking up good grosses. Two newbies are "Son of Samson," weak at the Fox, and the return of "Rear Window" which looks so-so at the Palms. "Brothers Grimm" continues fast in seventh week at the Music Hall. "Boccaccio '70" remains lusty in sixth session at the Trans-Lux Krim.

**Estimates for This Week**  
Fox (Fox Theatre of Detroit Corp.): 5,041; \$1.25-\$1.49—"Son of Samson" (Indie) and "Last of Vikings" (Ind); Weak \$10,000. Last week, "300 Spartans" (20th) and "Follow a Star" (Indie) \$9,000. Michigan (United Detroit) 4,026; \$1.25-\$2—"Music Man" (WB) (9th wk); Loud \$13,000. Last week, \$14,000.

Palms (U) (2,995; \$1.25-\$1.49)—"Rear Window" (Par) and "Wild Is the Wind" (Par) (reissues); Mild \$12,000. Last week, "Scarface Mob" (Desilu) and "East of Kili-manjaro" (Indie); \$7,000.

Madison (U) 1,408; \$1.50-\$3—"West Side Story" (UA) (31st wk); Good \$10,000. Last week, \$11,500.

Grand Circus (U) 1,400; \$1.25-\$1.49—"Interns" (Col) (16th wk); Sharp \$9,000. Last week, \$13,000.

Adams (Palaban) 1,700; \$1.25-\$1.50—"Lolita" (MGM) (9th wk); Down to \$6,500. Last week, \$7,000. Music Hall (Beacon Enterprises) (1,213; \$1.25-\$2.80)—"Brothers Grimm" (MGM-Cinerama) (7th wk); Terrific \$18,000. Last week, \$20,000.

Mercury (U) 1,465; \$1-\$1.80—"Miracle Worker" (UA) (5th wk); Oke \$8,000. Last week, \$9,500.

Trans-Lux Krim (Trans-Lux) (980; \$1.80-\$2)—"Boccaccio '70" (Embassy) (6th wk); Good \$8,000. Last week, \$9,000.

## Key City Grosses

**Estimated Total Gross**  
This Week \$2,385,500  
(Based on 24 cities and 282 theatres)

Last Year \$2,334,300  
(Based on 22 cities and 249 theatres, chiefly first runs, including N.Y.)

## 'Road' Firm 17G, St. L.; 'Guns' 10G

St. Louis, Sept. 18. Two new ones are looking sharp this session on major marquees—"Spiral Road" at the huge Fox and "Guns of Darkness" at the Esquire. A couple of reissue pairings looking okay, too—"Sayonara" and "Mister Roberts" at the St. Louis and "Seven Brides for Seven Brothers" and "Father of the Bride" at Loew's Mid-City. Continuing strong in the holdover division: "Judgment at Nuremberg" in a 12th frame at the Pageant, art spot; "Music Man" in an eighth at the Ambassador and "Interns" in a third at the State.

**Estimates for This Week**  
Ambassador (Arthur) (2,970; 90-\$1.25)—"Music Man" (WB) (8th wk); Fine \$10,000. Last week, \$9,000.

Apollo Art (Grace) (700; 90-\$1.25)—"Coming Out Party" (Union) (2nd wk); Average \$1,500. Last week, \$3,700, over estimate.

Esquire (Schuchart-Levin) (1,800; 90-\$1.25)—"Guns of Darkness" (WB); Good \$10,000. Last week, "Miracle Worker" (UA) (3d wk); \$7,000.

Fox (Arthur) (5,000; 90-\$1.25)—"Spiral Road" (U); Solid \$17,000. Last week, "Hatari" (Par) (4th wk); \$12,000.

Loew's Mid-City (Loew) (1,160; 60-90)—"Seven Brides for Seven Brothers" (MGM) and "Father of the Bride" (MGM) (reissues); Okay \$9,000. Last week, "Scarface Mob" (Desilu); \$7,000.

State (Loew) (3,600; 70-90)—"Interns" (Col) (3d wk); Neat \$15,000. Last week, \$18,000.

Pageant (Arthur) (1,000; 90-\$1.25)—"Judgment at Nuremberg" (UA) (12th wk); Sharp \$6,500. Last week, \$6,500.

St. Louis (Arthur) (3,800; 75-90)—"Sayonara" (WB) and "Mister Roberts" (WB) (reissues); Okay \$9,000. Last week, "Vikings" (UA) and "Trapeze" (UA) (re-runs); \$10,000.

Shady Oak (Arthur) (760; 90-\$1.25)—"Lolita" (MGM) (10th wk); Nice \$1,500. Last week, \$1,500.

## 'Polo' Trim \$7,500, Buff.; 'Phantom' Meek 5G, 2d

Buffalo, Sept. 18. Slim biz marks the current frame with a few exceptions, "Marco Polo" is good at the Paramount and "The Interns" is neat in a seventh Century frame. Pair of reissues at the Buffalo, "Seven Brides for Seven Brothers" and "Father of the Bride," is dull.

**Estimates for This Week**  
Buffalo (Loew) (3,500; 90-\$1.25)—"Seven Brides for Seven Brothers" (MGM) and "Father of the Bride" (MGM) (reissues); Somewhat over a dull \$5,000. Last week, "Scarface Mob" (Desilu) and "Murder Inc." (20th); over \$6,000.

Center (ABPT) (3,500; 90-\$1.25)—"Rear Window" (Par) (reissue); Topping an okay \$9,500. Last week, "Music Man" (WB) (7th wk) (\$1.49 top); \$7,500.

Century (UATC) (2,700; 90-\$1.50)—"The Interns" (Col) (7th wk); Neat \$8,000. Last week, over \$7,000.

Lafayette (Basil) (3,000; 90-\$1.25)—"Phantom of Opera" (U) and "Rider on Dead Horse" (Indie) (2d wk); So-So \$5,000. Last week, \$6,500.

Paramount (ABPT) (3,000; 90-\$1.25)—"Marco Polo" (AI); Bettering a good \$7,500. Last week, "Gidget" (Col) and "Gidget Goes

(Continued on page 10)

## HOLDOVERS CLIP PORT; 'PHANTOM' SAD \$3,000

Portland, Ore., Sept. 18. Town is bogged down with long playing holdovers and meager new product. "Music Man" marches into a ninth and near final round at the Fox. "Paradise" is sailing into a ninth and near finale at the Hollywood. "West Side Story" continues steady for a 27th inning with no end in sight.

**Estimates for This Week**  
Broadway (Parker) (1,890; \$1-\$1.50)—"Phantom of Opera" (U) and "Curse of Werewolf" (U); Sad \$3,000. Last week, "Notorious Landlady" (Col) and "Wild Westerners" (Col) (4th wk); \$3,800.

Fox (Evergreen) (1,600; \$1-\$1.49)—"Music Man" (WB) (9th wk); Loud \$8,000. Last week, \$7,700.

Hollywood (Evergreen) (1,180; \$1.49-\$2)—"Search for Paradise" (Cinerama) (9th wk); Fast \$4,500. Last week, \$4,000.

Irrington (Smith) (1,180; 1.50)—"Miracle Worker" (UA) and "State Fair" (20th) (reissue) (2d wk); Hefty \$6,000. Last week, \$5,100.

Music Box (Hamrick) (640; \$1.50-\$3)—"West Side Story" (UA) (27th wk); Lofty \$4,500. Last week, \$5,100.

Orpheum (Evergreen) (1,536; \$1-\$1.49)—"Paradise" (Indie) and "Night Heaven Fell" (Indie) (reissue); Lusty \$9,500. Last week, "The Interns" (Col) and "Don't Knock the Twist" (Col) (2d wk); \$6,200.

Paramount (Port-Par) (3,006; \$1-\$1.50)—"Tarzan Goes to India" (MGM) and "The Tartars" (MGM); Slim \$4,500. Last week, "Tales of Terror" (AI) and "The Dead One" (Indie) (6 days); \$4,800.

## 'Interns' Hot 11G, Cincy; 'Man' 6G

Cincinnati, Sept. 18. Firstrun biz here this week holds at fair-to-hot range. "The Interns" shapes as a sturdy entry at Keith's. "Music Man" looks strong in ninth round of march to Albee record run. Hardticket "Brothers Grimm" bids okay in sixth frame at the Capitol. Oldies "Young Lions" with "Long, Hot Summer" at the Grand and "Rear Window" plus "Proud and Profane" at the Grand rate painless. "Sky Above" at the Guild continues to top the arties.

**Estimates for This Week**  
Albee (RKO) (3,100; \$1-\$1.75)—"Music Man" (WB) (9th wk); Potent \$10,500. Last week, \$12,000. Holds for tenth, all-time record run here.

Capitol (SW-Cinerama) (1,540; \$1.25-\$2.75)—"Brothers Grimm" (MGM) (6th wk); Okay \$11,000. After \$14,500 for fifth frame.

Esquire Art (Cin-T-Co) (500; \$1.25)—"Stowaway in Sky" (UA); So-so \$1,100. Last week, "I Like Money" (UA) (4th wk); \$1,200.

Grand (RKO) (1,300; \$1-\$1.25)—"Young Lions" (20th) and "Long, Hot Summer" (20th) (reissues); No complaint, \$5,500. Last week, "Harold Lloyd's World of Comedy" (Cont) and "Nun and Sergeant" (UA) (2d wk); \$5,000.

Guild (Vance) (300; \$1.25)—"Sky Above" (Embassy) (4th wk); Solid \$2,700 after \$3,000 in previous.

Hyde Park Art (Cin-T-Co) (500; \$1.25)—"Girl With Suitcase" (Indie); Light \$1,000. Last week, "Advice and Consent" (Col) (m.o.) (4th wk); \$1,100.

Keith's (Cin-T-Co) (1,500; 90-\$1.50)—"Interns" (Col); Hot \$11,000. Last week, "Bon Voyage" (BV) (5th wk); \$5,000.

Palace (RKO) (2,600; \$1-\$1.25)—"Rear Window" (Par) and "Proud and Profane" (Par) (reissues); Okay \$6,500. Last week, "300 Spartans" (20th) (2d wk); \$5,000.

Twin Drive-In (Cin-T-Co) (800 cars; 90—West; "Bon Voyage" (BV) (subrun) and "Ride High Country" (Indie); Good \$5,000. Last week, "Playgirl After Dark" (Indie) and "Something Wild" (Indie); \$5,200. East; 800 cars; \$11

"Horror Chamber of Dr. Fustus" (Loper) and "Master Half Man, Half Monster" (Loper); Nice \$5,000. Last week, "Bird Man of Alcatraz" (UA) and "Horizontal Lieutenant" (MGM) (subruns); \$4,500.

Valley (Cin-T-Co) (1,275; \$1.25-\$1.50)—"Adventures of Young Man" (20th); Fair \$6,000. Last week, "West Side Story" (UA) (25th wk); \$1.50-\$2.50 hardticket scale, \$6,200.

## 'Interns'-Stageshow Whopping \$55,000, Hub; 'Grave' Solid 12G, 'Spartans' 11G

### Broadway Grosses

**Estimated Total Gross**  
This Week \$440,200  
(Based on 24 theatres)  
Last Year \$431,800  
(Based on 31 theatres)

## 'Miracle' Tall 11G, Toronto; 'Sky' 7G

Toronto, Sept. 18. Newcomers are "The Miracle Worker" and "Phantom of the Opera," plus "The Sky Above, The Mud Below," all off to a good week-end start. However, "Notorious Landlady" is still leading the city at two houses in third stanza, with "Touch of Mink" strong in seventh frame.

**Estimates for This Week**  
Capitol, Imperial (FP) (1,026; 3,216; \$1-\$1.75)—"Notorious Landlady" (Col) (3d wk); Wow \$18,500. Last week, \$20,000.

Carlton (Rank) (2,318; \$1-\$1.50)—"Touch of Mink" (U) (7th wk); Still healthy at \$11,000. Last week, \$13,500.

Downtown, Glendale, Scarboro, State (Taylor) (1,059; 995; 682; 696; 50-\$1)—"Panic in Year Zero" (Astral) and "Invasion of Star Creatures" (Astral); Big \$24,000. Last week, "Merrill's Raiders" (WB) and "The Couch" (WB); \$20,500.

Eglinton (FP) (918; \$1.50-\$2.75)—"Brothers Grimm" (MGM-Cinerama) (5th wk); Swell \$7,500. Last week, ditto.

Hollywood (FP) (1,080; \$1-\$1.50)—"Lolita" (MGM) (6th wk); Still hefty \$7,000. Last week, same.

Hyland (Rank) (1,373; \$1-\$1.50)—"Pair of Briefs" (20th) (4th wk); Slipping to \$5,000. Last week, \$7,000.

International (Taylor) (\$1-\$1.25)—"The Night" (UA) (2d wk); Satisfactory \$3,500. Last week, \$4,000.

Loew's (Loew) (1,641; \$1-\$1.50)—"Miracle Worker" (UA); Good \$11,000. Last week, "Two Weeks, Another Town" (MGM) (2d wk); \$8,500.

Tivoli (FP) (935; \$1.50-\$2.50)—"West Side Story" (UA) (18th wk); Upsurge to fine \$8,500. Last week, \$7,500.

Towne (Taylor) (693; 90-\$1.25)—"Sky Above-Mud Below" (IFD); Smah \$7,000. Last week, "Operation Snatch" (IFD); \$4,000.

University (FP) (1,393; \$1-\$1.50)—"Dangerous Love Affairs" (Astral) (3d wk); Wham \$12,000. Last week, same.

Uptown (Loew) (2,250; \$1-\$1.50)—"Phantom of Opera" (U); Nice \$11,000. Last week, "Spiral Road" (U) (4th wk); for eight days, \$8,000.

## 'Sky' Lofty 11G, Denver; 'Scarface' Poor \$6,500

Denver, Sept. 18. Holdovers are buoyant in downtown firstruns. Newcomers on the other hand are spotty. "Sky Above-Mud Below" is fine at the Denver, but "Scarface Mob" and "Murder Inc." are poor at the Orpheum. "Brothers Grimm" is great in a sixth Cooper round.

**Estimates for This Week**  
Aladdin (Fox) (900; \$1.25)—"Boccaccio '70" (Embassy) (4th wk); Strong \$4,500. Last week, \$4,800.

Capri Art (Art Theatre Guild) (238; \$1.25)—"Daughter of the Sun" (Indie) (3d wk); So-so \$900. Last week, \$1,800.

Centre (Fox) (1,270; \$1.25-\$1.45)—"Touch of Mink" (U) (8th wk); Big \$8,300. Last week, \$7,000.

Cooper (Cooper) (814; \$1.65-\$2.50)—"Brothers Grimm" (MGM) (6th wk); Great \$16,500. Last week, \$18,000.

Denham (Indie) (800; \$1.25-\$2.50)—"West Side Story" (UA) (20th wk); Steady \$7,500. Last week, \$7,500.

Denver (Fox) (2,432; \$1.25)—"Sky Above" (Emb) and "No Place Like Homicide" (Embassy); Fine \$11,000. Last week, "Phantom of the Opera" (U) and "Eegah" (Indie); \$8,500.

Esquire (Fox) (600; \$1.25)—"Whistle Down the Wind" (Pathe); (Continued on page 10)

Boston, Sept. 18. The Music Hall, where Ben Sack has opened the first full hour stageshow in 20 years in Hub with "Interns" is having a spectacular run to break house record. Full 4,300-seat capacity is used for first time. Denise Darcel heads stage show with dancers, orch. acts. Show looks to hit \$55,000 in first week, which is tremendous. "I Spit on Your Grave" is hot at the Pilgrim. "300 Spartans" is mild at the Memorial. "Shame of Sabine Women" is just okay at the Paramount.

**Estimates for This Week**  
Astor (B&Q) (1,170; 90-\$2)—"Music Man" (WB) (7th wk); Oke \$9,000. Last week, \$11,000.

Beacon Hill (Sack) (900; \$1-\$1.80)—"Best of Enemies" (Col) (4th wk); Neat \$6,500. Last week, \$8,200.

Boston (Beacon Ent.) (1,354; \$1.20-\$2.95)—"Brothers Grimm" (MGM) (7th wk); Sixth week ended Monday (17) was good \$15,000. Last week, \$17,000.

Capri (Sack) (850; 75-\$1.80)—"Lolita" (MGM) (10th wk-final); Nice \$5,000. Last week, \$7,000.

"Pressure Point" (UA) opens (Wednesday) (19).

Exeter (Indie) (1,276; 90-\$1.49)—"A Matter of Who" (Harts-Lion) (2d wk); Fine \$9,000. Last week, \$11,000.

Fenway (Indie) (1,300; \$1.50)—"Kitchen" (Kingsley) and "Big Chief" (Indie) (2d wk); Oke \$4,000. Last week, \$5,000.

Gary (Sack) (1,277; \$1.50-\$3)—"West Side Story" (UA) (46th wk); Slipped to \$7,500. Last week, \$8,000.

Memorial (RKO) (3,000; 90-\$1.50)—"300 Spartans" (20th) and "Broken Land" (20th); Oke \$11,000. Last week, "Phantom of Opera" (UA) and "It Happened in Athens" (20th) (2d wk); \$9,000.

Mayflower (ATC) (689; 90-\$1.50)—"Adam and Six Eves" (Indie); Hot \$12,000 in house's firstrun debut.

Music Hall (Sack) (4,300; 90-\$1.80)—"Interns" (Col) and first full scale hour stage show in Hub in 20 years with Denise Darcel headlining; Whopping \$55,000 for house record with full capacity floor and balconies being used for first time since house's new opening. Last week, "Bird Man Alcatraz" (UA) (5th wk); \$10,000 using (Continued on page 10)

## 'Opium' Okay \$7,000 In Firm Omaha; 'Spartans' Smash 8G, 'Interns' 14G

Omaha, Sept. 18. Biz stays firm at downtown firstruns this week, with four new entries. "Confessions of Opium Eater," which figured to be solid at two houses, turned out only oke. "Interns" is sharp at Orpheum and undoubtedly will hold. Astro is impressing with "300 Spartans" while "Tartars" is in the okay category at the State. Hardticket "Windjammer" is beginning to skid in its third session at the Cooper.

**Estimates for This Week**  
Admiral (Blank) (1,239; \$1-\$1.25)—"Miracle Worker" (UA) (2d wk); Okay \$3,000. Last week, \$4,000.

Chief, Skyview (Blank) (1,000; 1,200; \$1-\$1.25)—"Confessions of Opium Eater" (AA) and "Payroll" (AA); Oke \$7,000. Last week, "Miracle Worker" (UA); \$5,000.

Astro (Dubinsky) (1,465; \$1-\$1.25)—"300 Spartans" (20th); Smash \$8,000. Last week, "Guns of Darkness" (WB) (2d wk); \$4,000.

Cooper (Cooper) (687; \$1.55-\$2.20)—"Windjammer" (Cinerama) (3d wk); Lacking punch at \$5,000. Last week, \$7,500.

Dundee (Cooper) (500; \$1.25-\$1.75)—"Love Me or Leave Me" (MGM) (reissue); Good \$2,500. Last week, "Until They Sail" (MGM) \$2,200.

Omaha (Tristates) (2,066; \$1-\$1.25)—"Rear Window" (Par) (reissue); Nice \$4,500. Last week, "Hatari" (Par) (4th wk); \$4,500.

Orpheum (Tristates) (2,877; \$1-\$1.25)—"Interns" (Col); Hot \$14,000. Last week, "Spiral Road" (U) (2d wk); \$5,000.

State (Cooper) (743; \$1)—"Tartars" (MGM); Barely oke \$3,500. Last week, "King Solomon's Mines" (MGM) (reissue); \$3,500.



# Chi Dullish; 'Phantom' Lively \$19,000, 'Toreadors' Nimble \$6,500, 'Sky' Wow \$11,000, 'Spartans' So-So \$17,000, 2d

Chicago, Sept. 18. — Chi firstruns are generally dull this round with the exception of some lively new art entries. State-Lake reissue of "Rear Window" shapes a sock \$25,000 in its first sesh.

"Waltz of the Toreadors" is nailing a good \$6,500 debut at the Cinerama, and "Sky Above, Mud Below" after surviving censor trouble, is preening to a wow \$11,000 at the Surf. Carnegie reissue pair of "The Lovers" and "400 Blows" rates a tame \$2,600. "Phantom of Opera" is shaping to a good \$19,000 at the Roosevelt.

Second frame of "300 Spartans" is slipping at the Woods, and five days of "Sword of the Conqueror" looks soft at the Oriental. Monroe duo of "Playgirl After Dark" and "Mating Urge" is slick in its second lap, and third session of "Pigeon That Took Rome" is strong at the Esquire.

"Odd Obsession" is posting an okay fourth frame at the Town, and "The Night" is brisk for the same stanza at the World. "Miracle Worker" continues potent in its fifth United Artists week. "Music Man" is posting a cheerful ninth round at the Chicago, and "Lolita" remains potent in its 10th 12th.

On hard ticket, "Brothers Grimm" is tame in its fifth McVickers canto, and "West Side Story" is tapering off in its 30th week at the Todd.

## Estimates for This Week

Carnegie (Telemt) (495; \$1.25-\$1.80) — "The Lovers" (Indie) and "400 Blows" (Indie) (reissues). Oke \$2,600. Last week, "The Mark" (Cont) and "Victim" (Astoria) (reissues), \$2,500.

Chicago (B&K) (3,900; \$1.25-\$1.80) — "Music Man" (WB) (9th wk). Happy \$19,000. Last week, \$18,000.

Cinema (Stern) (500; \$1.50) — "Waltz of Toreadors" (Cont). Good \$6,500. Last week, "Taste of Honey" (Cont) (11th wk), \$4,000.

Esquire (H&E Balaban) (1,350; \$1.25-\$1.80) — "Pigeon That Took Rome" (Par) (3d wk). Fast \$8,000. Last week, \$9,300.

Loop (Telemt) (606; \$1.25-\$2) — "Lolita" (MGM) (12th wk). Hot \$11,500. Last week, \$13,000.

McVickers (Cinerama) (1,100; \$1.75-\$3.50) — "Brothers Grimm" (MGM) (5th wk). Tame \$13,500. Last week, \$25,500.

Monroe (Jovan) (1,000; 65-90) — "Playgirl After Dark" (Indie) and "Mating Urge" (Indie) (2d wk). Nice \$5,000. Last week, \$10,000.

Oriental (Indie) (3,400; 90-\$1.80) — "Sword of the Conqueror" (UA) (2d wk). Modest \$10,000 for five (Continued on page 10)

## Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net, i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthesis admission prices, however, as indicated, include U. S. amusement tax.

# 'Party' Nifty 10G, D.C.; 'Valiant' 10G

Washington, Sept. 18. — Mild season seems in store for mainstem with trade generally quiet on the opener and holdover fronts. "Coming Out Party" at MacArthur premed nifty and may have possibilities. "Taste of Honey" is holding up at Ontario and "300 Spartans" at Capitol is brisker than expected. "Touch of Mink" is closing 12 weeks session at Town with dulcet returns. "West Side Story" switched from Uptown, now closed for remodeling, to Warner and biz should be hefty.

## Estimates for This Week

Ambassador-Metropolitan (SW) (1,480; 1,000; \$1-\$1.49) — "Music Man" (WB) (7th wk). Okay \$9,800. Last week, \$10,500.

Apex (KB) (940; \$1-\$1.40) — "Stowaway in Sky" (UA) (3d wk). Boff \$5,000. Last week, \$6,800.

Capitol (Loew) (3,240; \$1-\$1.49) — "300 Spartans" (20th) (2d wk). Sturdy \$6,700 for four days after \$13,300 opener.

Dupont (Mann) (400; 90-\$1.65) — "Viridiana" (Union) (4th wk). Oke \$3,500. Last week, \$4,500.

Keith's (RKO) (1,839; \$1-\$1.49) — "Valiant" (UA) Trim \$10,000. Last week, "Scarface Mob" (Desilu) (2d wk) \$7,000.

MacArthur (KB) (900; \$1.25-\$1.40) — "Coming Out Party" (Union). Robust \$10,000. Last week, "Only Two Can Play" (Col) (9th wk), \$4,000.

Ontario (KB) (1,240; \$1-\$1.49) — "Taste of Honey" (Cont) (4th wk). Steady \$6,000. Last week, \$6,500.

Palace (Loew) (2,360; \$1-\$1.65) — "Two Weeks in Another Town" (MGM) (3d wk). Fair \$8,700. Last week, \$10,400.

Playhouse (TL) (459; \$1.25-\$1.80) — "Best of Enemies" (Col) (5th wk). So-so, \$3,000 or over. Last week, \$3,500.

Plaza (TL) (278; \$1.25-\$1.80) — "Spit on Your Grave" (Indie) (4th wk). Trim \$4,200 or near. Last week, \$5,000.

Town (King) (800; \$1.25-\$1.80) — "Touch of Mink" (U) (12th wk). Nice \$5,000 for six days. Last week, \$5,500.

Trans-Lux (TL) (599; \$1.25-\$1.80) — "Interns" (Col) (5th wk). Slow \$7,000. Last week, \$7,600.

Warner (SW) (1,250; \$1.25-\$1.60) — "West Side Story" (UA). Strong \$15,000. Last week, "Spiral Road" (U) (2d wk), \$7,000.

# 'PANIC' PALLID \$8,000, CLEVELAND; 'TOM' \$4,000

Cleveland, Sept. 18. — Fresh product is making little noise at the local firstrun wickets. "Panic in Year Zero" is weak at the Hippodrome. "Tom and Jerry Cartoon Festival" is so-so at the Ohio while "Tartars" is ordinary at the State. Holdovers, however, are brisk. Leading the latter are "Music Man" and "Brothers Grimm."

## Estimates for This Week

Allen (Stanley-Warner) (2,866; \$1-\$1.80) — "Music Man" (WB) (7th wk). Excellent \$9,500 after \$11,000 last lap.

Colony Art (Stanley-Warner) (1,354; \$1.50) — "Boccaccio '70" (Emb) (5th wk). Pleasing \$7,000. Last week, \$8,000.

Continental Art (Art Theatre Guild) (900; \$1.50) — "Les Liaisons Dangereuses" (Indie) (reissue). Av-

erage, \$2,200. Last week, "Last Year at Marienbad" (Indie) (reissue) (2d wk), \$1,900.

Heights Art (Art Theatre Guild) (925; \$1-\$1.50) — "Idiot" (Indie). Okay \$2,700. Last week, "A Matter of Who" (Herts-Lion) (2d wk), \$2,500.

Hippodrome (Eastern Hipp) (2,700; \$1-\$1.50) — "Panic in Year Zero" (AI). Weak \$8,000. Last week, "300 Spartans" (20th), ditto \$8,000.

Ohio (Loew) (2,700; \$1.25-\$1.50) — "Tom & Jerry" cartoon festival (MGM). So-so \$4,000. Last week, "Adventures of a Young Man" (20th) (3d wk), \$5,000.

Palace (F & A Theatres) (2,739; \$1.25-\$2.75) — "Brothers Grimm" (MGM) (6th wk). Showing sharp pickup, sighting \$10,500 after \$10,300 last lap.

State (Loew) (3,700; \$1-\$1.50) — "Tartars" (MGM). Ordinary \$10,000. Last week, "Scarface Mob" (Desilu), \$9,000.

Stillman (Loew) (2,700; \$1-\$1.50) — "Rear Window" (Par) and "Bridges at Toko Ri" (Par) (reissues). Fair \$8,000. Last week, "Huns" (Indie) and "Centurians" (Indie), \$5,000.

Westwood Art (Art Theatre Guild) (955; \$1-\$1.50) — "Les Liaisons Dangereuses" (Indie) (reissue). Nice \$2,500. Last week, "Last Year at Marienbad" (Indie) (reissue), (2d wk), \$1,800.

# 'Trash' Boff 16G, Mpls.; 'Matter' 5G

Minneapolis, Sept. 18. — Newcomers are fairly plentiful, but of mediocre or lower stature. Excepting possibly "Poor White Trash," which has been aided by a heavy newspaper campaign stressing its sex daring, none seems capable of stirring up much box-office hoopla. "Music Man," instead of departing from the Orpheum after Sunday (16), moved over to the Academy to finish its eighth week and remain longer. It displaced "World of Comedy" at the Acad. Other holdovers are still thriving. "Matter of Who" is solid at the Suburban World.

## Estimates for This Week

Academy (Mann) (1,000; \$1.25-\$1.50) — "Harold Lloyd's World of Comedy" (Cont) (3d wk). Good \$3,000 on three days. Last week, \$5,000.

Avalon (Frank) (800; \$1) — "Adventures of Lucky Pierre" (DF) and "La Parisienne" (Indie) (reissues). Satisfactory \$1,800. Last week, "Touchables" (Indie) and "Little Hut" (MGM) (reissue) (3d wk), \$1,200.

Bloomington, Coon Rapids, Nacarge and Starlite (all drive-ins), (2,500; \$1) — "Poor White Trash" (Indie) and "Loss of Innocence" (Cpl) (reissue). Good \$16,000.

Century (Par) (1,300; 85-\$1) — "Solomon and Sheba" (UA) (reissue). Mild \$3,500. Last week, "Exodus" (UA) (reissue) (4th run), \$3,500.

Cooper (CF) (808; \$1.65-\$2.50) — "Brothers Grimm" (MGM) (5th wk). Great \$17,000. Last week, \$15,500.

Gopher (Berger) (1,000; \$1-\$1.25) — "House of Women" (WB) and "Samar" (WB). Fair \$4,000. Last week, "Horror Chamber of Dr. Faustus" (Lopert) and "Monster" (Lopert), \$5,000.

Lyric (Par) (1,000; \$1.25-\$1.50) — "Interns" (Col) (6th wk). Sturdy \$7,000. Last week, \$7,500.

Mann (Mann) (1,000; \$1.50-\$2.75) — "West Side Story" (UA) (30th wk). Gigantic \$7,000. Last week, same.

Orpheum (Mann) (2,200; \$1.25-\$1.75) — "Music Man" (WB) (8th wk). Big \$7,000 including two days at Academy. Last week, \$8,000.

Park (Field) (1,000; \$1.50) — "Hatari" (Par) (6th wk). Healthy \$4,500. Last week, \$5,000.

State (Par) (2,200; \$1-\$1.25) — "300 Spartans" (20th). Modest \$6,500. Last week, "Tarzan Goes to India" (MGM), \$5,000 on six days.

Suburban World (Mann) (800; \$1.25) — "Matter of Who" (Indie). Terrific \$5,000. Last week, "Girl With a Suitcase" (Ellis), \$1,800.

Westgate (Mann) (800; \$1) — "Forever My Love" (Par). Modest \$1,500.

World (Mann) (400; \$1.25-\$1.50) — "Dangerous Love Affairs" (Astoria) (2d wk). Modest \$6,500. Last week, \$7,000.

# Glitter Off B'way Business; Even 'Music Man' Sours; 'Grimm' Slips; 'Fool' Oke \$22,000, 'Flame' Hot 20G

A couple of newcomers provided a little lift but generally another word for Broadway this week was dullsville. Some of the snap disappeared from "Music Man," down to \$150,000 in its fourth week at the Music Hall. This is good business, of course, but well off from previous weeks.

"Brothers Grimm," the Cinerama storyline, is figured at \$33,000 for the sixth week and this, too, is a slip. "Pigeon That Took Rome" is faltering. Even "Lolita" is showing signs of strain.

"I Thank a Fool" (MGM) is off to a fairly nice start at the Victoria where the first week's gross is estimated at \$22,000. Also new is "Flame in the Street" (Rank) at the Forum where the initial week's figure is \$20,000, strong income for this house.

Exciting days are ahead, it's hoped. Many new productions are coming in, with attention particularly focused upon "Lawrence of Arabia," "The Longest Day" and "Mutiny on the Bounty." Incidentally, Gotham is becoming more and more a roadshow town.

Columbia Pictures and the Criterion Theatre on Broadway posted the \$4.80 top admission price for "Lawrence of Arabia" just as Metro broke out with the ads, and prices, on "Mutiny on the Bounty," 20th-Fox on "Longest Day," Col on "Barabbas" and Joseph E. Levine on "Long Day's Journey Into Night."

Tops at all four: \$3.50. Col with "Lawrence" sets a new high but meanwhile 20th-Fox may have even more elaborate ideas as concerning "Cleopatra." Scale un-

## Estimates for This Week

Astor (City Inv) (1,094; \$1.25-\$2) — "Judgment at Nuremberg" (UA) (5th wk). Fourth week ended yesterday (Tues.) at all right \$15,000. This is a moveover from the Palace and playing in many local spots.

Cinerama (Loew's) (1,552; \$1.50-\$3.50) — "Brothers Grimm" (MGM-Cinerama) (7th wk). Sixth week ended yesterday (Tues.) with \$33,000. Good business but not really a wonderful world any more.

Criterion (Moss) (1,520; \$1.25-\$2.50) — "Notorious Landlady" (Col) (6th wk). The landlady was overworked in final eighth session, clocked at \$11,000. "Damn the Defiant" in today (Wed.).

DeMille (Reade) (1,463; 90-\$2.75) — "Pigeon That Took Rome" (Par) (5th wk). Fourth week ended yesterday (Tues.) with around \$12,000. Not much better than for the birds but still a good run.

Embassy (Guild Enterprises) (500; \$1.50-\$2.50) — "Paradise" (Indie) and "Concrete Jungle" (Indie) (7th wk). Sixth session brought \$11,500, good run for the money.

Palace (RKO) (1,642; \$1.25-\$2) — "Phantom of the Opera" (U) (4th wk). Concluded frame with about \$10,000 and scared itself away. "Marco Polo" in today (Wed.).

Forum (Moss) (813; 90-\$1.80) — "Flame in the Street" (Rank) (2d wk). The critics weren't overly impressed but this one opened like gangbusters with \$20,000 evidenced for first week ended yesterday (Tues.).

Paramount (AB-PT) (3,665; \$1-\$2) — "Two Weeks in Another Town" (MGM) (5th wk). Final five days, two short of full fifth week, brought \$16,000, not bad at all. "300 Spartans" in today (Wed.).

Radio City Music Hall (Rockefellers) (6,200; 95-\$2.75) — "Music Man" (WB) and stageshow (4th wk). Fourth week ended tonight (Wed.) with about \$150,000; the trombones are losing some decibels. Stays another week and then "Gigol."

Rivoli (UAT) (1,545; \$1.50-\$3.50) — "West Side Story" (UA) (47th wk). The 47th week ended today (Wed.) with mebbe \$30,000. Oscar-winner still strong on the com-

State (Loew's) (1,900; \$1.50-\$2.50) — "Lolita" (MGM) (14th wk). The 14th week ends today (Wed.) in neighborhood of \$16,000, very nice neighborhood after so long a tenancy. "A Private Affair" in Sept. 28.

Victoria (City Investing) (1,003; \$1.50-\$2) — "I Thank a Fool" (MGM) (1st wk). Press pundits didn't dig

the psychiatry, or so they said, but public showed some willingness. Figure it at agreeable \$22,000 in opening week.

Warner (SW) (1,813; 90-\$2) — "Spiral Road" (U) (7th wk). This week ends tomorrow (Thurs.) with perhaps \$10,000. There have been better days. "Longest Day" in Oct. 4.

## First-Run Arties

Fine Arts (Davis) (468; 90c-\$1.80) — "Best of Enemies" (Col) (7th wk). Sixth week ended Monday (17) with \$8,900, just about same as previous. Very nice.

Beekman (Rugoff) (590; \$1.20-\$1.75) — "Notorious Landlady" (Col) (8th wk). Seventh week ends today (Wed.) with okay \$5,400.

Fifth Avenue Cinema (Rugoff) (250; \$1.50-\$1.80) — "Shoot the Piano Player" (Astoria) (9th wk). Say about \$4,000, quiet. "Antigone" (Ellis) opened yesterday (Tues.).

Carnegie Hall Cinema (F&A) (300; \$1.50-\$2) — "Last Year at Marienbad" (Astor) (28th wk). The 28th week ending today (Wed.) ought to reach \$4,100. So-so.

Guild (Guild) (450; \$1-\$1.75) — "The Island" (Zenith) (2d wk). This Japanese import warmly embraced by the reviewers, many of whom liked the absence of dialog. Jot down first week's take at \$19,000, and that's saying a mouthful.

Murray Hill (Rugoff) (565; 95-\$1.80) — "Lolita" (MGM) (14th wk). The 13th week ends today (Wed.) with \$7,000, not bad.

Paris (Pathe Cinema) (568; 90-\$1.80) — "Divorce, Italian Style" (Embassy) (1st wk). This Italian import opened Monday (17) and it's too early to tell yet. In previous, "Girl with the Golden Eyes," fourth and final, \$6,100.

Sutton (Rugoff) (561; 95-\$1.80) — "Waltz of the Toreadors" (Cont) (6th wk). Fifth week ended Sunday (16) with \$10,000. It's getting a little less ole now.

Trans-Lux 52d Street (T-L) (540; \$1-\$1.50) — "Pigeon That Took Rome" (Par) (5th wk). Fourth frame ended yesterday (Tues.) with \$6,500. Losing altitude.

Trans-Lux 85th Street (T-L) (550; \$1.50-\$2) — "Judgment at Nuremberg" (UA) (5th wk). Fourth week ended yesterday (Tues.) with fair enough \$7,700.

Normandie (T-L) (592; \$1.25-\$2) — "Psychoisismo" (Ellis) (2d wk). Less than \$5,000 in first week, which is not enough, and will be replaced tomorrow (Thurs.) with "La Viaccia."

# 'LOLITA' LOFTY \$15,000, L'VILLE; 'ROAD' \$6,000

Louisville, Sept. 18. — "Lolita" is leading the way this week. "Spiral Road," new at the Kentucky, is jogging along at a moderate pace. All of the downtown houses felt the effect of the Kentucky State Fair (ended Saturday (15), or at least that seemed to be the main reason for the slackening pace at most houses.

## Estimates for This Week

Brown (Fourth Avenue) (75-\$1.25) — "West Side Story" (UA) (12th wk). Moderate \$4,000. Last week, mild \$4,500.

Kentucky (Switow) (900; 75-\$1.25) — "Spiral Road" (U). Nice, \$6,000 or near. Last week, "Phantom of Opera" (U) and "Night Creatures" (U). Fair \$5,000.

Mary Anderson (People's) (1-\$1.25) — "Count of Monte Cristo" (WB) and "Guns of Darkness" (WB). Modest \$4,500 or close. Last week, "Music Man" (WB) (8th wk), light \$4,500.

Ohio (Settos) (900; 75-\$1.25) — "Kid Galahad" (UA) (3d wk). Oke \$4,500 after last week's fair \$5,000.

Rialto (Fourth Avenue) (1,100; \$1.25-\$2.50) — "Brothers Grimm" (MGM) (3d wk). Dropped off a bit due to State Fair, but picked up after the expo departed. Looks like nice \$10,500 or near. Last week, large \$15,000.

United Artists (Fourth Avenue) (3,000; \$1-\$1.25) — "Lolita" (MGM). Lofty \$15,000 or close. Last week, "Adventures of Young Man" (20th). Tidy \$8,000.

## 'Town' Mild \$7,000, Balto; 'Spartans' Ditto \$5,000, 'Enemies' Good \$3,200

Baltimore, Sept. 18. Holdovers look best this week with new films doing only fair. "Two Weeks in Another Town" is oke in first at the Town and "The 300 Spartans" is same in bow at the New. "Boccaccio '70" is strong in third week at the downtown Charles and neighborhood Crest and "Interns" is warm in fourth week at the Hipp. "Best of Enemies" is good in first at the Little.

**Estimates for This Week**  
Avalon (Freedman) (850; \$1.50)—"I Spit on Your Grave" (Indie). Good \$3,000. Last week, "Eve and Handymen" (Indie) (reissue), \$2,000.  
Aurora (T-L) 367; 90-\$1.50—"Palace of Shame" (Indie). Slow \$2,000. Last week "Paradise" (Indie), \$1,800.  
Charles (Fruchman) 500; 90-\$1.50—"Boccaccio '70"—Embassy (3d wk). Good \$6,000. Last week, \$7,000.  
Crest (Fruchman) 1,700; 90-\$1.50—"Boccaccio '70"—Embassy (3d wk). Nice \$6,000. Last week, \$8,000.  
Cinema (Schwaber) 460; 90-\$1.50—"Jules and Jim" (Janus) (2d wk). Slow \$1,400. Last week, \$1,500.  
Hippodrome (T-L) 2,200; 90-\$1.65—"Interns" (Col) (4th wk). Warm \$6,000. Last week, \$6,000.  
Five West (Schwaber) 435; 90-\$1.50—"Bird Man of Alcatraz" (UA) (5th wk). Steady \$2,700. Last week, \$3,000.  
Little (T-L) 300; 90-\$1.65—"Best of Enemies" (Col). Good \$3,200. Last week, "Hiroshima, Mon Amour" (Zenith) and "Lovers" (Zenith) (reissues) (2d wk), \$1,800.  
Mayfair (Fruchman) 700; 90-\$1.50—"Taste of Honey" (Cont) (3d wk). Oke \$3,500. Last week, \$3,000.  
New (Fruchman) 1,600; 90-\$1.25—"300 Spartans" (20th). Fair \$5,000. Last week, "Tarzan Goes to India" (MGM), \$6,000.  
Playhouse (Schwaber) 355; 90-\$1.50—"A Matter of Who" (Indie) (4th wk). Holding at \$1,500. Last week, \$2,000.  
Rex (Freedman) 500; \$1.50—"I Spit on Your Grave" (Indie). Good \$3,000. Last week, "Mr. Teas at Burlesque" (Indie) (2d wk), \$2,000.  
Stanton (Fruchman) 2,800; 90-\$1.50—"Music Man" (WB) (7th wk). Holding at \$6,000. Last week, \$7,000.  
Town (T-L) 1,125; \$1.25-\$1.65—"Two Weeks in Another Town" (MGM). Fair \$7,000. Last week, "Notorious Landlady" (Col) (3d wk), \$7,600.

### LOS ANGELES

(Continued from page 8)  
\$13,100. Wiltner, Village, Loyola with Warren's, Warner Beverly, Hawaii, Baldwin, "The Interns" (Col) (2d wk), \$37,300. Iris with State, "Panic in Year Zero" (AIP), "Eegah" (Ind) (1st wk), \$12,400.  
Warner Beverly (SW) 1,316; 90-\$2—"The Goddess" (Col) (reissue). Fair \$5,500.  
El Rey (FWC) 861; 90-\$1.50—"Caddy On Teacher" (Gov) and "Doctor in Love" (Ind) (reissues). Slim \$3,500. Last week, "Miracle Worker" (UA) (7th wk), \$2,600.  
Fox Wilshire (FWC) 1,990; \$1.49-\$2.40—"Three Coins in Fountain" (20th) (reissue). Good \$12,000. Last week, "Adventures of Young Man" (20th) (5th wk), \$5,400.  
Baldwin (State) 1,800; 90-\$1.50—"Kid Galahad" (UA) (moveover) and "Sweet Bird of Youth" (MGM) (reissue). Dim \$3,300.  
State (UATC) 2,404; 90-\$1.50—"Panic in Year Zero" (AIP) and "Eegah" (Ind) (2d wk). Soft \$4,000.  
Crest (State) 750; 90-\$1.50—"Matter of Who" (Herts) (2d wk). Boff \$6,000. Last week, \$8,200.  
Hollywood (FWC) 856; 90-\$1.50—"Sad Sack" (Par) and "Delicate Delinquent" (Par) (reissues) (2d wk). Oke \$3,200.  
Warren's, Hawaii (Metropolitan-G&S) 1,737; 1.106; 90-\$1.50—"The Interns" (Col) (3d wk) and "Strangers When We Meet" (Col) (reissue). 1st wk. Fairish \$8,000.  
Vogue (FWC) 810; 90-\$1.50—"Sky Above, Mud Below" (Emb) (4th wk). Stout \$5,500. Last week, \$7,200.  
Egyptian (UATC) 1,392; \$2-\$2.40—"Guns of Darkness" (WB)

(4th wk). Pale \$4,000. Last week, \$4,100.  
Music Hall (Ros) 720; \$2-\$2.40—"Best of Enemies" (Col) (4th wk). Light \$4,500. Last week, \$4,900.  
Four Star (UATC) 868; 90-\$1.50—"Pigeon That Took Rome" (Par) (4th wk). Mild \$3,000. Last week, \$3,400.  
Warner Hollywood (SW) 1,291; \$1.65-\$2.40—"Brothers Grimm" (MGM) (6th wk). Wonderful \$31,000. Last week, \$32,700.  
Hollywood Paramount (State) 1,468; \$1.75-\$2.80—"Music Man" (WB) (8th wk). Great \$28,000. Last week, \$30,000.  
Fine Arts (FWC) 631; \$1.49-\$2.40—"Boccaccio '70" (8th wk). Rosy \$5,800. Last week, \$7,400.  
Beverly (State) 1,150; 90-\$2—"Lolita" (MGM) (13th wk). Firm \$6,000. Last week, same.  
Lido (FWC) 876; \$2—"Taste of Honey" (Con) (15th wk). Busy \$3,500. Last week, \$3,900.  
Chinese (FWC) 1,408; \$1.25-\$3.50—"West Side Story" (UA) (40th wk). Lofty \$20,000. Last week, \$22,800.

## 'Fool' Moderate \$13,000, Philly; 'Playgirl' Fair 8½G, 'Grimm' Strong 18G, 7th

Philadelphia, Sept. 18. Lotsa b.o. action over the weekend. "Lolita" in its 12th round at the Trans-Lux, clocked up the house's biggest gross since "The Vikings" in 1958. Among the newcomers, "I Thank a Fool" is fair at the Fox, "Playgirl After Dark" is mild at the Goldman and a reissue of "Rear Window" is nice at the Stanton.

**Estimates for This Week**  
Arcadia (S&S) 622; \$1.20-\$1.80—"Two Weeks in Another Town" (MGM) (5th wk). Happy \$7,500. Last week, \$8,500.  
Boyd (SW) 1,536; \$2-\$2.75—"Brothers Grimm" (MGM) (7th wk). Strong \$18,000. Last week, \$27,000.  
Fox (Milgram) 2,200; 95-\$1.80—"I Thank a Fool" (MGM). So-so \$13,000. Last week, "300 Spartans" (20th) (2d wk), \$6,500.  
Goldman (Goldman) 1,000; \$1.20-\$1.80—"Playgirl After Dark" (Indie). Fair \$8,500. Last week, "Scarface Mob" (Desilu) (2d wk), \$7,500.  
Midtown (Goldman) 1,200; \$2-\$2.75—"West Side Story" (UA) (45th wk). Happy \$8,500. Last week, \$10,500.  
Randolph (Goldman) 2,200; 95-\$1.80—"Interns" (Col) (4th wk). Busy \$10,000. Last week, \$15,000.  
Stanley (SW) 2,500; 95-\$2—"Music Man" (WB) (8th wk). Loud \$15,000. Last week, \$18,000.  
Stanton (SW) 1,483; 95-\$1.80—"Rear Window" (Par) (reissue). Neat \$10,000. Last week, "Geronimo" (UA) and "Magic Sword" (UA), \$9,000.  
Studio (Goldberg) 383; 95-\$1.80—"Love in Hot Climate" (Indie) and "Blaze Starr Goes Back to Nature" (Indie) (2d wk). Flashy \$5,300.  
Trans-Lux (T-L) 500; 95-\$2—"Lolita" (MGM) (13th wk). Climbed to \$8,500. Last week, \$7,200.  
Viking (Sley) 1,000; 95-\$1.80—"Spiral Road" (UA) (8th wk). Dim \$4,000. Last week, \$4,600.  
World (R&B-Pathe)—"Liaisons Dangereuses" (Astor) and "Victim" (Pathe-Amer) (3d wk). Trim \$2,600. Last week, \$3,200.

### DENVER

(Continued from page 8)  
Am. Good \$2,400. Last week, "Lolita" (MGM) (3d wk. m.o.) \$2,200.  
Orpheum (RKO) 2,690; \$1.25—"Scarface Mob" (Desilu) and "Murder, Inc." (20th). Poor \$6,500. Last week, "Tarzan Goes to India" (MGM) and "Pirates of Blood River" (Col), \$7,500.  
Paramount (Wolfberg) 2,100; 90-\$1.25—"Bird Man of Alcatraz" (A) and "The Valiant" (UA) (3d wk). Hefty \$12,500. Last week, \$14,500.  
Paris (Art Theatre Guild) 350; \$1.25—"Summer Wind Blows" (Indie) and "Sins of Youth" (Indie). Good \$1,100. Last week, subsequent runs.  
Towne (Indie) 600; \$1.25-\$1.45—"Best of Enemies" (Col) (3d wk). Mild \$2,500. Last week, \$3,000.

### BUFFALO

(Continued from page 8)  
Hawaiian (Col) (reissues), \$7,000.  
Teck (Loew) 1,200; \$1.75-\$2.75—"Brothers Grimm" (MGM) (4th wk). Slow \$4,000. Last week, \$5,000.  
Cinema (Martina) 450; 90-\$1.25—"Secrets of Women" (Indie). Fair \$2,000. Last week, "Stowaway in Sky" (Loper) (1,300).  
Granada (Schine) 1,000; 90-\$1.25—"The Miracle Worker" (UA) (4th wk). Topping a steady \$4,000. Last week, under \$5,000.

## Back to School Hits Biz In Frisco; 'Humanoids' Big 10G, 'Ashes' Hot \$2,200

San Francisco, Sept. 18. Back to school is giving firstruns a spotty b.o. effect. Holdovers and reissues are in the majority of houses, with fresh pix few. Of the latter, the tandem of "Creation of the Humanoids" and "Invasion of Animal People" is sock at the Fox. "Ashes and Diamonds" is nice at the arty Vogue, "Brothers Grimm" is great in a fifth Orpheum frame.

**Estimates for This Week**  
Golden Gate (RKO) 2,859; \$1.25-\$1.50—"Scarface Mob" (Desilu) and "Hand of a Stranger" (AI) (3d wk). Solid \$6,800. Last week, \$8,000.  
Fox (FWC) 4,651; \$1.25-\$1.50—"Creation of Humanoids" (Emerson) and "Invasion of Animal People" (FF). Sock \$10,000. Last week, "Sky Above, Mud Below" (Emb) and "Trauma" (Parade) (2d wk), \$8,400.  
Orpheum (Cinedome) 1,439; \$2.75-\$2.95—"Brothers Grimm" (MGM) (5th wk). Great \$27,800. Last week, \$32,000.  
Warfield (Loew's) 2,656; \$1.25-\$1.50—"Far Country" (MGM) and "Saskatchewan" (Par). Okay \$7,500. Last week, "Tartars" (MGM) and "Tarzan Goes to India" (MGM) (3d wk), \$6,500.  
Paramount (Par) 2,646; \$1.50-\$1.75—"Sad Sack" (Par) and "Delicate Delinquent" (Par) (reissue). Terrific \$15,000. Last week, "Marco Polo" (AI) and "Dangerous Charter" (FP) (2d wk), \$6,900.  
St. Francis (Par) 1,400; \$1.50-\$1.75—"Interns" (Col) (4th wk). Bright \$8,000. Last week, \$11,800.  
United Artists (No. Coast) 1,151; \$2.25-\$2.75—"West Side Story" (UA) (40th wk). Good \$11,500. Last week, \$12,300.  
Vogue (S.F. Theatres) 346; \$1.50—"Ashes and Diamonds" (Janus). Nice \$2,200. Last week, "Love Game" (FAR) and "Rosemary" (FAR) (2d wk), \$1,800.  
Stagedoor (A-R) 444; \$1.50-\$1.80—"Lolita" (MGM) (12th wk). Steady \$5,000. Last week, same.  
Metro (United California) 1,000; \$1.50-\$1.80—"Boccaccio '70" (Emb) (8th wk). Brisk \$7,000. Last week, \$7,500.  
Esquire (No. Coast) 846; \$1.25-\$1.50—"La Dolce Vita" (Astor) and "Two Women" (Emb) (5 days). So-so \$3,500. Last week, "Kid Galahad" (UA) and "Road to Hong Kong" (UA) (2d wk), \$5,300.  
Coronet (United California) 1,250; \$2-\$2.50—"Music Man" (WB) (10th wk). Lively \$8,000. Last week, \$8,500.

### CHICAGO

(Continued from page 9)  
days. Last week, \$17,500.  
Roosevelt (B&K) 1,400; 90-\$1.80—"Phantom of Opera" (U). Good \$19,000. Last week, "The Interns" (Col) (5th wk), same.  
State-Lake (B&K) 2,400; 90-\$1.80—"Rear Window" (Par) (reissue). Sock \$25,000. Last week, "Spiral Road" (U) (4th wk), \$11,000 for five days.  
Surf (H&E Balaban) 685; \$1.50-\$1.80—"Sky Above, Mud Below" (Embassy). Wow \$11,000. Last week, "School For Scoundrels" (Cont) and "Big Deal on Madonna Street" (UMPO) (reissues), \$4,850.  
Todd (Todd) 1,089; \$2.20-\$3.50—"West Side Story" (UA) (30th wk). Tapering to \$17,000 for 10 perfs. Last week, \$25,000.  
Town (Teitel) 640; \$1.25-\$1.80—"Odd Obsession" (Indie) (4th wk). Okay \$3,000. Last week, \$4,200.  
United Artists (B&K) 1,700; 90-\$1.80—"Miracle Worker" (UA) (5th wk). Bright \$15,000. Last week, \$16,500.  
Woods (Essaness) 1,200; 90-\$1.80—"300 Spartans" (20th) (2d wk). Slipped to \$17,000. Last week, \$26,000.  
World (Teitel) 608; 90-\$1.25—"The Night" (Indie) (4th wk). Lively \$3,500. Last week, \$3,500.

## 'Tarzan' Drab \$7,500, Pitt; 'Phantom' Limp 6G, 'Sky' High 11G, 'Interns' 9G

### Prov. Slides; 'Man' Fair \$6,000 'Guns' Quiet 7G

Providence, Sept. 18. Main stem biz has dropped off with nothing showing better than what can normally be called fair with exception of fourth stanza of "El Cid" at Elmwood which is up with the "leaders." Loew's State's "Two Weeks in Another Town" and Majestic's "Guns of Darkness" are in the top group. Not too far behind are RKO Albee's "Adventures of a Young Man" and Strand's "Two Women" reissue.

**Estimates for This Week**  
Albee (RKO) 2,200; 65-\$1—"Adventures of a Young Man" (20th) and "The Firebrand" (AP). Just fair \$6,000. Last week, "Phantom of Opera" (U) and "Mothra" (Col) (2d wk). Slowed to meek \$4,000.  
Elmwood (Snider) 724; 90-\$1.50—"El Cid" (AA) (4th wk). Shaping to around happy \$7,000. Third-sesh was nifty \$7,800.  
Majestic (SW) 2,200; 65-90—"Guns of Darkness" (WB) and "Count of Monte Cristo" (WB). Nice weekend helping to around fair \$7,000. Last week, "Music Man" (WB) (5th wk). Mild \$4,000.  
State (Loew) 3,200; 75-\$1—"Two Weeks in Another Town" (MGM) and "The Valiant" (MGM). Around fair \$7,000. Last week, "Kid Galahad" (UA) and "Magic Sword" (UA) (2d wk). Slow \$5,000.  
Strand (National Realty) 2,200; 65-\$1—"Two Women" (Emb) and "Walk On Wild Side" (Col) (reissues). Fairly good \$5,000. Last week, "Sad Sack" (Par) and "Delicate Delinquent" (Par) (reissues). Happy \$6,000.

## 'Exercise' Brisk \$2,500 In Rainy K.C.; 'Interns' Big 8G, 3d, 'Music' 4½G

Kansas City, Sept. 18. Newcomers are light, except for "Five Finger Exercise" which is smart in the artfilm Kimo. Reissues are in two key houses, "Rear Window" and "Detective Story" dualled in the Uptown, and "Sayonara" and "Count of Monte Cristo" paired in the Paramount. Weather, which was cooperative last week-end was on the damp side this weekend.  
**Estimates for This Week**  
Brookside (Fox Midwest-Nat. Gen. Corp.)—"Miracle Worker" (U) (4th wk). Okay \$3,000. Last week, same.  
Capri (Durwood) 1,260; 75-\$1.50—"Lolita" (MGM) (10th wk). Thin \$3,000. closes out. Last week, same.  
Crest, Riverside (Commonwealth) 900 cars each; Boulevard (Rosedale) 750 cars; Granada (FMW-NGO) 1,217 (\$1 each)—"Horror Hotel" (Indie) and "The Head" (Indie) (4 days). Thin \$7,000. Last week, Crest, Riverside, Boulevard, Isis & Vista (FMW-NGO) (1,360; 700), Overland, Aztec (Dickinson) (700, 500), Hiway 40 (General) (1,000 cars) (\$1 each). "House of Women" (WB) and "Samar" (WB) fair \$9,000.  
Kimo (Dickinson) 504; \$1.25-\$1.50—"Five Finger Exercise" (Col). Smart \$2,500. holds. Last week, "Victim" (Indie) (3d wk). Light \$1,000.  
Empire (Durwood) 1,294; \$1.25-\$2.75—"Brothers Grimm" (MGM) (6th wk). Fine \$14,000. holds. Last week, nifty \$15,000.  
Paramount (Blank-UP) 1,900; \$1-\$1.25—"Sayonara" (WB) and "Detective Story" (WB) (reissues). Mild \$5,000. Last week, "Spiral Road" (U) (4th wk). mild \$4,500.  
Plaza (FMW-NGO) 1,630; \$1-\$1.25—"Interns" (Col) (3d wk). Sparkling \$8,000. holds. Last week, \$9,500.  
Rexy (Durwood) 850; 75-\$1.50—"Music Man" (WB) (6th wk). Pleasant \$4,500. Last week, \$5,000.  
Saxon (Durwood) 1,600; 75-\$1.50—"Tough of Mink" (U) (7th wk). Bright \$5,500. Last week, \$6,000.  
Uptown (FMW-NGO) 2,043; \$1-\$1.25—"Rear Window" (Par) and "Detective Story" (Par) (reissues). Fairish \$6,500. may hold. Last week, "Kid Galahad" (UA) (2d wk) and "Wild in the Country" (UA) (1st wk). So-so \$5,000.

Pittsburgh, Sept. 18. Of the fresh product, "Tarzan Goes to India" at Penn and "Phantom of Opera" at the Gateway are both drab. Most remarkable biz of the past week was the \$3,200 gross for a one-day showing of two filmed operas, "Aida" and "Madame Butterfly" at Penn. "West Side Story" now in its 32d and next to last week at Nixon. Is holding firm and steady. Another newcomer, "Sky Above and Mud Below" is good in first round at Stanley.

**Estimates for This Week**  
Fulton (Assoc.) 1,530; \$1-\$1.50—"Interns" (Col) (4th wk). Sock \$9,000. Last week, \$10,500.  
Gateway (Assoc.) 1,900; \$1-\$1.50—"Phantom of Opera" (U). Limp \$6,000. Last week, "Spiral Road" (U) (3d wk-5 days), \$4,500.  
Nixon (Rubin) 1,760; \$1.50-\$2.75—"West Side Story" (UA) (32d wk). Mighty \$6,500. Ditto last week.  
Penn (UATC) 3,300; \$1-\$1.50—"Tarzan Goes to India" (MGM). Slow \$7,500. Last week, "Miracle Worker" (UA) (2d wk) 6 days, \$10,000. "Aida" (Lux) and "Madame Butterfly" (Lux), \$3,200 for one day. Thurs. (13).  
Shadyside (MOTC) 750; \$1.25—"Doctor in Love" (Gov) (3d wk). Snappy \$3,000. Last week, \$3,800.  
Stanley (SW) 3,700; \$1-\$1.50—"Sky Above and Mud Below" (Emb). Hep \$11,000. Last week, "Hatari" (Par) (2d wk), \$9,000.  
Warner (SW) 1,516; \$1.50-\$2.75—"Brothers Grimm" (MGM) (6th wk). Fine \$17,000. Last week, \$18,000.

## 'Man' Nice \$6,000, Indpls.; 'Balloon' Flabby \$5,000

Indianapolis, Sept. 18. Biz is only moderate at most firstrun spots here this stanza, back-to-school activities being largely responsible. "Brothers Grimm" still is leader in fifth week at Indiana. "Adventures of Young Man" opened well at Keith's. Loew's had good results with one-day showing of "Aida" and "Butterfly" opera double bill and reported many requests for more.  
**Estimates for This Week**  
Circle (Cockrill-Dolle) 2,800; \$1-\$1.25—"Five Days in Balloon" (20th). Mild \$5,000. Last week, "Music Man" (WB) (4th wk). Nifty \$6,000.  
Indiana (Cockrill-Dolle) 1,100; \$1.25-\$2.50—"Brothers Grimm" (MGM-Cinerama) (5th wk). Sturdy \$8,000. Last week, \$9,000.  
Keith's (Cockrill-Dolle) (\$1-\$1.25)—"Adventures of Young Man" (20th). Oke \$6,000. Last week, "My Geisha" (Par) (2d wk), \$5,000.  
Loew's (Loew's) 2,427; 75-\$1.25—"Two Weeks in Another Town" (M-G). Nice \$5,500. Last week, "Aida" (Indie) and "Madame Butterfly" (Indie) (reissues), \$2,200 in one day. "Scarface Mob" (Desilu), \$4,500 in six days.  
Lyric (Cockrill-Dolle) 850; \$1.25-\$2.50—"West Side Story" (UA) (10th wk). Last week, closed with \$7,000. Next announced bookings is "Longest Day" to open Dec. 27.

### BOSTON

(Continued from page 8)  
the 2,100-seat floor and 75-\$1.50 scale.  
Orpheum (Loew) 2,900; 90-\$1.49—"Seven Brides for Seven Brothers" (MGM) (reissue) and "Father of Bride" (MGM) (reissue). Fair \$8,000. Last week, "Huns" (Indie) and "Centurion" (Indie), \$10,000.  
Paramount (NET) 2,357; 70-\$1.65—"Shame of Sabine Women" (Indie) and "Hot Money Girl" (Indie). Fair \$9,000. Last week, "Smashing of Reich" (Indie) and "Kamakazie" (Indie), \$10,000.  
Pilgrim (ATC) 1,909; 75-\$1.25—"I Spit on Your Grave" (Audubon) and "Bourbon Street" (Indie). Good \$12,000. Last week, "Bell-boy and Playgirls" (Indie) and "Geisha Playmates" (Indie) (3d wk), \$8,000.  
Saxon (Sack) 1,100; \$1.50-\$1.80—"Stowaway in Sky" (Loper) and "Lost Continent" (Indie) (3d wk final). Mild \$5,000. Last week, same. "Damn the Defiant" (Col) opens Wednesday (19).  
State (Trans-Lux) 730; 75-\$1.25—"Something Wild" (Indie) and "Island Women" (Indie). Bright \$4,500. Last week, "Fruit Is Ripe" (Indie) (2d wk), \$4,000.



# GERMAN FILM OUTLOOK HAZY

## French Pic Industry Hopes For Relief Via New Aid-Tax Laws

Paris, Sept. 18

If French producers are still going to make more than 100 domestic pictures per year, and the majority of these are coproductions, and if the big ones gross more than in the past and the smaller ones fold quickly in the established pattern, then many in film circles here feel that the industry will be in big trouble if drastic financial revisions are not made soon. These include both film aid coin plus a necessary lightening of the 30% tax on film grosses.

Ever-rising costs have made it almost impossible for a picture to amortize itself domestically (statistics usually cite 69% domestic and 31% foreign in the final tally). The continuing falloff in filmgoing has forced many French producers to try for a successful overseas picture rather than one that would be a hit strictly at home. The individualistic French find this philosophy hard indeed.

This situation is so because film aid gives 5.5% of the domestic gross back to the producer, but rebates 25% of the foreign take. The recent fluctuations in certain foreign marts plus the difficulties of offshore collections has left many producers here in a quandary. In addition, a producer must put all his aid funds back into a new film immediately which, in several instances, has forced a good producer to undertake projects he is not ready for or does not believe in and leaves the field ripe for opportunists who are mainly content to make cheap quickies whose price they make up on aid funds. All of this saps the vitality of the industry and defeats the government's purpose of raising the quality of French pix while keeping up healthy production.

### Italians Give More

The Italians, on the other hand, base their film aid on 16% of the domestic grosses and this has kept their industry booming. Paradoxically, this also helps the foreign gross as good features that do well in the domestic market are also good bets overseas. (At least this seems to be true for Italy.) Native talent, of course, has a lot to do with it too, but the Italians have capitalized on cheaper production costs plus more relaxed laws governing filming and have reaped the benefits of Hollywood and other foreign productions.

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## W. Berlin Nitery Op Hires AFN Disk Jockey to Spin New Saloon Out of 'Jinx'

Berlin, Sept. 18

West Berlin's night life is relatively unexciting. The big spender is rare, and the postwar Berliner prefers private parties. A number of local spots had to close because of unsatisfactory business or even bankruptcy.

Therefore, whenever a new place opens it's greeted with surprise. Rolf S. Eden, owner of the local Eden Saloon, sort of a beatnik place but frequented by the Cadillac trade and one of the better bargains in the divided city, unveiled a second place called New Eden Saloon. Located on Kur fuerstendamm, it avoids the Montmartre style of the former spot and concentrates on elegance instead.

Eden, who came from Israel a few years ago, proved his courage inasmuch as the place which he took over has four commercial failures to its credit under previous owners.

But Eden has hired the city's most popular disk jockey, Sgt. George Hudak of American Forces Network Berlin, for his new cafe. Each night from 10 p.m. to 1 a.m., Hudak announces and spins the platters and also gives out with comments. Eden saves an expensive band for the jukebox. The place is open until 5 a.m. When Hudak leaves at 1 a.m., another deejay takes over.

## 'Boccaccio 70' Top Aug.

Grosser in W. Germany

Berlin, Sept. 18

The Italo-French "Boccaccio 70," released by Europa-Film in Germany, was the most screened pic in 14 West-German key cities (including West-Berlin) during August. The German-Spanish-Italian "Carpet of Horror" (Constantin) landed second spot. Following were United Artists' "Sergeants 3," Rank's "El Cid," Constantin's (German) "Door With Seven Locks," the American oldie "Citizen Kane," released here by Constantin, Gloria's (German) "Bird Dealer," Rank's "A Touch of Loving," the Swedish surprise hit, "Are There Angels" and the French-Italian "Les lions sont laches."

American pix captured 28% of the playdates. German films were next with 17.6%, then the Italians 15.1%, French 12.9%, British 8% and Austrians 6.3%.

## French Pic Poll Finds Sentiment

Paris, Sept. 18

With filmgoing still on the decline, local filmfests are compiling statistics to try to find out what people really want to see and how to bring them back to the theatres. Like all such studies there is room for error, but one thing is certain: young people, from 15 to 24, make up the bulk of the new public.

Study also brought out that 25% of film audiences preferred sentimental pix, 20% detective opuses, 12% costumed, 11% adventure films, 11% message-type entries, 8% comedies, 6% musicals, 2% war pix, 2% westerns, 1% documentaries and 6% undecided.

But there is still the problem of pix that fit two or more categories. Survey also consulted those who already attended pix rather than those who don't go. A list of the top grossers of the last three years was also consulted.

Among the 33 all-French or largely French coproductions that made the big time, there were five comedies among the top 10, plus one sensational pic, three "New Wave" items and one Brigitte Bardot opus. This would cast doubt on the so-called desire for sentimental pix. Top Yank grossers fitted more into this category with "101 Dalmatians," "Goodbye Again," and meller items such as "To Catch a Thief," "Psycho" and "Vertigo."

Statistics thus can rarely foretell what pix will make it, but they do give an idea of current tastes. The hard pressed local producers may go along with such surveys, but it is the talent who will, in the long run, decide on the films to be made.

## Spain Skeds Another International Film Fest

Madrid, Sept. 18

Spain is adding another to the long roster of international film festivals, with the announcement that the first International Meeting of New Film Talent will take place at Las Palmas, principal city of the Canary Islands, from Nov. 15 to 22. Founding sponsor of the new fest is the University port was immediately forthcoming Cinema Club in Las Palmas. Support from the highest Island authorities.

Sponsors are hoping to assemble an international jury consisting of writers, directors, and critics to select the winning entries for the grand prize "Can de Ori" (Golden Dog), as well as runner-up awards for the best films in contest.

## PLAN 117 BUT HALF LIKELY

By HAZEL GUILD

Frankfurt, Sept. 18

The German film industry is in deep troubles, with the latest figures indicating that local grosses were down about \$20,000,000 in 1961 with a total take for 79 German films of about \$23,000,000. German films dropped 32% in total income domestically in 1961. Unless there are some sudden surprises, it looks as if the German film-makers are headed for even more of a drop-off in the 1962-63 season.

Despite the colorful brochures optimistically listing 117 West-German films for the 1962-63 season, the experts caustically note that the film-makers will be lucky if they actually come up with even half that number.

And among the innumerable criminal films, historical presentations, and high-in-the-hills folklore features set, it looks as if there is not going to be a single entry to crack the highly competitive international market.

There was a lot of talk at the major German documentary film festival held in March in Oberhausen about giving young directors a chance. These young film-makers, doing the experimental shorts and documentaries, were supposed to represent the German version of the French "New Wave," and it was hoped that they would come up with some German full-length features that could break the international barriers. But almost none of the harried, financially hard-pressed German producers have apparently been willing to give the young experimenters a chance.

Producer Arthur Brauner, who had planned some productions with the newcomers, has titled the group "the risky wave." He has one production, by Willibald Ehser, titled "The Hungry Eyes," with the accent on sex in the big cities.

Juergen Goslar seems to be the only one of the new directors who is in business for next season, with his second and third full-length films scheduled. Nora is releasing his comedy "Darling, I Must Shoot You," starring Marianne Koch and Walter Giller and based on the John O'Hara play "Doublecross."

He is also winding work for Constantin on the psychological thriller "90 Minutes After Midnight," based on the Joseph Hayes novel.

### Back In Business

Back in business after a pause is Franz Peter Wirth, directing a comedy called "Champaign Breakfast" based on the Georg Hurdalek comedy, with Liselotte Pulver and Karlheinz Boehm, another pair of German actors who have been seen in American films. Gloria is set to release.

The "krimis" as the crime films are called here are deep in production, and undoubtedly good for the German film-goers, but probably are not going to produce any amazing grosses in foreign lands.

Since some of the European countries, and the American film-makers, have shied away from criminal films, it's up to the Germans to make enough of the shockers to fill their screens. So the accent is heavy again on Edgar Wallace with some remakes planned of the great Fritz Lang versions of the Dr. Mabuse theme.

Currently a German company is filming in Ceylon for "The Secret of the Golden Buddha," and "The Door With Seven Keys," "The Rug of Horror," and "Sherlock Holmes and the Scarf of Death" are all shudders to await.

Most popular actress seems to be Nadja Tiller, who is signed for about a dozen films. And apparently Bavaria is hoping to cut in on some of the "Cleopatra" fame, with

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## Revived Interest in Merger Of Both British Prod. Organizations

By HAROLD MYERS

London, Sept. 18

### British FIDO Returned \$3,816,000 to Prod.

London, Sept. 18

Since its inception in August 1958, the Film Industry Defence Organization (FIDO) has paid out over \$3,816,000 to keep British films off the tv screens. In that time it has acquired the right to 804 pictures, and is currently in active negotiation to acquire the right to a further 42 pix.

According to a statement issued by the Board of FIDO last week the vast majority of the money paid out has found its way back into British film production, which has helped the industry generally. FIDO's income, which is derived from a levy on admissions, is averaging around \$1,000,000 annually.

## Spring's Advent Ups Aussie B.O.

Sydney, Sept. 18

Picture biz Down Under is currently zinging with the coming of spring. Moppets' school holiday has also given pix a terrific hypo. Top showmen agree that this Yuletide, too, should be a biz boomer. Almost all the key marquee list U.S. pix. Metro's "Parent Trap" is a b.o. gusher. Pic, currently in 11th week at St. James, Sydney, was also spotted into Met's Liberty, Sydney, to cop the overflow biz from the St. James two blocks away, and then went into Met's two local drive-ins.

"Touch of Mink" (U) is another smasheroo at the State, Sydney, for Greater Union Theatres and should give Universal plenty in the "kitty" over a long run. "Mink" is presently in third week on four-a-day.

Jerry Lewis is a top fave with the moppets and his "Errand Boy" (Par) is a solid hit at the Prince Edward, Sydney, for GUT. "The Counterfeit Traitor" (Par) preems at this Par showcase September 14. "One, Two, Three" and "Judgment at Nuremberg" (UA) are on the Hoyts' pic loop.

### Blockbusters OK

Top bracket pix are very solid with "West Side Story" (UA) terrific in 14th week. "Windjammer" (Cine) is a smash in second week and should run up a nice season. "Exodus" (UA) is holding well in ninth week and continues. "Flower Drum Song" (U) is winding up a six months' run in this keyer. "El Cid" (BEF) is wham in 21st week and continues.

Continental pix marquee presently and pulling well include "The Lions are Loose" (Blake), "The Gigolo" (Blake), "Girl With a Suitcase" (Blake).

## Foreign Pix Censored Heavily in Germany

Frankfurt, Sept. 18

Foreign films are apparently not pre-shrunk. And when they go through the washing machine set up by the West German Film Censorship Board, they seem to come out considerably smaller.

Recent study here shows that the censors have been putting the scissors into foreign-made films very deeply.

Of the Italian film "L'avventura," 43 minutes have been removed, while 25 minutes have been cut from "Richard III."

"A Face in the Crowd" appeared for 29 minutes less than the original in West Germany, and "The Diary of Anne Frank" lost 20 minutes. "The Man in the Snakekin" is 43 minutes shorter than the way it was made.

Some of the film experts explain that the longies have to be sliced so that enough performances can be given during the evening. But it's stretching a point when only a third of a picture is finally offered to the public.

Attempts to bring about a merger between Britain's two producing organizations, regarded as stone cold a month ago, are now being revived—but only just.

It is more than two months since the Federation of British Film Makers considered and subsequently rejected a proposal to join forces with the British Film Producers Assn., but the latter organization later asked the Federation to have second thoughts.

Consequently, a special FBFM Council meeting reviewed the question, and although there had been some changes in attitude, the Federation was pretty evenly split, with some of the more influential members uncompromisingly opposed to the merger. Finally, when a vote was taken, there were nine votes in favor of continuing the negotiations, with eight against.

It was made clear that this hardly represented a mandate for Federation negotiators to talk to the BFPA, and at a subsequent joint session, association members were advised of the distinct cleavage within the FBFM, which didn't increase prospects of an early merger.

Moreover, some Federation members are angered that at the joint meeting which followed its own council, the BFPA was repped solely by independents, and not by the majors. The FBFM members who are in opposition to a merger take the view that their own organization was created to defend the interests of the indies, and that's something they want to preserve at all costs.

Assurances from Rank and Associated British Picture Corporation that they will not play a dominating role in the new organization do not, apparently, meet the objections of the independents. Nor are they appeased by the undertaking that the first prexy of the new group would be Lord Archibald, the founder-chairman of the Federation, and that his appointment would be guaranteed for a minimum.

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## Growing Support For 'Monopoly' Probe Of British Production

London, Sept. 18

There is growing industry support for the proposal made a couple of months back by the Federation of British Film Makers that the Board of Trade should carry out an investigation into monopolistic tendencies in the British motion picture industry. The idea has already been backed by the Association of Specialized Film Makers and the Association of Independent Cinemas, and talks are to be held with independent members of the British Film Producers Assn. which has agreed in principle.

The proposal for an inquiry, which was on the agenda at yesterday's (Mon.) meeting of the Cinematograph Films Council, stems from a Board of Trade request for industry views on the recently published "Decline of the Cinema" by economist John Spraos.

While the Federation takes the view that an inquiry is needed as a matter of urgency, the BFPA is concerned about the time an official investigation may take, and is anxious that its deliberations should be based on clear and concise representations from the industry.

The Association, therefore, feels it would be better, before formally requesting such an inquiry, for producers to make their own examination of the problems involved, and hopes it will get Federation backing. That would enable them to define those matters which can and should be dealt with within the industry, and those which demand scrutiny from without.

**WHY**  
did Flight Officer  
Campbell take  
morphine on D-Day?



RICHARD BURTON as Flight Officer Campbell (R.A.F.)

SEE  
DARRYL F. ZANUCK'S  
**THE LONGEST DAY**

Based on the Book by CORNELIUS RYAN Released by 20th Century-Fox

MAT  
218

**YOU**  
don't mean to say  
they used Bag-  
Pipes on D-Day?



PETER LAWFORD as Lord Lovat,  
leader of the British Commandos

SEE  
DARRYL F. ZANUCK'S  
**THE LONGEST DAY**

Based on the Book by CORNELIUS RYAN Released by 20th Century-Fox

MAT  
216

**WOULD**  
you believe this girl  
saved the lives of  
67 men?




IRINA DEMICH as Underground Worker  
Janine Boitard

SEE  
DARRYL F. ZANUCK'S  
**THE LONGEST DAY**

Based on the Book by CORNELIUS RYAN Released by 20th Century-Fox

MAT  
215

**WHY**  
was a 5-cent  
cigar so vital  
on D-Day?



ROBERT MITCHUM as Brig. General  
Norman Cota (U.S. 29th Infantry Division)

SEE  
DARRYL F. ZANUCK'S  
**THE LONGEST DAY**

Based on the Book by CORNELIUS RYAN Released by 20th Century-Fox

MAT  
223

**WHY**  
did Brig. General  
Teddy Roosevelt hit  
Normandy Beach armed  
only with a cane?



HENRY FONDA as Brig. General  
Theodore Roosevelt (U.S. 4th Division)

SEE  
DARRYL F. ZANUCK'S  
**THE LONGEST DAY**

Based on the Book by CORNELIUS RYAN Released by 20th Century-Fox

MAT  
213

**HOW**  
can you lead  
a battle with  
a broken ankle?



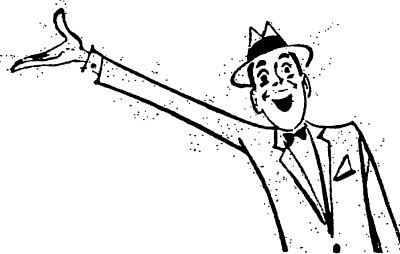
JOHN WAYNE as Lt. Colonel Benjamin Vandervoort  
(U.S. 82nd Airborne Division)

SEE  
DARRYL F. ZANUCK'S  
**THE LONGEST DAY**

Based on the Book by CORNELIUS RYAN Released by 20th Century-Fox

MAT  
224

IN ALL THE MAJOR CITIES OF THE WORLD  
**THE GREATEST ENTERTAINMENT IN YEARS**  
IS CREATING THE GREATEST BOXOFFICE  
EXCITEMENT IN YEARS!





## International Sound Track

### London

Paul Francis Webster has been signed by Samuel Bronston to write the lyrics for "55 Days At Peking" with Dimitri Tiomkin doing the music. Margaret Rutherford, Ron Moody, Bernard Cribbens and David Kossoff have been pacted by Walter Shenson for his comedy "The Mouse On The Moon." Shooting under Dick Lester's direction has started at Shepperton. UA will handle the world rights of the pic. Anglo Amalgamated's series of short Edgar Wallace mysteries has reached No. 24 at Merton Park Studios. Series, which started 24 months ago then set its target at 25 "shorts" in as many months. There are still 225 Wallace yarns available for Anglo production. Incidentally, Anglo Amalgamated has four pix lined up for its 1962 program. "The Iron Maiden," a Peter Rogers comedy. "The Mind Benders," a Basil Dearden-Michael Ralph drama with Dirk Bogarde and Mary Ure. "Billy Liar," starring Tom Courtenay, which commences rolling on Oct. 8 and "Nothing But The Beast," which has not yet been cast. Associated British is ploughing ahead with its tenpin bowling centres plan. It already has six under its banner and, early next year, three new ones will be opened at Bexleyheath in Kent, Starchley in the Midlands and Litherland, near Liverpool.

Columbia's "The Grip of Fear," formerly titled "Experiment In Terror," has now been slated for the Odeon, Marble Arch, on Sept. 27. Thriller marks the end of a Col contract which Glenn Ford signed 22 years ago. Composer Monty Norman spent three weeks in Jamaica to dig up a score "that's different" for the Cubby Broccoli-Harry Saltzman "Dr. No," thriller, for UA release. It will probably sound Jamaican. Karl Boehm to direct his first film, "Trials of Orestes," in Hollywood, next year with Lilli Palmer starring. Legal roppers will be guests of honor at the preem of the Peter Sellers-Richard Attenborough, Metro pic, "Dock Brief," tomorrow (Thurs.) at the Plaza. June Ritchie, who made her screen debut as a star in a drama, the fest record winning film, "A Kind Of Loving," gets her second experience, this time in a comedy, Walter Shenson's "The Mouse On The Moon." Gala Performance in aid of the Cinematograph Trade Benevolent Fund, is skedged for Oct. 3 to mark the 10th anni of the National Film Theatre. Buster Keaton's "The Navigator," will be part of the program and Dinah Sheridan, ex-actress, wife of John Davis, Rank chief, is banging the financial drum for the occasion. Patrick Sankey is heading the bidders for the screen rights of Lord Maugham's novel, "The Joyita Mystery." Michael Shersby, honorary secretary of the British Industrial Film Assn., has been upped to full-time. He leaves the job of general secretary of the Assn. of Specialized Film Producers. Appointment begins at the beginning of November. Walt Disney characters such as Mickey Mouse, Donald Duck, Peter Pan and Pluto, plus giant displays from "Snow White," "Babes In Toyland," and "The Castaways" are all star publicity providing features of the famous Blackpool Lights, which actress Shirley Anne Field switched on a couple of weeks ago.

### Paris

Victorine Studios in Nice will shutter this month and be razed to be replaced by a public park. But a new Southern studio, for those needing the landscape and sun, will be built alongside Vence which is sheltered from the Nice airport noises. Victorine's last pic was Metro's "Follow the Boys." It was built in 1920 by Leon Gaumont and taken over by Metro in '24 for Rex Ingram whose then-illness called for a sun cure. The first pic made there by him, after some African entries, was "Mare Nostrum," a war drama. The final one was also a Metro pic but about the peacetime Navy and a comedy. Among the films re-released here of the late Marilyn Monroe were "River of No Return" (20th), "Bus Stop" (20th), "The Asphalt Jungle" (MG), "Some Like It Hot" (UA), "The Misfits" (UA), "The Seven Year Itch" (20th) and "How to Succeed in Business Without Really Trying" (20th).

Italo director Michaelangelo Antonioni came in to verify that nothing had been cut from his last pic "Eclipse," which won a prize at Cannes in its release here. Pic opened big and Antonioni himself cut a few shots at the end where he felt it dragged a bit. Though musicals are still considered uncertain box office bait here, in spite of the hit of UA's "West Side Story," director Philippe De Broca is prepping a French tuner "Juliette and Her Fiancees" to star Jean-Pierre Cassel. Henri Colpi, prizewinning director for his first pic "Such a Long Absence" in Cannes in '61, off to Rumania for a Rumanian-French pic "Codine" to star Francoise Brion and Maurice Sarfati. In "In the French Style" (Col), now rolling here, Jean Seberg is a Yank painter who has a series of romantic adventures in Paris before opting for an American husband and settling down in the U.S. Pic has Claude Dauphin, Maurice Teynac, Philippe Fourquet and is being produced by Irwin Shaw who did the screenplay from two of his own short stories. Pic star Robert Hossein back to theatre for the first time in seven years with a play he penned with Frederic Dard "The Trial Without a Verdict." He stars and directs. Charles Aznavour to Latin America for a starring role in "Rat De L'Amerique" which Jean-Gabriel Albicocco directs. It concerns the adventures of a young Frenchman when he runs off from France during the last war and ends up floating around South America. Marie Laforet also stars. Kinopanorama, the theatre that has housed the Russo-Cinemas-type three screen pic, now showing the first Russo 70m pic "The Turbulent Years" which won a Cannes kudo some years ago. Pic was directed by Julia Solntseva from a script by her late husband Alexander Dovchenko, the great Russo filmmaker.

## Barcelona Fiesta to Stress Arts

Barcelona, Sept. 11. Barcelona's big annual fiesta in honor of the City's patron, the Virgin of Mercy, will again stress many of the seven lively arts in programming a fortnight of activities from Sept. 22 to Oct. 7. The Fourth Mediterranean Song Festival, with seven Sun Lane countries participating, will unfurl at the Municipal Sports Palace. The Opera House will open its doors for a series of performances by Antonio and his Spanish ballet company. Opening early in the fiesta are the book fair, a series of competing band concerts and a choral performance of Brahms' "Requiem."

Midway in the Catalan celebration, the Fourth Int'l Film Congress will open a week of activities that includes the screening of 14 films in color and seminar discussions on the use of color in screen commercials, documentaries and TV.

Legit buffs will also have their

day at the Teatro Romea, where the annual cycle of Latin-country plays will be staged. In this contest, the Theatre de la Huchette of Paris will present Ionesco's "The Bald Diva" and "The Lesson." A Catalan dramatic group will present "The First Story of Esther" by Salvador Espriu. The Teatro Stabile of Turin will enter "La Moschietta" by Ruzanti. A legit adaptation of Rabelais will be staged by the Algiers Dramatic Center under the title of "Voyage with Gargantua and Pantagruel." The Recamier Theatre group of Paris will perform Goldoni's "Arlequin, Valet to Two Masters," and finally, Madrid's Comic Theatre will stage Lope de Vega's "La Malcarada."

Elaborate program of the annual Fiestas de la Merced will also include a society ball organized by the Catalan silk industry, three-star bullfights, auto races, regional folk dance contests and street dancing in all the main squares.

## 3d Ind. Film Fest Set For Berlin Unspooling

Berlin, Sept. 18.

Starting next Sunday (23), West Berlin will play host to the Third International Industrial Film Festival (Sept. 23-27) which will have a lineup of 126 films from 14 countries. More than half of the pix are from the U.S., Great Britain, France, Italy and Germany. The country whose industrial film production reaches the highest overall standard will be presented with a "Grand Prix." The jury of 27 is from 12 countries. Besides their artistic quality, the films' informative value will play a decisive factor.

The production of industrial films has had a remarkable upbeat in recent years. Germany alone has produced about 2,200 pix of this type since 1948. This country's current yearly industrial film production amounts to about 220. With 8,000 industrial pix per year, the U.S. is the world leader.

## French Pix

Continued from page 11  
many of which might conceivably have gone to France under a better policy.

With increasing problems on the foreign scene, the French film industry has yet to see a promised 13% domestic film aid figure become a reality; in fact, it hasn't even been brought up officially. For that matter the question of reducing the 30% tax has also been dormant.

There is presently a movement to clarify some of the above-mentioned problems. U.S. backing of some local companies is seen as a good harbinger of things to come and it's felt that this, coupled with a basic reappraisal of the industry, before it's too late, could help turn the French into a leading, film-producing nation. The talents are there, French films still do well at the various film fests and they usually carry a prestige tag. An unshackling of strong pre-production censorship is expected to help producers so that subjects other than sex can be treated in deeper and franker terms.

Industry leaders are generally bleak and pessimistic, but they also feel that some of their problems are on the way to solution. They view the increasing number of youngsters as one means of combating the decreasing attendance, especially since many of the kids have been exposed to pic publicity from an early age via the many film periodicals plus the hefty space devoted to films in newspapers and mags. The problems are very real and they are serious, but efforts are being made to correct past mistakes and these could lead to a renaissance.

## British Merger

Continued from page 11  
mum period of two years. Their sole concern is to maintain an organization that will exclusively guard the interests of the indie film makers.

It is no secret that with the impending retirement of Arthur Watkins from the BFA presidency through ill health the association is increasingly anxious to bring about a merger. It would like to see one body speaking for the entire production industry, even though there is frequently an identity of opinion on many trade issues. Additionally, and not unimportantly, a merger would ease the financial load for the BFA which has been feeling the strain of increased overhead.

It has been suggested that if the merger talks fail, and that seems to be a distinct possibility, the BFA will not be prepared to replace Watkins with a paid full time president, but will revert to its earlier practice of having one of its own producer members taking the presidential chair on an annual basis. That, in fact, was the procedure until the appointment of Sir Henry L. French as the first permanent president a few years back.

The ironic feature is that the BFA has a bigger membership today than at any time in the past, but rising overhead are a drain on income. The Federation, too, has continued to grow, but it runs a smaller organization and has more modest overhead.

## Recession, Drought, Cold Wave Help to Cripple Arg. Show Biz

Buenos Aires, Sept. 11.

## TWO U.S. FILMS WIN EDINBURGH NODS

Edinburgh, Sept. 18.

Two U.S. films, "Hemingway's Adventures of a Young Man" (20th) and "Long Day's Journey Into Night" (Emb) have been awarded diplomas of merit at the International Film Festival here. Sixteen entries received such recognition.

Holland carried off three diplomas, the largest number to go to any single country, for three shorts, "Big City Blues," "Pan" and "Zoo."

Britain received two awards, one for the cartoon "Love me, Love Me" (British-Lion), and the other for the documentary "Eyes of a Child."

Other diplomas awarded here are as follows:—

Poland—"Awaiting" (Film Polski).

Rumania—"A Bomb Was Stolen" (Bucuresti Film Studios).

Greece—"Electra" (Michael Cacyannis).

Switzerland—"The Four Seasons" (Condor-Film).

Russia—"The Lasses" (Mosfilm Studios).

Canada—"Lonely Boy" (Nat. Film Board of Canada).

Czechoslovakia—"Love Without Words" (Cekoslovensky Film Praha).

Italy—"Senilita" (Zebora Prod.).

West Germany—"DerTransport" (Fono Film).

## German Films

Continued from page 11  
an announced epic featuring Nadja Tiller as Scheherezade.

The German Film-makers Association (DFG) has announced a list of 13 German films, but for seven the cast is not listed, and for 10 the director is not listed.

On the light entertainment side, Constantin is making "Snowwhite and the Seven Jugglers," a satire by writer Guenter Neumann, which will star Caterina Valente.

Europa is bringing out a modernized version of Ludwig Thomas' "Moral." And Gloria is hoping to follow up its success with "Faust" by doing Schiller's "Intrigue and Love" with Leopold Lindtberg doing the new version with O. E. Hasse, Boy Gobert and Nadja Tiller.

Lilli Palmer and Maria Schell, both well-known in the U.S., are set for "Maria Stuart" and director Alfred Weidenmann is going to do a comedy for Gloria which will present Maria Schell as a lady psychologist.

### British Authors

British authors come in for some German filmizations, including "The Luck and the Thorwalds," based on a J. B. Priestley script, the Somerset Maugham "Golden Donkey" to be done as a film starring Gert Froebe and called in German "Father Lives Dangerously." Heinz Ruchmann is repeating as the detective Father Brown, based on the G. K. Chesterton character.

A half-documentary called "Germany—Your Wonder" is supposed to show the flaws and successes of the current German regrowth. This is a Gloria release, and the same production company—headed by Mrs. Ilse Kubaschewski—has signed a couple of the Oberhausen rebels, H. R. Strobel and H. Tichawski, to do a full-length documentary, in color and Ultrascop, following the Bible in 18 lands for a film based on the best-seller "And the Bible is Right."

Two of the best of the German directors, Wolfgang Staudte and Bernhard Wicki, are apparently not signed for a single German production.

A Cinemascope of "Peer Gunt" with Ulla Jacobson and Hansjoerg Felmy is a "special release" presented by the German Film-maker Association, and a German ski champion under the direction of mountain expert, Louis Trenker, will be presented in "His Best Friend" this fall, a picture that will feature as well the Israeli star, who is a big lion in Germany, Carmela Corren.

Financial recession, a severe drought for the second year in succession, plus a prolonged cold wave, have dealt Argentine show business staggering blows this season, just when several budding impresarios had launched many new projects.

Julio Kaufman, who last year brought the American Repertory group to the Coliseo theatre, and this year produced "The Boy Friend," "Gideon" and "The Fantasticks," is shutting up shop locally to resume his architectural profession in New York. He has had problems with various creditors, including the Casa de Italia for the lease of the Coliseo Theatre, and with Actors' Association, for overdue wages for the "Boy Friend" cast. This was no fault of his, just that this country had been overspending under the Frondizi regime, and now everyone has to retrench.

Sergio Kogan, who began in 1961 with "My Fair Lady" as a big money-maker, found that his own feeling that "one never knows in show business" was only too true. Having lost out over "Carnival" this year, he is now starting local film production with Ulises Petit de Murat (Sadio Cinematografica), and in September starts work on the first of three pictures starring Rosita Quintana.

Devaluation of the Argentine peso, which from 82 pesos at the time bookings were made last summer, has gone up to around 130 pesos to the dollar, has concert managers and other bookers of foreign, dollar-earning talent, desperately trying to postpone bookings for next year. They don't want their talent to play to empty houses.

The Teatro Argentino in nearby La Plata, where a power shortage due to the destruction of a power plant, is stymying theatres, decided to cancel a Spring Opera Season, for reasons of economy. The theatre is State-run.

Film grosses have dropped another 40%, and by contrast with the situation two years ago, it's easy to get stubs for any first-run house, even on release dates of important product.

The more popular up-town restaurants are empty, with waiters idling around wondering where the customers are. One business tycoon entertaining visiting firemen (on the expense account, of course) neglected to book a table ahead, but found no trouble as his party was only one of two in the restaurant (formerly packed at lunch hour).

Stores are all "liquidating" inventories, some to go out of business for good (this is a good time for Yank tourists to shop here). The population itself is unable to afford any shopping—save for food.

For seven days there were no newspapers, except for a very limited edition of "La Prensa," due to a labor conflict. The four big dailies "Prensa," "Nacion," "Clarin" and "Mundo" agreed to suspend publication as a lesson to the over-demanding printers. Lack of newspaper reviews and notices continued to a further depressing of show business.

Perhaps, with the advent of Spring, things may look up a bit. In local show-business parlance, July is known as "the July uphill" ("La cuesta de Julio") because in that month the weather customarily freezes, keeping people at home. This year, August could be known as "the August iceberg."

## Once Barred, Yank Pix Gets Irish Censor's OK

Dublin, Sept. 11

Films once barred by the Irish film censor are now being submitted in cut versions and securing clearance. Latest to get the green-light and bookings is Paramount's "Another Time Another Place" which goes to Capitol and Allied circuit. It was originally released in 1933.

Among new pictures, "Return to Peyton Place" (20th-Fox) recently won clearance after scissoring. Shortage of product is responsible for reissues, and one older that recently got a clearance was Rank's "Brief Encounter," lensed in 1945.



ROBERT MOCHRIE  
VICE PRESIDENT AND  
GENERAL SALES MANAGER

September 17, 1962

Mr. Walter Wood  
Plaza Hotel  
Fifth Ave.,  
New York City

Dear Walter:

We have just seen the completed film of "ESCAPE FROM EAST BERLIN."

In my experience in the industry I have learned that a film which packs as much emotional wallop as yours does, and delivers it so powerfully, will be a boxoffice winner.

This picture about an escape through the Berlin wall has a tremendous range of dramatic ingredients. It is timely, exciting, deeply moving. It is so true and topical, it seems to have been torn right out of today's headlines.

The advertising department screened the picture with me and is just as high as I am over its business potential. We intend to give the picture a campaign as fully provocative, explosive and appealing as the story it tells, not only of suspense, but of one man and woman brought together as they struggle to freedom.

To its director, Robert Siodmak, and to its fine players - Don Murray, Christine Kaufmann, Karl Schell and all the rest - I take off my hat.

To you, its producer, who has now completed a second important hit, and one that looks to be even bigger than "THE HOODLUM PRIEST," warmest congratulations.

Sincerely,

*Bob Mochrie*  
ROBERT MOCHRIE



## Inside Stuff—Pictures

Life's current six-page layout on the "Take-Over Generation," a gallery of "100 young leaders of the big breakthrough" ("A Red-Hot Hundred") is the caption includes the following from the lively arts: playwright Edward Albee, 34; Rev. Malcolm Boyd, ex-tv producer, 39, identified as novelist, playwright and former advertising man; now Episcopal priest and chaplain at Detroit's Wayne State Univ.; concert pianist John Browning, 29; Athens-born sculptor Chryssa, 29; artist Jim Dine, 27; composer Lukas Foss, 40; novelist Shirley Ann Grau, 33; Negro sculptor Richard H. Hunt, 27; Atlanta Constitution reporter John H. Nelson, 32; maestro Thomas Schippers, 32; FCC chairman Newton N. Minow, 36; novelist Philip Roth, 29; ex-reporter now Dept. of State man Carl Rowan, 37; Oberlin (O.) News-Tribune editor-publisher Bradley Williams, 32; Paris-born sculptress Marisol, 32; musician-composer Andre Previn, 32; operatic soprano Leontyne Price, 35; legit producer Harold Prince, 34; ex-Glamour mag editor, now Henri Bendel prez Geraldine Stutz, 36; novelist John Updike, 30. Accent is on youth, 40 or under.

First five Cinerama travelogues grossed \$82,000,000 in the U.S. and Canada and only played 22 houses in this country. Highest world grosser was "This Is Cinerama" which cost less than \$1,000,000 to produce. Domestic b.o. take was approximately \$32,000,000. Second high b.o. attraction was "Seven Wonders of the World," third in series, which corralled close to \$20,000,000. Weakest gross was fourth, "Search for Paradise."

Although first triple screen pic cost under \$1,000,000, other four jumped into \$2,500,000 class. Including reissues and film rentals later decided upon by Cinerama sales topper Bernie Kranze, five three-ply screen pix to date tallied better than \$100,000,000.

"I didn't come over here for the money," 20th-Fox's new global sales veeep Seymour Poe told a visitor at the New York homeoffice last week. "I made more as a producer's representative."

"The main reasons I came over here was (prexy) Darryl F. Zanuck and the challenge presented in putting the company back on its feet. I have unlimited confidence in Zanuck and believe the combination of Zanuck and (attorney Arnold) Grant will be able to succeed."

Interestingly enough, reports from Wall Street have it that at least one of the brokers who was most active in the fight to prevent Zanuck's succeeding to the 20th presidency, now is privately expressing his "pleasant surprise" at the speed and efficiency with which Zanuck-Grant-Poe have moved to rehabilitate the company.

Strength of "El Cid," which remains just fine, continues to fortify producer Sam Bronston's forecast of a \$30-\$40,000,000 global gross. Just what the figure is at the moment isn't visible, but acknowledged all around is that the made-in-Spain epic with Charlton Heston and Sophia Loren has been a fancy performer in domestic and foreign engagements alike. Pertinently, the pic has only played fractionally so far—something like 800 dates past and present. Expectation is that about 25,000 bookings will be the ultimate total. Also, "Cid" has shown only in 29 of 60 countries (outside the U.S. and Canada) in which it will eventually payoff.

Screen Actors Guild has extended until July 31, 1964, Famous Artists Corp. franchise to produce, as anticipated recently by VARIETY. Extension is to cover a "transition period" at end of which agency must either give up production (carried on under indie banner of Famous' board chairman Charles K. Feldman) or give up its franchise to agent SAG members. SAG ruled one year ago that it no longer would grant agents waivers also to produce. Famous since has argued that it needs more time to make the "transition."

Jos Seider, prexy of Prudential Playhouses, operating indie circuit in Greater New York City, has added the former Fox Wisconsin circuit to his string of theatres. Under deal recently consummated with Al Frank and Joe Zelber, who acquired the Fox houses and ran them for several years, Seider retained Frank and general manager. Prudential has owned the Tower and Oriental in Milwaukee before taking over 23 units built by Saxe circuit before Fox took over.

## Dreams — But Not Freudian

Continued from page 5

busy juggling two, three or four productions a year to attempt it.

### Entertained

If his own success suggests anything to the industry, he believes, it's simply that his brand of features can bring the families back to theatres. "People want to get out, and want to see movies," he argues, "but they want to be entertained." Sex-and-psychology, he contends, has been repelling vast potential audiences and hasn't been paying off.

### Nix on Freud

He thinks the big studios for too long were hypnotized by the Freud-Faulkner-Williams repertoire, and indicates that because of this mood he had to cajole Universal into greenlighting "Tammy and the Bachelor." Even so, studio execs remained dubious, says Hunter, until he invited them to check audience reaction at a "sneak." The subsequent "Tammy" b.o. clinched his case.

Respecting his own pix, Hunter is open-handed — masterworks they're not. His zest is for making the "enjoyable" film, not for catering to longhairs and critics. He finds it ridiculous when a Time mag reviews (in the negative) a "Tammy." Ditto a New Yorker and like-minded publications, because their readership is not his market, and therefore the double-dome criticism is pointless in his view.

The producer has recently gone on something of a "new faces" crusade, and cites the 21 tyro talents employed for the upcoming "Tammy and the Doctor," most of them culled from California little theatre rosters. Affording such opportunity can be done with his kind of picture, says Hunter, because "you're doing a piece of entertainment, not art." One of the

youngsters he cast was Peter Fonda, son of the star.

Hunter, back on the Coast this week, returns to Gotham for "Thrill of It All" location shooting starting Sept. 24. Future projects, already in preparation, include a remake of "Dark Angel" as a Rock Hudson starrer, a version of the Enid Bagnold play, "Chalk Garden," with Joanne Woodward, and "Madame X," a remake of the old Ruth Chatterton tear-dribbler.

## Italo Bilinguals

Continued from page 7

rope in general. Italy has a particularly large roster of players speaking usable English as well as their native tongue.

Cost is another major aspect of the Globe-Riethof ventures. Whereas the previous rule of thumb said that a "second" lingual version of an Italian film cost at least one third more, Riethof notes that his system as currently applied costs little if anything more in time and/or coin. Both pix are budgeted at about \$1,200,000. Both "Babylon" and "Semiramis" will have personal supervision by Riethof, with only dialogue coaches as physical additions to pic staffs. Direction of scenes is worked out "by mutual cooperation" between Riethof and director of pic.

Globe this year celebrates its fifth year in business with an impressive production program. Company, which originally began in the distribution field, plans to spend some \$150,000 for Italian pub-ad ventures alone during the coming year. Company has U.S. links with American-International and Allied Artists.

## Austria & Art

Continued from page 7

lion's share of the problem, has the lion's say-so. And what he has been saying lately is schmalitz (Two examples, current but not choice by any yardstick: "Emperor Franz Joseph" and "The Blue Danube.")

Not only that, the revenue from the tax on cinema admissions, in force since 1949, is required by law to be used to promote music, theatre, literature, national monuments—anything and everything but motion pictures. The Kulturgroschen, as the tax is called, produces a little over \$1,000,000 a year, of which 15% is kept by the Federal government; the rest divided among the provinces. It has been raised gradually from 10 to 30 groschens, a nuisance sum so small the cinema owners have no choice but to absorb it.

When it comes up for reconsideration next year, chances are it will be renewed as usual over the industry's anguished outcry. There are only about 1,200 cinemas, and of these only 500 are open every day.

In fact, those outside the cities—and some inside, for that matter—have all the characteristics of very small business. They keep casual hours. When they have reason to believe their customers will be otherwise occupied they don't open at all. And while no statistics have been compiled, there seem to be a fair number of women owners—widows and wives of men with other jobs.

### Private Ownership

All cinemas are privately owned, except for some 30 in the KIBA chain, which is owned by the city of Vienna. Originally founded by the Socialist Party in 1934 as a medium for gaining converts and support, it is still used for the same purpose around election time. This, incidentally, is another Hapsburg technique: under the direction of Ferdinand I, the Jesuits used the theatre in the 16th century to mount the Counter Reformation and successfully kept Austria Catholic against the double threat of Luther and the Turk.

Cinema attendance has been sliding off in Austria since 1959, as it has everywhere, but not for precisely the same reasons and not quite so fast.

### TV Big Villain

In 1958—the year television came to Austria—cinema admissions had reached an all-time high of 122,000,000. By last year it had gone down to 100,500,000. But almost two-thirds of the decrease was accounted for by Vienna, where attendance dropped from 46,312,685 to 33,918,599 during the same period.

Actually, there are only around 300,000 tv sets in Austria's population of 7,000,000—one of the lowest ratios in western Europe—and prospects for rapid growth are sharply delimited by the high mountains: they are still building radio relay posts.

Prevailing opinion is that as of now tv ranks about third among the factors in the cinema's decline. The poor quality of the current product comes first; here, as everywhere, a really good film brings them out. A close second is Austria's recent rapid motorization, which got off to a slow start, like the rest of the economy, under the long Russian occupation.

In fact, cinemas and theatres alike had a dazzling success in the early post-war years simply because there were so few cars and so little else to buy. And no other place where you could keep warm so long for so little. With improving economic conditions came a predictable reaction.

Predictable also is the looming importance of tv, small though it now seems. Like radio, tv is government-owned. And this year tv will pass radio in advertising revenue for the first time, even with 339,634 sets compared with radio's 2,064,175. The combined total is expected to reach around \$2,250,000 with tv slightly in the lead.

As in Germany, set owners help foot the bill for the government's far-flung cultural activities by paying a monthly license for collected by the postman—plus a yearly surtax, which is due to be upped before long. Altogether radio set owners pay around \$8,000,000 a year. TV owners—with a stiffer tax—about half that much.

## Better, If Perhaps Smaller, Film Industry Forecast by Goldstein; Other New England Exhib Angles

By GUY LIVINGSTON

West Harwich, Mass., Sept. 18.

Motion pictures are headed "toward a better industry than ever before, but a smaller one," Morey "Razz" Goldstein, told the Independent Exhibitors Inc. and Drive-In Theatres Assn. of New England here last week. Goldstein said he didn't think the business would get any bigger "because that is now economically unfeasible."

Exec declared that the day of quick profits is over, and that nobody is going to make the kind of money they did 20 to 30 years ago on low flat rentals. "You're got to go first class, or you don't go at all. We're going into an era of bigger and better product, and more successful production with Cinerama, Todd-AO, 70m." Both "My Fair Lady" and "Camelot" will be released in one of these big screen processes, he said.

Goldstein noted the tremendous growth of new theatres, almost entirely of the smaller, more exclusive variety, and the vast majority bing built outside of the old downtown areas. "There's less of a trend for people to go downtown now," he said.

Goldstein advocated "more and more multiple neighborhood runs, but 'staggered' runs."

"Exhibition - distribution relations are getting better than ever," he said, and pointed out "a concrete example—the pulling up of 'Whatever Happened to Baby Jane' from February release to November for the TOA-Hollywood Premiere Picture campaign."

Nat Feldman, chief buyer Stanley Warner Theatres, detailed the 12-point plan TOA is setting up to promote "Baby Jane," prefacing his breakdown with: "New seats and new equipment are wonderful, but without pictures, it doesn't mean much." The chairman of the TOA committee for the premiere picture campaign reported that "we felt we had to come up with something specific that an exhibitor would feel he wanted. We went over release schedules very carefully, and we were looking for a picture to help exhibitors in November." Warner's "Whatever Happened to Baby Jane" was the selection, and TOA succeeded in getting the release date pushed up from February to November.

The 12-point plan includes:

Top play dates in key cities; extension of picture on holdover; cooperation of all advertising departments in working with Warner in combined drive; exhibitors agreements to cross plug in all their theatres, exhibitors to cross plug whether they play "Baby Jane" or not; prepared trailers 30 days in advance; prize campaigns for theatre managers, including \$1,000 first prize; prizes for theatre patrons, trips to Hollywood, Miami, Bermuda; theatres presentations locally of smaller prizes; paid previews in advance of openings (this is doubtful now as film still shooting); teens with local merchants; p.a. tours for Bette Davis and Joan Crawford, stars of the film, to meet the press, hit radio, tv and theatres in a big bally for preopening in key cities.

"If we do a job on this picture, we have the solution as to what to do in scarce product situations," the speaker said.

Julian Rifkin, president of IENE, and head of Rifkin Drive-ins, in opening the session said that since IENE officially joined TOA in February of this year, membership has more than doubled with chains, E. M. Loew, Shea, General Drive-in, Interstate, all in, and a big growth in individual theatres memberships.

He predicted that "next year membership will again be doubled." Rifkin called for "successful team play in advertising promotion." "A great deal has been said about 'intra-industry' cooperation. Most stressed are the words 'production,' 'distribution' and 'exhibition.' All too often, the fourth factor in our industry, 'advertising,'

promotion,' is omitted from this equation. It seems to me that there should be absolutely no conflict between the seller and the buyer in this area. Maximum profit and harmony can only be effected by working together in exploitation. I firmly believe that every motion picture must have some type of 'special handling.' I believe that a motion picture should be advertised to the public about the same time as its production is started. The campaign should be intensified before it hits the theatre screen. All advertising materials should be on hand months before it is shown.

"The exhibitor and distributor must give careful consideration to every detail of the promotional activities of each and every feature in order to obtain any real degree of success.

"The day of being able to slap a wet print on to the screen, and make expenses, is long gone. The shortage of product must not force distributors or exhibitors into unbusinesslike practices."

Carl Goldman, executive secretary, was in charge of the committee on arrangements including the executive committee comprising: Norman C. Glassman, chairman; Edward Bloomberg, Edwin Fedeli, Ray Feeley, Henry Gaudet, James Guarino, Ben Greenberg, Arthur Howard, Frank LePage, Albert Lourie, Sumner Redstone, George Roberts, Richard Smith, James Stoneman, Barnett Yanofsky.

Officers of the association are: Rifkin, president; Malcolm Green, first vice president; Edward Redstone, second vice-president; W. Leslie Bendslev, secretary; David Hodgdon, treasurer.

## Holland Perks

Continued from page 4

about juvenile delinquents of good family, has abandoned his project, as his script was killed by pre-censorship, necessary to receive subsidy from the Production Fund. Subject was supposed to be too realistic and harsh. Van der Linden, however, maintains that his script may read and seem realistic, but after all he has a reputation to uphold and would not make pornography out of story, keep everything in good taste. To prove this he made a short, shown at the Cannes Film Festival, "Big City Blues," about the rape of a 14 year old girl, which was praised by critics here for its good taste in handling the delicate subject.

A new production outfit, Cineurope, backed by Alfred H. (Freddy) Heinekens, as a private venture, completely apart from the family brewery business has finished the Fons Rademakers production of "The Room of Damocles." This is Rademakers fourth film, but the first he had produced as well as directed. He received complete freedom to film the novel by Dutch author W. F. Hermans, an enfant terrible of Dutch literature. Book provided scandal when it was published because of its bold language. Initially Hermans worked with Rademakers on the script, but later the two parted. Rademakers wanted to use theme of book and rewrite it as a film. Hermans wanted to film it integrally, an impossibility according to Rademakers, who already saw himself directing an 18 hour long epic.

"Room of Damocles," already translated into seven languages and published in the U. S. by Grove Press in England by Heinemann, in its film version probably will be retitled into "Like Two Drops of Water." Dutch distribution is handled by Paul Kijzer's Hafbo Films, that also acts as agent for sale to other countries. Cineurope in the future will also produce other films. Story of "As Two Drops of Water" is about a resistance movement worker during the German occupation in 1944, a little man who through circumstances grows beyond his limits and does great things in the resistance movement. Story can be seen as an adventure story as well as an allegory, depending on the viewer.

## Little Messages to Film Producers

# MAKE 'EM BETTER, SELL 'EM HARDER...

Nothing is like it used to be anymore. That fact must be lived with. It is the essence of the new era that the soft touches of yesteryear have been repealed, outlawed, cancelled, or rendered obsolete. A changed, and changing, film industry is no longer able to recoup negative cost in a single market. The playoff weather is a factor, but no longer magical.

Again and again the omens spell it out: pictures have got to be made better and sold harder. Everything else is conversation. Or history. There's nothing left to Block Booking but nostalgia in certain circles. That was the supreme soft touch, the great you-can't-lose gimmick. But it's dead. For a time the full impact of Block Booking's demise was disguised by the "captive audience" of the war years. Things were great. People had no gasoline. Factories worked the clock round and many a film theatre did likewise. But finally came liberation—of the French, the Italian, the British, all of whom quickly resumed international film competition. And also liberation of the G.I.'s with the resultant boom in homes, gadgets, cars and babies. The film industry faced a completely different set of circumstances.

Showmanship has met the attack of population explosion, television, barbecue mania, and all the rest. Since the loss of the film business happily-remembered "captive audience" there has been abundant proof given that showmen can survive and thrive through new processes—like CinemaScope and Cinerama—and through new entertainment blockbusters.

The answer to the repeal of the soft touch—whether called by the name of Block Booking, or Captive Audience, or July—punchier pictures and punchier selling.

*For Trade Paper Wallop Use*

# VARIETY

*Internationally Circulated*



## MCA Consent Decree

Continued from page 1

ness delays occasioned by litigation of this nature.

"MCA has never deviated from its firm conviction, as referred to in the Consent Decree, that it has not committed any violations of the antitrust laws. MCA now intends in complete coordination with the management of Decca and Universal, to proceed constructively and vigorously in strengthening and increasing production of motion pictures."

The Decree enjoins the company from ever again engaging in talent agency operations. But more immediately significant, it stipulates a "hands off" re 215 post-1948 features still in the Universal vaults. Distrib is obliged to set a price for, and dispose of, this backlog to tv outside the MCA ap-

## RFK on MCA

Washington, Sept. 18. Statement on the MCA Consent Decree issued by Atty. Gen. Robert F. Kennedy in Washington:

"This disposition of Universal's film library, on a competitive basis, will offset the principal restrictive effect of the MCA acquisition of Decca."

paratus. Latter cannot purchase the library. (U's pre-'48s are handled by Screen Gems.) But interestingly, the order provides for a terminal date—Oct. 1, 1963, by which time, if the vaults still haven't been unloaded for home exhibition Universal may then undertake to market them itself or via another theatrical distrib.

This same provision is effective for five years on post-'56 product.

## Exempts 14 Features

The order omits from this procedure 14 other pix because of what the D. of J. terms "contractual complexities." These are left vague (possibly referring to certain multiple-percentage properties), but in any case the Government wants other arrangements made on these films to insure they won't fall into MCA hands.

The Decree further bars MCA, for a period of seven years, from acquiring any major film, tv company, or disk operation without D. of J. approval, and unless the court rules that any proposed acquisition would not restrict competition. The order apparently allows acquisition of "minor" companies within that period, but these purchases, too, would require court okay. MCA is also enjoined from making any "tie-in" (blockbooking) sales of features, tv programs and disks.

The order allows MCA 90 days, retroactive to last July 23, when talent agency dissolution was signed, to dissolve all foreign activity of MCA Artists. Actually, the talent activity overseas has already ceased, but time is required to liquidate frozen foreign assets.

The Government's civil action was taken under the Sherman Antitrust Act.

## Magna Expectations

Continued from page 3

\$275,553, from \$1,106,457 the year before.

A. E. Bollengier, veep and treasurer, reported that Magna's total income for the first six months of this year was about \$900,000, of which \$575,000 repped income from "South Pacific," \$165,000 from "Black Tights," and most of the remainder from "Oklahoma." The first six months, he continued, "are in the black" to the tune of between \$50,000 and \$60,000, and he expects to wind up the year in the black also.

In answer to a question from the floor, Skouras reported that he and Sugar had been the two highest paid officers of the company in the last fiscal year—Skouras getting \$78,000 and Sugar \$48,300. That this info was not included in the company's proxy statement also was subject of holder criticism. Skouras promised that next year's annual report would be more comprehensive than this year's, which included only the bare financial figures, with no statement from the prexy on past experience or future prospects.

## ROADSHOW BOOKINGS FOR 'DAY' REACH 12

A total of 12 domestic roadshow dates on Darryl F. Zanuck's "The Longest Day" have been set by 20th-Fox for October and November.

Pic gets its U.S. preem at the Warner Theatre in New York Oct. 4, to be followed by openings in Philadelphia, Oct. 10; Boston, Chicago, Los Angeles and Washington Oct. 11; Minneapolis, Oct. 17; San Francisco, Oct. 18; Detroit, Oct. 24, and Denver, Salt Lake and Montreal, Nov. 1.

## Schell's 'Hamlet'

Continued from page 5

tures, film schools and music for films.

Levin describes the newsreel competition as a first-in-the-U.S. event. Judging of the international entries will be by a special panel of editors whose regular jobs involve the evaluation of both news and pictures for other media.

The music for films section will be judged by French composer Darius Milhaud, who will present a special award for the best original score in the sixth annual festival.

"Above All," said Milhaud in discussing the award, "the score must be striking to go with the strong visual image of the film. And it can't be too nostalgic—films make special demands."

The 16m non-theatrical section was expected to draw about 250 entries. Levin says so far there have been more than 300. A special pre-screening panel of 60 is now viewing the films which will be cut to 25 or 30 for the final judging by a three-member panel still to be named. These pictures will be shown Nov. 7-9 during the afternoons.

A special feature of the 16m category will be their showing on an Eastman Model 25B projector which will allow full-screen dimension.

Another innovation of this year's festival will be the showing of specific works of various film schools. As usual, students from some of these schools will attend the festival on scholarships. Last year some 40 students took part in this program.

Acceptances for attendance still are coming in, Levin said. So far, Argentina, France, Czechoslovakia, the Soviet Union and Mexico have agreed to send delegations.

Part of the festival expense is paid by the City of San Francisco. This year, Levin reports, the city boosted its share by four times—to \$20,000.

## Jerry Epstein

Continued from page 3

play by Epstein, as well as "Fowlers End," novel by Gerald Kersh on which producer has an option.

For Theatre Guild, Epstein is prepping "The Choice of Weapons," by Shimon Wincelberg and Jane McClure, to be staged next April in London prior to New York. Epstein would also direct and produce in association with the Guild. Also on tap is "That Wonderful Thrill," original screenplay by Epstein, which he will produce in association with Philip Langner (son of Lawrence Langner) as first picture to be made under the auspices of newly-formed Theatre Guild Films.

Epstein has just completed "Along Came Mr. Miller" in England. United Artists has purchased domestic distribution rights to film, which stars Sydney Chaplin and Dawn Adams, he said.

## VARIETY CLUBS' REPS

Appointments for Variety Clubs International, made by new international chief Barker Rotus Harvey, include:

International representatives: Phil Stone, Toronto; Harry Kodinsky, Pittsburgh; Nat. Nathanson, Chicago; Lloyd Ownbey, Los Angeles; W. M. Brizendine, Baltimore. Appointed international rep-at-large was Robert L. Bostick of Memphis.

New chairmanships include: George Eby of Pittsburgh, charities committee; Jack Beresin of Philadelphia, humanitarian award; James Balmer of Pittsburgh, ceremonial officer.

## Power at 20th

Continued from page 3

merged under ad-pub veep Charles Einfeld) will be a closely integrated tool for the worldwide distribution of films. This is not to say that Poe will be dictating specific ad-pub policy, but his will be the final decisions relating to ad-pub budgets dictated by films' potential earnings.

Perhaps in no other large industry has there been such a wide separation between the distribution of a product and the advertising of it as there has been in the film industry—at least until recent years. Einfeld himself has often cited this separation as being one of the archaic industry practices which modern realities make intolerable.

As chairman of the "new" 20th-Fox, former prexy Spyros P. Skouras is taking an unaccustomed but necessary backseat to the new president, who now has the responsibility of the company squarely on his shoulders. That the ebullient Skouras ever would take a backseat to anybody is maybe a testament to the sincerity of the efforts of both Skouras and Zanuck at the present time. There are indications, however, that somebody on the new Zanuck team felt it necessary to impress on veteran Skouras that he is no longer in the same position (figuratively and literally) that he has been in for the last 20 years. Skouras has been given new quarters in the former board room, while his office was turned into the new board room. (Both rooms, separated by a reception room, are of the same size and outlook.)

While there have been more than a few intra-industry wise cracks about the new broom sweeping through 20th, about the rolling of many heads, etc., it now seems apparent that most of the sweeping and head-rolling has been done, at least on the domestic side. According to one source, the domestic sales org., which 18 months ago numbered about 900 (including h.o. staffers and exec), will level off at between 500 and 600. Will this impair efficiency?

Not according to this source, who, interestingly enough, is one of the heads which has rolled. In his estimation, 20th's sales org. had remained swollen in recent years as the company, in the face of a changing market, maintained an unrealistically large production sked. While other companies were streamlining domestic operations, merging branch functions, etc., 20th continued status quo. Not so today, he says, when, for example, with fewer pix the New York exchange can bill and inspect for Albany and New Haven. Multiply such efficiency measures on a nationwide scale, and you have real savings.

The attitude of this exec. may also be significant in that even he, though now out, feels enthusiasm for the new order. It may also come as a surprise to both Zanuck and Poe who, in recent public statements, have taken care to emphasize that they were not axing just to save dough, but to push the company onwards and upwards.

Living in a fairly rarified atmosphere, these two toppers have not been able to see, as a reporter might, that morale of 20th rank-and-filers could not have gotten much worse than it was just before the new administration took over. After several years of progressively more desperate production and fiscal policies, the company had been in some danger of becoming a joke to the people who worked for it.

The new order has brought back—to those who remain—a sense of promise and purpose.

And responsible to no little extent, at least at the homeoffice sales side, is fact that aside from Joe Sugar, named last week to head up the roadshow unit, and the new man who'll become foreign manager, the shakeup has resulted in promotions for a number of guys from within the ranks, headed by Bob Conn, a 26-year man, who is now exec. assistant in charge of domestic sales.

The idea is that there remains a chance to rise from the ranks and, conversely, the new management isn't particularly interested in people who are willing to stay for up to 30 years in the same clerk jobs. Suggested one exec: "After—say—10 years, you should move up or out."

## Theatre Again Sues Local Bluenoses, Charge Mgr.'s Life Made 'Miserable'

Oakwood, O., Sept. 18.

## ROGER FERRI ENDS 38 YEARS AT FOX

Roger Ferri, vet editor of The Dynamo, house organ of the 20th-Fox domestic distribution organization, retired Friday (14) after 38 years with the company.

A native of Providence, Ferri began his career as a reporter on various newspapers, including the Boston Post, Boston Herald and the N.Y. World. Later he served on a number of film trade journals, as well as with various theatre circuits. He joined the Fox Film Co. in 1924, in that year establishing The Dynamo which later became one of the most elaborate and comprehensive house organs in the business.

With Ferri's retirement, The Dynamo is being discontinued, along with a second house organ designed for 20th International employees. Hence forth all 20th sales employees, domestic and overseas, will be serviced with the same weekly information bulletin.

## AA Gets Pic Rights To Patterson-Liston Bout

Hollywood, Sept. 18. Allied Artists will distribute motion pix of the Sept. 25 Floyd Patterson-Sonny Liston world's heavyweight championship fight, under a deal closed by AA prexy Steve Brody with Sheldon Graff, secretary-treasurer of Graff-Reiner-Smith Enterprises, owners of the ancillary rights to match. Deal, understood to be on a percentage basis, calls for worldwide distribution with exception of Scandinavian countries, to which Svenska Films has already acquired rights.

Total of 1500 prints will be ordered, according to Brody and Graff, with films to go into release domestically the day following fight. Prints will be air-expressed to all parts of country, so that they may be shown not later than the night following the event.

## Shorts' Short Payoff

Continued from page 5

ulous." He reported that "Painting" cost a total of \$10,700, including the cost of the first color prints. The Sutton Theatre pays a weekly rental of \$125, of which 40% goes to the distrib (Peter Horner's Union Films, which used to handle the product of another shorts-minded distrib, the late Ed Kingsley), leaving between \$45 and \$50 a week to the producers after they pay any special costs.

Even at that, Cates said, the Sutton engagement is quite phenomenal, since the producers are only getting something like \$25 weekly from the Baltimore run.

While Cates was not particularly surprised or disappointed by the financial "success" of his first short—he had been prepared for that—he wasn't prepared to have it all but overlooked by the local critics. Only Cue Magazine so far has mentioned it.

Why should short films be treated by critics any differently than short plays, books of short stories or "small" paintings, all of which get reviewed by the critics in their individual fields. Short films are as legitimate an art form as features, he says, adding that film critics are letting down both the public and filmmakers by avoiding the shortsies. "I think," he says rather boldly, "that I'd rather have a critic say something bad about my film than just ignore its existence."

While Cates is committed full-time to tv, he is now making plans for a New York-based feature, "Wolf Cop," to be done on a low budget (tentatively set now at \$130,000) and which would star old friend Peter Falk.

## TOPAZ'S 'PATTY SMITH'

Hollywood Sept. 18. Topaz Film Corp. has acquired worldwide distribution of "The Case of Patty Smith" Leo Handel indie featuring Merry Anders and J. Edward McKinley. Edmund Goldman Topaz veep, flew to Gotham over weekend for national distrib huddles, then skies to Europe for overseas deals.

Edward M. Eads, 31, manager of the Far Hills Theatre in Oakwood, municipality near Dayton, has filed another round of damage suits against substantially the same citizens he sued in suits filed last July, again seeking nearly \$1,000,000. He charged the citizens caused his false arrest and malicious prosecution. They had "complained" of films "that had been shown in the theatre. The films involved in the three suits filed most recently (Aug. 31) were "The Immoral Mr. Teas," "The Fast Set," and "Love Is My Profession," latter starring Brigitte Bardot.

Defendant in one suit was Richard V. Grewe, while defendants in the other two suits were: Mathew W. Glosinger, Harold Koehner, Evelyn Lambert, Virginia Riedmiller, Carl Riedmiller, Lillian Gibbons, Linda Parker, Albert Parker, and William Lambert. Each suit seeks \$310,000 in damages.

In July, Eads filed suit against substantially the same group as defendants in another action seeking \$310,000, in connection with the film, "The Twilight Girls." Last winter, owners of the Far Hills Theatre sued the same group for \$1,350,000 in damages, including as defendants some Oakwood officials. The suit was filed by Adolph Herman, Long Island, N. Y., president of Far Hills Theatre Inc., charging the city officials "conspired together for the purpose of injuring the theatre's business."

Also last winter, Eads had filed a suit to prevent "harassment" against him by city officials, contending he did not have any choice in the selection of the films being offered, and that police in Oakwood deliberately caused him to be fearful of imminent arrest, and conspired with censorship supporters to intimidate him.

Eads first got into hot water with city officials for showing "Sins of Youth" more than a year ago. He was fined \$2,500 and sentenced to six months in the workhouse by Oakwood Municipal Judge Frederick Howell, having been found guilty of showing an obscene film. He had been tried under that section of Ohio law which made mere possession of obscene matter a violation.

The case against him collapsed when the Ohio Supreme Court in Columbus ruled that this law was unconstitutional, but held that the law which requires the prosecution to show that a defendant with "knowledge" has possession of an obscene film is constitutional.

Since the "with knowledge" violation constituted a felony, in order to prosecute Eads again, a grand jury indictment was required. This resulted in showing the five allegedly obscene films to the Montgomery County grand jury, and County Prosecutor Paul R. Young also showed the films to a panel of representative citizens. These citizens testified as to their judgment on the films before the grand jury, which subsequently returned an indictment against Eads in connection with only one of the five films shown, "Twilight Girls." This case has not yet been decided.

## Tax & Runaway

Continued from page 4

ing for the comfort of foreign tax havens.

With these havens uncovered, big earners may not be so anxious to ankle the Atlantic to work, the sources pointed out.

Expense accounts got a break from the Senate, too. In the Senate version, expenses "directly connected or associated with" a trade or business are deductible. This considerably liberalizes earlier attempts in both houses at stricter requirements.

Fate of the bill, of course, is still in doubt. House-Senate differences must still be ironed out in the joint conferences. If they are, each house must then ratify the compromises. And then it goes to the President, who, according to some sources, might just veto the patchwork measure.

## Cost IATSE Nearly \$500,000 for 46th Conv. at Las Vegas; 1,142 Delegates

Las Vegas, Sept. 18.

Cost here of the 46th convention of the International Alliance of Theatrical Stage Employees, although four-day meet was one day shorter than usual, was close to \$500,000, according to prexy Richard F. Walsh. Of the amount approximately \$400,000 was spent on per diems for 1,142 delegates and guests from U.S. and Canada. This alone was the tally for 1960 get-together in Chicago. Transportation accounted for \$100,000 or more. There were 841 of 900 locals tapped at seshes.

As is the custom at biennial conventions with IA, all delegates are paid expenses before they leave base of convergence.

Hence, \$400,000 in cash was paid off in Convention Hall by local bank which had six tellers distribute and cash checks after the 4 P.M. gong sounded winding four-day meet Thursday.

There were also six security officers on hand, one with a machine gun hidden under his jacket, just in case, provided by insurance company for bank.

Part of increase in cost is due to per diem uppage of \$4 per person since last sesh. Reps were paid for fifth day regardless whether they stayed an extra day after windup or not.

Economy-minded Richard F. Walsh, prexy of IATSE, refused to leave Las Vegas by plane for New York. Instead he and eastern contingent of 32 IATSE delegates booked passage for Gotham, Boston, Philadelphia and other points east via train, getting a baggage car free to ship back records and files brought out from h.q. for four-day convention.

Otherwise, "we would have had to send the stuff by freight and that could be mighty expensive," said Walsh.

## Milwaukee's Local Gets Pension Donations And Members Kick in Zero

Milwaukee, Sept. 18.

Local 164, Milwaukee, is probably the only IATSE operators union with an exhib contract calling for major and indie showmen to pay 15% into the local's pension fund. The local's members pay nothing.

More than 60 regular situations and drive-ins are party to pact repping a two percent boost from previous agreement.

Additionally, since Oct. 1 when new deal began, operators got 10c hourly boost, bringing \$3.30 rate to \$5.40 on two-year ticket. The \$5.30 rate two years ago was boosted from \$5.14.

## Walsh's Viewpoint

Continued from page 3

volving writers, directors, stars, etc.

"When Johnston completes figures being prepared now, it will show the differences are not so great and more producers will be coming back home. They also realize they can't get the type artists, mechanics, cameramen and other technical personnel abroad as you find in Hollywood. Everything tends to indicate it's only a matter of time before the movement to concentrate production once again in Hollywood takes root."

Walsh referred to five resolutions on "runaway" the committee passed to him for "implementation."

IA chief said the International Alliance had been working on them for some time and will continue to do so. Just how long it will take to bring the resolutions into effective operation is unpredictable, he added. "It may take a year, two or more; I can't say. We're working on them as hard as ever."

The AFL-CIO council's help also is being sought. Walsh advised conventionites he discussed the situation with International prexy George Meany during few days latter was here prior to his talk opening day. Meany discussed labor in general and a 35-hour work week to spread employment.

Walsh said as far as the industry is concerned it was not so easy to reduce the 40-hour sked. "We used to have 48 hours and negotiated eight hour days five days a week for the same pay. The same procedure would have to take place again." However, he pointed out, many members of Hollywood locals today are working 20 to 25 hours a week.

Walsh would not venture when the IA would move for a 35-hour week, if at all. Nor would Meany answer that one, when previously queried.

Returning to his original argument on lack of theatre construction and acquisitions by big circuits, Walsh asserted that last year 142 houses, double 1960 figure, were built. Of number 84 were conventionals and for the first time in more than a decade new indoor units exceeded avaries. Today there are 10,000 conventional, slightly more than 5,000 drive-ins as compared to decade ago figures of 17,000 and 2,000, he figured.

"I think it is abundantly clear the judgment obtained in the U.S. vs. Paramount antitrust case has backfired, that the case should be reopened, decrees reviewed and modified in light of present day conditions. Fair competition, of course, must be assured but not through means which can place extreme hardships on wage earners. Whatever may have been the case in 1948, no plausible reason appears today for restricting circuits in their ability to operate additional theatres when desired. Any claim of monopoly under current conditions in this field is far-fetched and unrealistic. I recommend in the interest of increasing potential sources of employment for IA members that the Dept. of Justice give us the relief so urgently needed. I also have asked all locals to appeal directly to agencies involved, to Congress and President Kennedy in order that a goodly number of jobs our members lost—and this is mostly in Hollywood—may be restored."

## A.R. Boyd's Estate

Philadelphia, Sept. 18. Alexander R. Boyd, president of A. R. Boyd Theatres, who died Aug. 29, left an estate noncommittally valued at \$25,000 for probate purposes. His will is known to bequeath \$20,000 to his secretary, and \$5,000 each to the Variety Club and the Motion Picture Association of Philadelphia.

The balance of the undistributed estate was left to six nieces and nephews.

## Circuits in L.A. Area Face IATSE; Sides Far Apart

Los Angeles, Sept. 18.

Major and indie circuits in Greater Los Angeles area are demanding elimination of two-man booths in 30 theatres during current negotiations. Theatre reps refused to negotiate demands by local operators union for 35c hourly increase, \$3 minimum on small jobs and inclusion of proviso for health and welfare.

Local 150 contends 75 men would lose jobs, each amounting to \$6,000 to \$8,000 annually.

When negotiations wound last year, exhibs only wanted to give operators five-cent hourly boost, but at intervention of IA prexy Richard F. Walsh, another penny was added.

Feeling among operators is exhibs will wind up offering a nickel uppage again.

Now that the IATSE convention is over and local delegates returned from Las Vegas over the weekend, negotiations are slated to resume this week between two interests.

Theatre projectionists are not identified with studio booth men who are members of Local 165 and whose salaries are negotiated as part of studio agreements with film companies. Studio projectionists four-year pact which went into effect Jan. 1, 1961, provided for a retroactive boost and another Jan. 1, 1963.

Three are 220 theatres in L.A. area, 190 of which are not involved in impasse set up by exhib reps.

Pacific Drive-ins this week begins negotiations with Honolulu IA local on a first pact for employees in exchange circuit has there.

## Hugh Sedgewick (Canada) Sole IATSE Exec Scratch As Walsh Makes It 11

Las Vegas, Sept. 18.

Richard F. Walsh, prexy of International Alliance of Stage & Theatrical Employees, was continued for the 11th time on two-year basis by acclamation just before the 46th biennial convention came to a close four days after it got under way in Convention Hall here. With the exception of Hugh J. Sedgewick, biz agent for Toronto local, all veepees and other execs were voted another brace of years in office. Because laws required whatever Canadian caucus decides, A. L. (Pat) Travers was named to succeed Sedgewick. An indie group tried to oppose the caucus by nominating Sedgewick but he declined to accept the offer.

Other officers continued include Harland Holmden, general secretary-treasurer; James J. Brennan, first veepee; New York; Harry J. Abbott, second veepee, Philadelphia; Orin M. Jacobson, third veepee, Tacoma, Wash.; Albert S. Johnstone, fourth veepee, New Orleans; John A. Shuff, fifth veepee, Akron, O.; LeRoy Upton, sixth veepee, St. Louis; George J. Flaherty, seventh veepee; Hollywood; Jerry Tomasetti, Brooklyn, N.Y., ninth veepee.

## On the IATSE Sidelines

Las Vegas, Sept. 18.

Lester B. Isaac, for the past three years International rep for prexy Dick Walsh, showed badge Local 224 in which he is a charter member. That's IA local in Washington, D.C. Prior to current job, Isaac was with Stanley Warner and responsible for every Cinerama installation, pre-Nick Reisini. And before that he was with Loew's as top man in projection department. . . . Lewis Wechsler, Paramount salesman in Gotham and prexy of the N.Y. Salesmen's Union, also on hand. He lost a bit of weight since he was an RKO film peddler. Prior to Paramount he sold for UA in upstate N.Y. . . . Roy W. Taylor of the Milwaukee Labor Press covered the 46th biennial confab. Vernon Parlin and Hank Fine, Hollywood publicists, assisted IATSE h.o. publicist Tom Loy, thanks to biz agent Lloyd Ritchie of Local 818. . . . Barnum & Bailey Circus delayed opening day IA sesh until 11 a.m. Three-ring entertainment wound local stand Sunday night (9), but couldn't vacate Convention Hall in time for the 10 a.m.-5 p.m. union seshes.

As the first sesh got under way, about 100 or more of the distaff side occupied the balcony seats in convention hall. By the time AFL-CIO prexy George Meany got to his feet before the lectern, the number of women doubled. Total attendance was 1,100 delegates, approximately 400 guests. . . . Columbia studio topper Sol Schwartz's brother Izzy Schwartz, flyweight champ from 1927-9, was among Gotham contingent. He's financial sec. of Local 306, formerly in the booths at RKO Fordham and Palace, now projectionist for Hearst Metroland News. He talked to Sol Sunday (9) and visited him, Saturday (15) in BevHills before heading back east.

IA International rep George Flaherty bemoaned all the unions demand for his time and services when there's only 24 hours in the day. He says since he got his new assignment he spends more time on the road than he does in his Hollywood h.q. Which is what he loves to do and doesn't mind doing it. . . . Special buses picked up delegates at all three hotels set aside for them—Riviera, Stardust and Thunderbird. Also took them back and forth, though many didn't mind walking despite free transportation. . . . Ben Goffstein, owner of the Riviera, was one of the opening day's speakers. He said "Anyone who came to the convention with money was sorry because they left it behind wherever they visited." He also praised IA prexy Dick Walsh as "one of the greatest in the labor movement and one of the most respected men in the entertainment business." . . . Sheriff Ralph Lamb, slated as an opening day speaker, couldn't make it. His wife was having an operation in L.A. . . . Sen. Alan Bible also didn't show as preem day speaker. His spot was taken by Stan Irwin who regaled the delegates with a bounty of stories. Rev. Wells Miller, who before reciting the benediction, admitted every time he follows Irwin he gets himself a new batch of stories he cleans up and uses for months. And some of the stories needed quite a brushing, too. . . . All state and local officials assured delegates if they got into any trouble they would see to it the fines were normal. Police Chief Leo Kuykendall gave them assurance on that fact, citing cases based on other conventions. . . . John Kampling, prexy of Local 720, Las Vegas, opened the convention and introed Bruce Abbey, biz agent, who took over until Dick Walsh was given the gavel.

## Runaway-of-The-Tongue

Continued from page 3

that the complexities of the situation were not easily resolved and that it would take time before concrete measures could be taken, if at all.

One of the resolutions requests immediate institution of an appropriate program of effective legislation and economic action designed to call a halt to "runaway" production by American interests and "thereby preserve promote and protect our domestic m.p. industry as a vital and valuable national asset in the field of world wide communications."

Another resolution went on record opposing any further "foreign aid by the U.S. government that (by subsidy or co-production either directly or indirectly) aids any foreign and/or U.S. company in the production of motion pictures outside the U.S."

One of the resolutions recommended IA use every means at command to curtail foreign production and stop outflow of jobs in film industry to foreign lands.

Another resolution urges IA prexy and general exec board to appoint committee of 10 from studio locals to appear before Tariff Commission and secretary of Labor to determine of Tariff Bill to m.p. industry so that "they may advise and aid the present and future producers who may desire to benefit from Tariff Bill legislation when it is signed by Pres. Kennedy."

Resolution by local 306, N.Y., seeks International prexy and all local unions affected make a concerted effort in present congress for revision of tax laws favoring film corporations and individuals working in foreign countries as the most effective and immediate

step to curtail "runaway" production; that Walsh and Hollywood film council, east coast council and all production locals involved intensify activities directed toward stopping all "runaway" production.

Several delegates took sharp issue with remarks made by MPA prexy Johnston on facts and figures he presented on production and imports. However, when one or two unionites started to hammer away at Johnston and his facts and figures, Walsh called attention to remark he made yesterday stating he gave MPA prexy his say, that unions now have their presentations and then the right story will be decided upon.

A few delegates pointed up many ptx made by American companies abroad could have been made here, pointing up "Road to Hong Kong" being made in England, "55 Days to Peking" in Spain and MGM's "Cool in the Night" being made in several American cities instead of Hollywood.

Herb Aller, biz rep for International Photographers, said "Time has come to act now. Just as I told the Ways & Means committee in 1961 I say to you, time is running out."

## New York Theatres

RADIO CITY MUSIC HALL  
Rockefeller Center • CI 6-4600  
MEREDITH WILLSON'S  
"THE MUSIC MAN"  
starring  
ROBERT PRESTON • SHIRLEY JONES  
A Warner Bros. Picture in Technicolor  
ON STAGE: RAVEL'S "BOLERO"

IN PRODUCTION  
LA MORTE  
DE BELLE  
LA CHAMBRE  
ARDENTE

**TITRA DUBBING CO.**  
1600 Broadway, New York  
PLaza 7-6681

ROBERT ROSSINI  
"THE HUSTLER"  
**MOBILUX**  
FOR YOUR PROMO  
JOHN HOPPE  
1309 Madison Ave., N.Y. • AT 9-7544  
PRESENTS STARS OF  
The Voice of  
Firestone



## New York Sound Track

Following last week's "sneak" of "Manchurian Candidate," star Janet Leigh opined that costar Angela Lansbury should and would get an Oscar nomination. UA's post-"sneak" bash at Leone's drew quite a hip crowd, including Miss Leigh, Joan Collins, Lauren Bacall, Geraldine Page, Rip Torn, Max Schell, the Forrest Tuckers, top UA brass and assorted newsmen. Official host was "Manchurian" director John Frankenheimer.

Say the boys at 20th-Fox to the boys at Seven Arts: "Your picture ('Gigot') was only produced by your vice-president (Ken Hyman). Our picture ('Longest Day') was produced by our president (DFZ)." Just revealed that the White House cued Bob Benjamin and Arthur Krim to try and get their law partner, Louis Nizer, when former two are not operating UA, to run as Demo candidate for the Governor of N. Y. Nizer turned it down. Incidentally, latter talked with client Elizabeth Taylor on the phone from Cap d'Antibes to Rome in connection with the Eddie Fisher divorce since he represents both, but will not appear for either against the other. On the SS Independence back from France Nizer completed a piece for Satevepost, "How To Be A Good Juror," at the mag's invitation. His current bestseller, "My Life In Court," has had its first draft of the play version (which Joel Schenker and the Theatre Guild plan to do) completed by Henry Denker, who is dramatizing it. Melvyn Douglas may play Nizer.

Elia Kazan, cast and crew of "America, America" move to the Alfa Studios in Athens this week after four weeks of exteriors. Thereafter Kazan's Athena Enterprises Corp. production plans to move north to Katerini, near Mt. Olympus, returning to the Alfa Studios later. Production in Greece is scheduled to end the first part of November when party returns to New York for final sequences. Film is produced and directed by Kazan from his own screenplay, "stars" 21-year-old Stathis Giallelis. Others in the cast are Frank Wolff, John Marely, Linda Marsh, Paul Mann, Harry Davis, Lou Antonio and Elena Karam.

Monroe W. Greenthal, head of his own advertising agency, elected a director and a member of the finance committee of Madison Life Insurance Co.

Anthony Perkins is back in town, prepping for rehearsals for his legit play, "Harold." Just before leaving Europe, where he starred in UA's "Phaedra," Perkins attended that Alfred Hitchcock-Francois Truffaut soiree at Maxim's, along with Jeanne Moreau, Ingrid Bergman, the Claude Chabrols, Genevieve Cluny, among others. Jerome Hill's indie "Sand Castle" gets its French preem with a showing at the Centre Culturel Americain in Paris tomorrow (Thurs.) evening. Irving Druiman is serving as the producer's rep in Europe. Incidentally, Hitchcock "stars" in an upcoming This Week Magazine photo feature entitled "The Great Towel Mystery." It has to do with the mysterious disappearance of towels from a motel with Hitch playing all the roles, including that of a lifeguard (who must wear an inner tube), chambermaid and film director.

Benjamin D. Gladstone, formerly metropolitan sales rep for Magna Pictures and a vet of 30 years in the film industry, has been named general sales manager of the new indie distributing firm, Seneca International. Mort Golden, head of AIP's foreign service department, is in Hollywood for product conferences. Mort Sunshine is serving as exec coordinator of IFIDA's annual international film award dinner-dance Jan. 15 at the Americana. The American preem of the Philippine pic, "Badjao," will be held at the downtown Charles Theatre tomorrow (Thurs.).

San Roque, Spain, saw first "Encierro"—the driving or herding of bulls through the city streets to the bullring. Ordinarily associated with the famous San Fermin fiesta at Pamplona in the north of Spain, Encierro was staged for a scene in the new Carol Reed film, "The Running Man," with Laurence Harvey, Lee Remick and Alan Bates. Charles Boasberg is first cousin to the late gagwriter, Al Boasberg, a pioneer film scripter who authored the first MGM "Hollywood Revue." Says the new Par sales chieftain, "Seemingly all the Boasbergs hailed from our native Buffalo but few remained there."

Director George Roy Hill has completed his script for "A Bullet for Charlemagne," which he'll do for UA following Mirisch's "Toys In the Attic," which starts rehearsals in October. U.S. preem of Akira Kurosawa's "Yojimbo" at the Carnegie Hall Cinema has been delayed until Oct. 15. "Last Year in Marienbad" keeps drawing 'em in at the house.

Saturday Review film critic Hollis Alpert, who has just finished a book on films and film people for MacMillan entitled "The Dreams and The Dreamers," has been contracted by Dial to write a biography of the Barrymores. Director Ralph Nelson says he plans a November start on his UA pic, "Lilies of the Field," starring Sidney Poitier. This means that Nelson's projected Joan Crawford starer, "Lady In a Cage," will be deferred for the time being.

Joan Crawford's allegiance to that softdrink outfit is something. Trade ads showing the "What Ever Happened to Baby Jane?" company gathered round a table for a script, pow clearly display a Pepsi bottle at the star's reach. It's Tulip cups for the others.

Bob Conn, recently promoted to exec assistant under Seymour Poe for domestic sales at 20th-Fox, addresses the luncheon session today (Wed.) at the Michigan Allied meet in Detroit. Paul Lazarus, now Sam Bronston's exec v.p., slated for the Theatre Owners of America powwow at Bal Harbour in November. He'll speak on the role of the indie producer in today's pic market. Cary Grant, who's done alright by Universal (and vice-versa), next teams with Audrey Hepburn for the comedy-mystery, "Charade," with Stanley Donen producing-directing. It rolls next month in Paris. Universal, by the way, says it erred in announcing it acquired "Stagecoach to Dancers' Rock" for worldwide distribution. It's only for domestic handling.

That new southwest theatrical filmery deceptively named Television City Arizona, which has been lining up an exec staff and properties the past several weeks, is going in for some home-lot razzle. Planned for atop the main administration unit at Phoenix is an observation-deck-restaurant, with a view including new swimming pool adjacent the h.q. TCA prexy Ben Pivar, going counter to the H'wood practice of restricted studio visitations, wants to identify his lot as a state tourist attraction. The Patterson-Liston title bout telecast will feed into 263 U. S.-Canada locations, of which 145 are film houses, with a capacity 1,200,000 attendance. The "Long Day's Journey" roadshow advance in N. Y. (at the new Loew's Tower East) is said to have passed the \$100,000 mark. Theatre Network Television's recent Eidophor sale to International Telemeter in Canada was the first in the Dominion. Reading the Times entertainment section last Sunday (16), many a non-pro must have been struck by the plethora of hardticket attractions in those impressive, tony space buys. Vying for mail-order attention were Columbia's "Lawrence of Arabia," 20th's "The Longest Day," Metro's "Mutiny on the Bounty," and Joe E. Levine's "Long Day's Journey Into Night."

Sailor-turned-author Richard McKenna has hit it big with his first novel, "The Sand Pebbles." Book, which is a Book of the Month Club selection and won the \$10,000 Harper prize, has been acquired for films by the Mirisch Co. Indie producer-director Robert J. Gurney started production here this week on his "By Any Other Name," starring Betsy von Furstenberg and William Smithers. Gurney's script is based on a Meyer Levin story.

Bill Doll's assignment to "Long Day's Journey Into Night" marks his first re-association with Joe E. Levine since the original "Hercules" epoch.

## 'Evil, Sneaky, Subtle and Promising More Than It Delivers': Exhibs Re Toll

### EIDOPHOR PROJECTS BOUT FOR TORONTO

Toronto, Sept. 18. The Eidophor theatre-size tv projector acquired by Paramount's International Telemeter Corp. will pipe the Patterson-Liston heavy-weight championship fight Sept. 25 to the Maple Leaf Gardens here. Arenals to be scaled at \$4.40, \$5.50 and \$6.60.

Later the Eidophor projector will be installed at the College Theatre and will carry the closed-circuit telecast of the Gene Fullmer-Dick Tiger middleweight title bout on Oct. 16.

While the Patterson-Liston contest will be available only to audiences in the Garden here, the Fullmer-Tiger match can be tuned in also by Telemeter's home pay-see customers. The home viewers will be charged a flat \$2 for this contest, while the scale at the 1,500-seat College Theatre will be \$3.30, \$4.40 and \$5.50.

Arrangements also have been made for both College Theatre and home Telemeter audiences to see telecasts of the 35 away from home hockey games to be played this season by the Maple Leafs. The tariff for the games at the theatre will be \$1.25, \$2 and \$2.50.

### PRIME 'LONGEST' OPENING

Atlanta One of Nine Keys First To See War Film

Atlanta, Sept. 18.

Twentieth Century-Fox has included Atlanta among first nine key situations to get a premiere look at Darryl F. Zanuck's personal production "The Longest Day."

Picturization of Cornelius Ryan's D-Day epic will open as a road show at Wilby-Kinney's downtown Roxy Theatre, where Metro-Goldwyn Mayer's "Ben-Hur" stayed almost year and Sam Bronston's "King of Kings" played half that long as a hard ticket attraction. Other "big ones" that have played Roxy included "Spartacus" and "Around the World in 80 Days." Current at Roxy, on a grind basis, however, is Warner Bros. "The Music Man," due to conclude an eight-week run Thursday (21).

James H. Harrison revealed that Mrs. Joan Brown had been engaged to assist Roxy manager Larry Pittman and would handle group sales. Mrs. Brown formerly worked on sales staff of WQXI, indie radio mill now o&o by Esquire.

West Harwich, Mass., Sept. 18.

Warnings to exhibitors as to tollvision were tolled by two speakers, who blasted it as a menace and warned that its new strategy lies in attempts to secure community antenna lines and must be watched carefully. Blasts marked 31st annual regional convention of Independent Exhibitors Inc. and Drive-in Theatres Assn. of New England, unit of TOA, at Hotel Belmont Thursday (13).

"We consider pay-tv a deadly enemy and a threat to our survival," said John H. Stembler, prexy of Theatre Owners of America. He revealed that the Dept. of Justice had sent letters to majors on pay tv, now testing in Hartford, saying that the project was having difficulty because few studios were making films available to the Hartford test and asking what their position is to be in the matter.

"We were alarmed" said Stembler.

He told of a meeting with attorney general Robert Kennedy, who said he was not familiar with the matter but would look into it, and did. It was found that the letter was a routine inquiry, "but," said Stembler, "we felt we should protest."

Of the Hartford tests, he said: "They have not set the world afire in the first two months. They have delivered 30 films, all subruns. It has given none of the operas, ballets, plays that it promised. If they had gone to the FCC and said we have found a new way of presenting motion pictures, they would never have gotten it. They promised 500 sets to start and only came up with the 500 last week." Stembler said that the FCC has found that toll is in the public interest, and that it can be expected that the next step will be pay-tv's asking for first run films.

Herman Levy, general counsel of TOA, warned the exhibitors to be on the alert, especially in Connecticut and Massachusetts, to "the new strategy of pay-tv in filing applications for community antenna lines." He said "these community antenna permits are being sought all over the state of Connecticut."

"It's an insidious thing that gets in without anyone knowing about it," he advised exhibitors to look in classified advertising sections and to watch for pressures for community antenna lines. "They file applications with the town, and agree to give them 5% of the gross intake," he pointed out. "We must fight this."

"Getting the permit is only half the battle for them," he explained. "Their utility companies hate to rent poles and wires and there will be bills to have the public utilities companies do this in every legislature this upcoming year."

In some areas, the permits for community antenna lines have been thwarted with restrictions that they can never be used for pay-tv. Through the efforts of TOA, these restrictions have been put on some permits, he reported.

## Amusement Stock Quotations

Week Ended Tues. (18)

### N. Y. Stock Exchange

1962	High	Low	*Weekly Vol. in 100s	High	Low	Tues. Close	Net Change for wk.
ABC Vending	217½	13	136	13¼	12¾	127½	- ¼
Am Br-P'r Th	47½	22¾	102	33¼	30¾	32½	+17½
Amplex	20¾	10	1456	17½	15	16¼	+1¼
CBS	43¾	31½	136	38¾	37¼	377½	+ ¾
Chris Craft	33¾	11	102	13¼	12¾	127½	- ¼
Col Pix	31	14	170	20¾	18½	20¼	+2
Decca	51¾	34½	152	39¾	39	39¼	+ ¼
Disney	40¾	26	25	29¾	28¾	28½	-1
Eastman Kdk.	115¾	85	181	102¼	99½	100½	- ½
EMI	6¼	4¾	95	4¾	4½	4¼	+ ½
Glen Alden	14½	8¾	72	10½	10¾	10½	+ ½
Loew's Thea.	47½	19½	397	27	24½	26¼	+13¼
MCA Inc.	78¾	33	186	49	42¼	47½	+37½
MGMmedia	157½	10¾	46	147½	14¼	14¼	- ¼
Metro	58½	27½	125	35	33½	33¼	-1¾
Nat. G. Corp.	9¼	5¾	87	7	6½	6¼	+ ½
Outlet	25½	19	130	21	20½	20½	- ¼
Paramount	58½	36½	85	40½	39	39¾	+1
Polaroid	221	81½	3054	138½	123½	134¾	+9¾
RCA	63¾	38¾	1879	51¼	49	50¼	+1½
Republic	12½	7¼	65	8¼	7½	8	+ ¾
Rep. pfd.	17	13	2	14¾	14½	14½	+ ¼
Stanley War.	40¼	19½	79	22¾	21½	22¾	+ ½
Storer	33¼	27¼	10	297½	29½	297½	+ ¾
20th-Fox	39¾	18	112	227½	21½	22½	+ ½
United Artists	35¾	24½	130	287½	27½	27½	- ¾
Warner Bros.	20¾	11¼	44	13½	12¾	127½	- ¼
Zenith	75¾	44	1211	58	55¾	56½	+ ½

### American Stock Exchange

Allied Artists	24	3½	3½	- ¼
Bal'mnt GAC	10	5½	5½	+ ½
Cap. Cit. Bdc.	95	17½	15½	+1¾
Cinerama Inc.	470	17¾	16¼	+ ½
Desilu Prods.	11	8¼	8¼	- ¼
Filmways	9	5¾	5¾	..
MPO Vid.	11	7¼	7¼	..
Nat'l Telefilm	64	1½	1½	..
Reeves Bdest.	14	27½	23¼	+ ½
Reeves Snd.	124	4½	3¾	- ¼
Screen Gems	11	18¾	17¾	+ ½
Technicolor	170	12½	11¼	- ¼
Telepropt'r	25	8¼	7¾	- ¾
Tele Indus	40	1½	1½	..
Trans-Lux	437	13¼	13	- ¼

\* Week Ended Mon. (17).

† Actual Volume.

‡ Ex-dividend.

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

### Over-the-Counter Securities

	Bid	Ask	
America Corp.	17½	2¼	- ¼
Commonwealth Theatres of Puerto Rico	7¼	8¼	- ¼
Four Star Television	13¼	14¾	..
Gen Aniline & FA	285	309	+80
General Drive-In	9½	10½	- ¼
Magna Pictures	19½	2	- ¼
Medallion Pictures	4¼	5	..
Premier Albums	7¾	8¼	- ¼
Rapid Film Technique	13¾	2	..
Seven Arts Productions	8¼	9	..
Sterling Television	1½	2	..
Transcontinent Television	10¼	11¼	..
U. A. Theatres	7½	8½	+ ¼
Universal Pictures	56½	61	+ ¼
Universal pfd.	92	96½	..
Wometco Enterprises	25½	27¾	..
Wrather Corp.	4	4½	..

(Source: National Assn. of Securities Dealers Inc.)

## Systems Management

### Set Via TelePrompter

Hollywood, Sept. 18.

Systems Management Co. of Denver, which operates 35 community antenna systems in the country, has made arrangements with TelePrompter whereby it will show the Patterson-Liston heavy-weight championship fight via a number of its systems, cuffo.

Wayne Hauser, manager of Laguna Video Inc. of Laguna Beach, a subsid of SMC, revealed here that his CATV system is showing the fight to its 2,500 subscribers gratis, as an extra service.

Hauser said he did not know how much coin was involved in the deal between SMC and TelePrompter.

The championship bout is being held Sept. 23 in Chicago.

## CBS Radio Affiliates: In the Pink With Link, Plus Paley & Compensation

In many respects the ninth annual CBS Radio affiliate convention held in N. Y. was the most heartening in years, despite the economic troubles of all network radio today.

The convention marked the return of network compensation to affiliates. It also drew an address from William S. Paley, CBS board chairman, a Paley turnout which was felt was his personal pledge of allegiance to network radio for the long pull. It also marked the return of "Art Linkletter's House Party," a show which was to be axed under the proposed curtailed entertainment program plan.

When Arthur Godfrey at the weak affiliate banquet mentioned the demise of Linkletter after 14 years on radio, a moan swelled from the assembled affiliates. Apparently when the affiliate board proposed the dropping of Linkletter to the network, it didn't have the real pulse of the members. Next day, it was announced that Linkletter would, along with "Arthur Godfrey Time" and "The Garry Moore Radio Show" survive the network entertainment cullback.

Paley, in his first address to an affiliate convention in the nine-year history of the affiliate organization, cited the large increase in radio sets being used in the last decade.

He said any medium which can show such a growth is "pretty healthy." Paley, citing radio's increasing role in news and public affairs, hit at what he called "the rancors" in two important areas.

Today the broadcast news media are flatly prohibited by a rule of the House of Representatives from bringing public hearings of its committees to the American people. They are prohibited generally by practices stemming from Canon 35 of the American Bar Assn. from bringing open sessions of the courts to the American people. Both these situations are unreasonable anachronisms," Paley declared.

The new plan, accepted by affiliates for the return of monetary compensation by the web to affiliates for network sponsored shows. Four to this, web and affiliates worked on a barter arrangement whereby affiliates would clear time for network shows in return for network news, public affairs and other services. Adopted plan also calls for axing of the daily Bing Crosby-Rosemary Clooney program and the two Sunday drama features, "Suspense" and "Johnny Dollar."

Added to the network schedule are two new five-minute "Dimension" features, Mondays through Fridays at 8:30 and 10:30 a.m., beginning Dec. 31, as well as a "Dimension" feature at 6:30 p.m. on Sundays. The latter will present Winston Burdett reporting from Rome, and will start on Oct. 1.

The five-evening-a-week line-up of Lowell Thomas, Phil Rizzuto, World Wide Sports, the World Tonight, plus news and (Continued on page 40)

## GEORGE SCHAEFER IN REVUE DICKERS

Hollywood, Sept. 18.

Producer-director George Schaefer is in negotiations with Revue studios regarding co-production ventures between his Compass Productions and that studio. If the deal now being discussed is finalized, it will mark the vidpix series debut for the producer of "Hallmark Hall of Fame."

Schaefer disclosed that projects he is talking with Revue include one semi-anthology series, and one musical series, both hourlong shows.

He revealed, too, that he has signed Hope Lange and Christopher Plummer to star in the "Hallmark" spec, "Cyrano de Bergerac," to be aired Dec. 6. Schaefer was accompanied here by Gordon Wynne, his exec assistant and veepee of Compass.

The producer-director has a non-exclusive three-picture deal with Paramount, plans filming "Love Letters of a Portuguese Nun" and "52 West."

## 'Peter Pan' Tape Taps \$660,000 In NBC-TV Repeat

Two sponsors will between them pay approximately \$660,000 for the tape repeat of Mary Martin's "Peter Pan," to be aired from 7 to 9 p.m. on Feb. 9. Probably the highest fee ever paid for a tv repeat, the price has led to making the color how "NBC's \$1,000,000 baby."

Sponsors of the two-hour program will be Lipton out of Young & Rubicam and Timex out of Warwick & Legler. At one point, General Foods, also out of Y&R, and two or three other bankrollers were reportedly willing to meet the high cost of the repeat, but they had to wait on line.

Three "Peter Pans" by Miss Martin have already been aired on NBC-TV. All three were different productions, the first two (both live) were in 1955 and 1956. But two years ago, with the advent of a tint videotape with high fidelity images, NBC decided to record the third—a permanent "PP." Using essentially the same stars as the previous airings, NBC showed it in December, 1960, with Revlon sponsoring.

Costing \$640,000, that tape has become part of NBC-TV's useable "library," as have the operacasts.

Timex and Lipton, naturally, will not pay full price for the production, which in first repeat is discounted at roughly 50%. But even at half price, this production, second time around, makes up \$1,000,000 in gross to NBC. The show undoubtedly will be rolled out again two years hence, which will raise the ante even further. In addition to production charges, the two new sponsors are also paying full charges on two hours of prime NBC time, bringing the total cost this time to that aforementioned \$660,000.

## Smoke Gets in Your (CBS) Eye

From all indications, "CBS Reports" is still dedicated to making noise and letting the chips fall where they may. Tonight's (Wed.) new season premiere is a case in point, with the hour examination of the so-called "cigarette menace," particularly as it affects teenagers, causing no little anxiety within tv circles, although there might be a reluctance on the part of any of the network execs to admit it.

If there are pre-show jitters it's because the tobacco companies are responsible for pouring some \$70,000,000 per annum in tv coffers—with CBS billing approximately a third of it. That it takes some measure of courage for any network to probe the ciggie health situation in depth in the face of such astronomical sponsor pledges is perhaps the week's understatement. "CBS Reports" has long nourished the desire to tackle the ciggie pros & cons.

The reactions of the R. J. Reynolds, the American Tobaccos, the Brown & Williamson, the Liggett & Myers, etc., will, of course, depend on the treatment. Sight unseen, CBS could be a sitting duck.

## Bob Considine's 250C Client in Switch to ABC

Bob Considine's "On The Line With Considine" is switching to the ABC Radio web Oct. 1 in a 52-week, \$250,000 deal with Mutual of Omaha. Latter company has been bankrolling the Considine show NBC Radio for several years on a once-a-week, 15-minute basis.

On ABC, Considine will do a daily five-minute show on the web's "Newscope" during the prime car-driving time of 6:30 to 7:15 p.m. In addition to this show, Considine will be a member of the ABC news department. With sale to Mutual of Omaha, "Newscope" layout is now SRO.

## '63-'64: Webs Predict Early Pilot Season

On the eve of the new tv season, the scramble already is underway for network vehicles for '63-'64. Those outside producers participating in the network scramble are setting their sights to come in with pilots in January. Again, it's forecast that it'll be an early pilot season.

What's been happening and is expected to continue is that by January the networks know pretty well what shows will make it and what shows will be axed. It's in January that the networks begin to anchor new shows for the misses. To come in then with a pilot helps the chances of a project considerably.

Delaying factor in many situations, of course, is that few producers will go ahead on a pilot now without having network co-production and financing interest. Sometimes deals on projects aren't signed until November or December, or even later before agreed upon talent is secured. Ideally, to come in with a pilot in January production should start in October. Otherwise it's a scramble becoming more hectic with time.

## Collins, Network Chiefs Meet Today

Washington, Sept. 18. Gov. LeRoy Collins will lunch in Manhattan tomorrow (Wed.) with the three television network presidents in the hope of rallying their enthusiasm behind the NAB's new ambitious research project.

Westinghouse Prexy Donald McGannon, who's chairman of NAB's research committee, set up the meeting and will attend, too.

NAB has brought in a new vice president, Melvin Goldberg, formerly of Westinghouse, to be operating chief of the research undertaking in a N. Y. office.

Collins revealed shortly after taking over as NAB president that he thinks NAB should do the industry's programming surveys rather than "outsiders" like the commercial rating services.

As a starter, the NAB research project is compiling a "compendium of ignorance." This involves things the tv industry doesn't know about itself but should know. The items haven't been disclosed, but it is known that one of the first checks to be made with televisioners is on the impact of tv news. This includes the degree of reliance put on tv news.

## TV Network Premieres

(Sept. 19-Sept. 29)

WEDNESDAY, SEPT. 19

CBS Reports (film), Documentary, CBS, 7:30-8:30 p.m. (new time). Participating.

Wagon Train (film), Western, ABC (shift from NBC), 7:30-8:30 p.m. Participating.

The Virginian (film, color), Western, NBC, 7:30-9 p.m. Participating.

THURSDAY, SEPT. 20

Wide Country (film), Drama, NBC, 7:30-8:30 p.m. Participating. Alfred Hitchcock Hour (film), Mystery, CBS, 10-11 p.m. (expanded from half to hour). Participating.

FRIDAY, SEPT. 21

Don't Call Me Charlie (film), Comedy, NBC, 9:30-10 p.m. Scott Paper via J. Walter Thompson; Brown & Williamson via Ted Bates. Fair Exchange (film), Situation Comedy, CBS, 9:30-10:30 p.m. Participating.

Jack Paar Show (live, color), Variety, NBC, 10-11 p.m. Participating.

SUNDAY, SEPT. 23

Original Amateur Hour (tape), Variety, CBS, 5-5:30 p.m. (new time). J. B. Williams via Parkson.

McKeever & the Colonel (film), Situation Comedy, NBC, 6:30-7 p.m. Participating.

Ensign O'Toole (film, color), Situation Comedy, NBC, 7-7:30 p.m. Liggett & Myers and Ford via J. Walter Thompson.

The Jetsons (film), Animated Comedy, ABC, 7:30-8 p.m. Colgate-Palmolive and Whitehall via Bates, Dow Chemical and Minnesota Mining via MacManus, John & Adams.

Howard K. Smith (live, tape, film), Commentary, ABC, 10:30-11 p.m. (new time). Nationwide Insurance via Ben Sackheim.

MONDAY, SEPT. 24

The New Loretta Young Show (film), Drama, CBS, 10-10:30 p.m. Lever via J. Walter Thompson, Toni via North.

TUESDAY, SEPT. 25

Empire (film, color), Drama, NBC, 8:30-9:30 p.m. American Tobacco via SSC&B; General Mills via Dancer-Fitzgerald-Sample, Chrysler via Leo Burnett.

Red Skelton Hour (tape), Comedy, CBS, 8:30-9:30 p.m. (new time). Best Foods via Lennen & Newell, S. C. Johnson via Foote, Cone & Belding, Lever Bros. via BBDO and Philip Morris via Benton & Bowles.

Jack Benny (film), Comedy, CBS, 9:30-10 p.m. (new time). State Farm Mutual via Needham, Louis & Brorby and General Foods via Young & Rubicam.

The Untouchables (film), Drama, ABC, 9:30-10:30 (new time). Participating.

WEDNESDAY, SEPT. 26

Dobie Gillis (film), Situation Comedy, CBS, 8:30-9 p.m. (new time). Colgate via Norman, Craig & Kummel.

Beverly Hillsbillies (film), Situation Comedy, CBS, 9-9:30 p.m. Kellogg via Leo Burnett and R. J. Reynolds via Wm. Esty.

THURSDAY, SEPT. 27

Mister Ed (film), Situation Comedy, CBS, 7:30-8 p.m. (new time). Studebaker via D'Arcy and participation alternate weeks.

Perry Mason (film), Mystery, CBS, 8-9 p.m. (new time). Participation.

The Nurses (film), Drama, 9-10 p.m. Whitehall Pharmacal via Ted Bates, Johnson & Johnson via Young & Rubicam and Brown & Williamson via Ted Bates.

Andy Williams Show (tape, color), Variety, NBC, 10-11 p.m. Participating.

FRIDAY, SEPT. 28

I'm Dickens, He's Fenster (film), Situation Comedy, ABC, 9-9:30 p.m. El Producto and Procter & Gamble via Compton.

SATURDAY, SEPT. 29

Jackie Gleason Show—American Scene Magazine (tape), Musical-Variety, CBS, 7:30-8:30 p.m. Participation.

Mr. Smith Goes To Washington (film), Situation Comedy, ABC, 8:30-9 p.m. Edward Dalton via Kenyon & Eckhardt, Norwich Pharmacal via Benton & Bowles, R. J. Reynolds via William Esty, U.S. Rubber via Fletcher Richards, Calkins & Holden.

## Specials

Opening Night At Lincoln Center (live), CBS, Sunday, Sept. 23, 9-10 p.m. Corning Glass via BBDO.

Opening Night (tape), CBS, Monday, Sept. 24, 8-9 p.m. General Foods via Y&R.

The Road To Button Bay (film), CBS, Monday, Sept. 24, 9-10 p.m. General Foods via Young & Rubicam.

Bell Telephone Hour (live, color), NBC, Monday, Sept. 24, 10-11 p.m. Bell System via N. W. Ayer.

Ordeal of Woodrow Wilson (film), NBC, Tuesday, Sept. 25, 10:30-11 p.m. Union Central Life via Meldrum & Fewsmith.

The State House (film), NBC, Wednesday, Sept. 26, 10:30-11 p.m. Savings & Loan via McCann Erickson.

Close-Up (film), ABC, Friday, Sept. 28, 7:30-8:30 p.m. Bell & Howell via McCann Erickson.

## CANADA PARLIAMENT OPENING SET FOR TV

Ottawa, Sept. 18.

One of Canada's most spectacular ceremonies, the opening of Parliament, will again be aired over television and radio when the 25th parliament preems Sept. 27 in Ottawa via Canadian Broadcasting Corp. Starring will be the Governor General, His Excellency Major-General Georges Vanier, whose principal chore is reading the speech from the throne, previewing Parliament's program for the session.

Cameras will also catch the parade of parliamentarians, Supreme Court judges and their wives, femmes decked in finest feathers for the occasion, and the solemn rite of the Gentleman Usher of the Black Rod who summons members of the House of Commons to the Senate chambers.

CBS is set to air both tv and AM in French and English. J

## ABC-TV May Yank Nielsen Service

ABC-TV still has not renewed its contract with the Nielsen company and there's an outside possibility that come Oct. 1, when the current pact expires, the web will be without a rating service. Several differences have developed between the web and Nielsen, with the primary one stemming from the fact that ABC Radio was cancelled out by Nielsen after it refused to buy the company's new expanded rating service. Nielsen claims that ABC-TV must pay more coin in view of the radio web's switch to Sindlinger & Co. for its rating service. ABC-TV says that since Nielsen did the cancelling, no extra coin is due.

While the hassle is likely to be protracted, it's expected that Nielsen will agree to extend the current deal with ABC-TV on a temporary basis.

## CBS' \$2,000,000

### Sat. Ayem Kidvid

CBS-TV's Saturday morning blue bloc, consisting mainly of cartoons, is virtually SRO for fourth quarter. Virtual sellout for the 10 a.m. to 12:30 p.m. promises a gross for the fourth quarter of over \$2,000,000 for the web.

"Atom," spotted at 10 a.m. following the Monday through Saturday "Captain Kangaroo" ayemer, is a Cigatte, Ideal Toy, American Bell and Nestle. "Mighty Mouse," coming in for the next half an hour, has Nestle, Colgate, American Home and Ideal. "Run Tin at 11 a.m. has Ideal and General Foods, with another one quarter to be sold.

"Roy Rogers" has Ideal Toy, Nestle and American Home Products, with Nabisco riding with "Sky King" from noon to 12:30. "Reading Room," the web's new public affairs show for youngsters comes in from 12:30 to 1 p.m. and has been offered to sponsors, but as yet no takers have been secured.



# CBS THANKS ITS LUCKY STARS

## CBS-TV: A \$30,000,000 Profit Year

CBS-TV is headed for a peak profit performance this year, topping anything in the history of the company and giving it a Tiffany status in broadcasting. Last previous high for the network was back in '57. For 1962 the network is expected to hit the \$30,000,000 profit mark.

Coinciding with the '62 earnings story, options for an additional 325,000 shares of CBS stock are being distributed to about 200 employees of the company, including 100 officers and execs. Options are at \$36. Stock has been hovering around \$38 and some of the major Wall St. brokerage houses have been evidencing bullishness on the company's prospects.

## CBS-TV's 'Nurses' Abortion Seg

Network Okays Sargent Script; Storyline Votes In Favor of Having Child

One of the planned segments of "The Nurses" which debuts on CBS-TV Sept. 27, deals with the possibility of an abortion as a way out for an unwed pregnant nurse.

The resolution of her predicament in the segment, titled "The Life," is to have the child as opposed to an abortion. Herb Brodtkin, exec producer of the series, said he foresaw no difficulty with the script penned by Alvin Sargent. The outline has been approved and the first draft has been delivered to the network. Web, he said, has made some minor suggestions on the script but nothing to change the substance of the drama.

It was Brodtkin's Plautus Productions which did that controversial "The Benefactor" episode on "The Defenders" series last season. "The Benefactor" dealt with an abortion theme, telling the story of a doctor abortionist.

An associate of Brodtkin said the theme of the planned Sargent script is not abortion, per se, but that of a lonely unwed nurse who happens to be pregnant. He said there was no attempt on anyone's part to balance off last year's "Benefactor" segment, which offered abortion as a possible resolution for unwed mothers, with "The Life," the resolution of which is to have the baby. Brodtkin's Plautus Productions produces both "The Defenders" and "The Nurses," in association with CBS-TV.

Other segments of the nurses deals with such themes as the labor situation in hospitals, a situation which has made headlines in New York, a Puerto Rican nurse who pretends she has a different background to escape her environment, and child birth, the theme of the opener, titled "Night Shift."

Brodtkin quoted Hubbell Robinson, senior v.p. of programming of CBS-TV, as saying that he wants "The Nurses" to deal with subjects of significance. Brodtkin said he plans to deliver.

## Greta Garbo Story As a TV Special

With the revival of Greta Garbo's "Anna Karenina" doing top business at New York's Plaza Theatre, MGM Television has finalized plans to prepare a one-hour special on the star, tentatively titled, "Garbo: The Face of the Century."

Special, aimed at network telecast, would have Ted Rogers supervising production, with David Davidson already set as the writer. Rogers had already initiated work on the one-shot in the form of research, but it was the hot b.o. pace of "Karenina" that finally produced a greenlight from the Metro brass.

In two weeks at the Plaza, "Karenina" has pulled down nearly \$30,000, a fat gross for the artie. Garbo's "Mata Hari," at the New Yorker, is playing to comparable grosses.

Already in work, also under Rogers' aegis, is a one-hour special on Clark Gable. Understood negotiations on this one are nearing the final stage, with a contemplated spring airdate.

## GM's Flying Sausage

Minneapolis, Sept. 18. General Mills here is aiming to develop a new way to transmit straight-line microwave radio or television signals beyond the horizon.

As a step in this direction its engineers put up a 315-foot high flying sausage. It was lifted 14,000 feet by a balloon.

Signals were aimed at it by station WEBT-TV, La Crosse, Wis., and received at Wadena, Minn., 260 miles away.

"Scatterloot" is the name for the long plastic tube, open at both ends and 23 feet across. General Mills' Dr. Herbert Raabe designed the antenna for the Office of Naval Research, the project's sponsor.

"Scatterloot" was up 80 minutes and then was parachuted to earth near Red Wing, Minn., about 40 miles from here.

## ABC, UA-TV's Got A Romance Going (In Pilot Stage)

United Artists Television and ABC-TV have a coproduction courting arrangement, embracing some eight pilots, which could grow into a marriage similar to the one ABC-TV had with Warner Bros. The pilots, slated for '63-'64 season, represent a sizable investment by both parties.

Major key to the development is Leslie Stevens' Daystar Productions, which is producing "Stoney Burke" series to debut this season on ABC-TV. ABC-TV and UA-TV has given Daystar an okay for the production of five hourlong and one half-hour pilots. Four of the pilots will be spinoffs on Stevens' "Stoney Burke" series. Pilot projects to be produced by Stevens separately from "Burke," non spinoffs in other words, are "Mister Kingston" and an untitled science fiction series. Spinoff pilots are "Kinkaid," "Border Town," an untitled show, and "Tack Reynolds," and a half-hour spinoff from "The Mob Riders" seg of "Burke."

Other ABC-TV, UA-TV projects include an hour series to be produced by Walter Grauman dealing with the story of a novelist. Grauman's producer-director credits include "Untouchables," "Perry Mason," and "Dennis the Menace." Also on the roster is a half-hour situation comedy to be produced by Richard Baer. Series deals with a professional football player who returns as coach to his alma mater. Baer is a scripter associated with "Hennessey" and "Going My Way."

Dick Dorso, exec v.p. in charge of UA-TV programming, set the deals with ABC-TV.

## WAYNE & SHUSTER SPEC

Ottawa, Sept. 18. Canadian comics Johnny Wayne & Frank Shuster, already doing six "Ed Sullivan Show" spots and four hourlong shows for CBC this season, will do a 60-minute special on BBC-TV web Dec. 22. BBC warned them, they say, that "four major U. S. comedians who have appeared on BBC have been colossal failures."

## SUCCESS MOTIF: LONGTERM PACTS

By GEORGE ROSEN

There's more than casual significance that attaches to two developments at CBS-TV last week—the General Foods pacting of the still-a-season-away Phil Silvers show, sight & pilot unseen, and the Lipton Tea \$1,500,000 buy of three Carol Burnett specials (with a promissory note to grab every Burnett special in sight).

If anything, it dramatizes anew how the Bill Paley-Frank Stanton-Hub Robinson philosophy of hitching your network to a star with longterm deals can pay off in handsome sponsor dividends. But even more importantly it accentuates the CBS basic concept of striving for leadership by endowing programming with built-in marquee values.

It would necessarily follow that any network boasting a Phil Silvers, a Lucille Ball, a Jack Benny, a Red Skelton, a Jackie Gleason, an Arthur Godfrey, a Garry Moore and now as a topper the hottest femme comedic find in a decade—or certainly since Lucy—can only move in one direction. And that's the direction bossman Bill Paley envisioned way back in the mid-'40s when he initially went star crazy, and, unmindful of cost, set himself up in business by grabbing off the cream of the crop. He hasn't stopped since.

The secret lay in committing all the stars to longterm exclusivity deals, as witness all the aforementioned. With a Gleason "in the house," it was inevitable that the network would go SRO in sponsor availabilities when the comedian decided to return to the weekly programming wars this season. The same applies to Lucille Ball. The pacting of Silvers recently to a longterm contract and committing him to a new series could hardly come under the heading of "calculated risk," as was borne out last week when General Foods, facing the loss of Danny Thomas next season, moved in with a bundle of coin to protect its Nielsen-luring lineup of Monday night attractions. And buying Silvers, as with a Gleason, a Skelton, a Benny, a Moore or a Godfrey, also means buying CBS.

Whatever the blandishments tossed Miss Burnett's way in persuading her to "go CBS" (all the networks were understandably pitching for her), her avowal of dedication to that network had something of the ring of "poetic justice" about it, particularly since her climb to tv stardom came by way of the Garry Moore variety display. Nor was there any element of surprise in the fact that, within 10 days after CBS had her signed and delivered, Lipton Tea would move in with its spectacular you-name-it-we'll-buy-it solo sponsorship offer.

In contrast to CBS, it's traditionally been the practice of ABC to shy away from putting stars under longterm contract. And through the years NBC has been contractually involved with any number of stars, such as Bob Hope, Milton Berle, Dean Martin, Jimmy Durante, Jerry Lewis, et al. But these are the stars who today prefer to play it the "special" way. Over at CBS, in practically all cases, they're on every week.

## CBS-TV Prepping Pilot For Jerry Van Dyke

Jerry Van Dyke, brother of Dick Van Dyke and a comedic performer in his own right, has been signed by CBS-TV to a longterm deal.

Web is working on a pilot for him, to be produced by Herbert Hirschman and directed by Perry Lafferty. Projected series is in the comedy vein. He has appeared on CBS-TV's "Dick Van Dyke" show as a guest on two segments the past season.

## BBC-TV All Set to Slug It Out Blow-for-Blow With Com'l Boys In Taking Wraps Off Fall Sked

London, Sept. 18.

### Love That Skelton

Chicago, Sept. 18. Johnson's Wax believes its association with Red Skelton to be the second longest sponsor-personality relationship on network tv. Only one to top it is Campbell Soups and "Lassie," a 10-year affair. Skelton starts his 12th season next Tuesday (25) with Johnson's as co-sponsor for the ninth year.

Gloves are off—and it's bare-knuckle stuff from here on in. This is the mood for BBC-TV's fall skeds which take effect towards the end of this month.

In a major reshuffle of key programs, BBC has decided to slug it out with the commercial boys blow for blow. Corporation's program chieftain, Stuart Hood, who in 8 months of office has been shaping the web from a lethargic, noncompetitive status into an effective fighting stance, has now decided it's time to swing for the chin.

Exec is going all out to capture Sunday night ratings, which, since the formation of independent tv about seven years ago, has been mainly in the hands of the commercial network. He has switched the "Black And White Minstrel Show" and "Perry Mason" from Saturday nights—where they were consistent chartmakers last winter—to Sunday eve where they will oppose ATV's "The Saint" and "Sunday Night At The London Palladium."

"Wagon Train," with which the Corp unsuccessfully tried to dent either "77 Sunset Strip" or the "Palladium" on the indie channel, has been held over for the present but will probably return to a mid-week slot in the new year.

Same toe-to-toe, timeslot-for-timeslot as Hood is to administer on Sundays, is also to apply to Saturday, when BBC will have tried favorites like "Dixon of Dock Green," "Ken Dodd Show," "Billy Cotton Show" and "Laramie" to support a Saturday night feature pic (which, incidentally, the indie web has dropped), against ATV newcomers "Man of the World," "Bruce Forsyth Show" and "87th Precinct."

A new field of battle is to be opened up late on Saturday evenings when ATV enters with "Braden's Beat" a show which will let Bernard Braden hand out caustic comments on the day's news, etc.; while BBC will counter with a so-far-unnamed revue-type show whose aim will be to knock sacred cows and involve political satire and suchlike. Again there is a significant clash of berths.

Hood is also shuffling some of his midweek favorites to beef his hitherto weak Wednesday night. "Z Cars," which hit it big in these parts, is to be shifted into a key spot on that night and is to be aided and abetted by the Metro-BBC co-production, "Zero One," and a skein built around local rave popstar Adam Faith.

As previously foreseen, the BBC is keeping up the pace with its output of comedy shows featuring artists like Harry Worth, Benny Hill, Jimmy Edwards, Arthur (Continued on page 40)

## NAB Convention May Get Livelier Format in 1963

Washington, Sept. 18.

The National Assn. of Broadcasters has moved to give the program for its next Chicago convention more imagination. The gathering of the radio-television clan is set for next March 31-April 3.

A convention committee which has just met in Chi appointed several subcommittees; according to Everett E. Revercomb, NAB secretary-treasurer and convention manager.

One subcommittee, which will develop new ideas for convention programs, is composed of James D. Russell, KKTU, Colorado Springs, Colo., chairman; Robert F. Wright, WTKO-TV, Medford, Miss.; Willard Schroeder, WOOD, Grand Rapids, Mich.; Lester G. Spencer, WKBY, Richmond, Ind.; and Eugene S. Thomas, KETV, Omaha, Neb.

Another subcommittee was designated to arrange entertainment for the banquet. Bea Strouse, WWDC, Washington, was made chairman, and the members are John S. Booth, WCHA, Chambersburg, Pa.; Mike Shapiro, WFAA-TV, Dallas; and Gordon Gray, WKTV, Utica, N. Y.

A step was also taken to enlarge the types of associate members eligible to exhibit at the convention.

A subcommittee was appointed to recommend the recipient of the NAB 1963 Distinguished Service Award. This group consists of Russell, Strouse, Schroeder, Gray and George T. Frechette, WFHR, Wisconsin Rapids, Wis.

## ST. LOUIS GRANT TO CBS AFFIRMED

Washington, Sept. 18.

The FCC closed the long legal argument over St. Louis television channel 11 by reaffirming its March 27, 1957 grant to CBS.

In ending the dispute, FCC dismissed two petitions by St. Louis Amusement Co., one of the five original applicants.

FCC reviewed ex parte allegations turned up by the Oren Harris Subcommittee and then conducted its own channel 11 probe. Upshot of it all, FCC said, was a determination that "no further action is warranted with respect to the 1957 grant."

FCC's action was unanimous, with Chairman Newton Minow not participating.

## Tap Sheldon Leonard For 'Favorite Martians'

Hollywood, Sept. 18.

Producer Jack Chertok signed Sheldon Leonard to direct "My Favorite Martians," his half-hour comedy pilot starring Ray Walston. Vidfilm rolls Oct. 27; studio hasn't been selected yet.

Johnny Greene penned the pilot.

## Cross Nixes NASA Job as Key Deputy

Washington Sept. 18.

Outgoing FCC Commissioner John S. Cross has apparently decided to reject a post in the National Aeronautics and Space Administration to set up his own office to represent broadcasters in Washington, it was learned today (Tues.).

Cross had been offered a post as Deputy Administrator of NASA with responsibilities over telecommunication.

Instead, Cross is considering establishing a Washington office as a consultant on regulatory and legislative matters. He is a professional engineer with more than 30 years in communications work in Government.

Hearings on the nomination of his FCC successor, E. William Henry, are set before the senate commerce committee this Friday.

## 'Wild Footage' Campaign for Javits Sets a New Tone for TV Politicking —On Other Madison Ave. Fronts

By BILL GREELEY

The politicians will be storming the nation's tv screens soon ahead of the fall elections. Their modus operandi in electronic campaigning has taken diversified and peculiar tangents in the past. Papert, Koenig, Lois, an ad agency that is doing some tv blurring with a difference for its clients these days, may set the pace in this year's tv political "sweepstakes" with the "wild footage" campaign it's mapping for New York's incumbent senior senator, Jacob K. Javits (Rep.), who will be stumping for a return to Washington.

In the cockeyed history of politics before the video cameras, there was the trouble-shooting spot campaign wherein Ted Bates peddled Gen. Eisenhower, with the then presidential aspirant acting as his own spokesman, like a packaged item in areas throughout the country where the Republicans felt they were weak.

There was the BBDO-engineered puppy and cloth coat bit in the same campaign for veepee Richard Nixon. In later wars on the local and state front, the hearth-and-home routine was very big, with the candidate posed in a cozy setting with his happy, healthy brood all around.

There were 24-hour telethons with props off the sales convention circuit, rigged newscasts and banks of phones where the citizenry could have a shot at the candidate during the endurance run. There were hardsell blurbs running to 15 minutes with the aspirant employing all the gimmickry of sales promotion.

Then came the debates, a notable sophistication that has no doubt had its effect on the circus aspects of tv campaigning.

Papert, Koenig, Lois this week launched the Javits "wild footage" campaign in Buffalo, and, in spite of the working title for the production, it shapes as an advance on the primitive politico hardsell.

Agency is shooting six to eight hours of videotape with Javits on street corners and other city locations talking with the voters who pass by and answering their questions. Besides the Buffalo shooting, four or five hours slated for last Monday, there will be another three to four hours in New York for an up-state and city balance.

MGM Videotape Productions is handling the production, which is made possible by new location equipment. Besides the facility, tape will give the street-corner-Lit an extra reality.

Agency hasn't yet determined how they will edit the tapes. This year, among other things, the politicians are having trouble getting the clearances they want. Blueprint, however, calls for blurbs ranging from one to 15 minutes and possibly down to 20-second spots.

This campaign technique, incidentally, is not the only trail-blazing for Papert, Koenig, Lois. Agency may be the first to get itself a credit line in one of its commercials. A current blurb for Xerox copying machines has a demonstration of a machine photographing an executive's notebook along with other items. Clearest notation is a memo on Papert, Koenig, Lois.

Incidentally again, the political biz is part of a general upswing in commercial business. MGM this week is also shooting tests for Toni on the new Miss America at the New York studios and location for Viceroy at the Basin Street East nitery. Blurbs will feature the Brothers Four, who are appearing there currently.

### Add Political Intrigue

At last report, the Formosa account was loose, having departed the Hamilton-Wright flackery.

As with McCann-Erickson and its recent pact with Fascist Spain and onetime pitch to former Cuban dictator Batista, the Chiang biz, if it has landed, has gone unannounced with the other reversal in this kind of business being that the budget, when the fact has been discovered, is always for a low, low figure rather than fattened out as

in the trumpeting of regular commercial account acquisitions).

It is known, however, that Formosa has looked at pitches from a few flackeries, one of them being Vernon Pope Assoc.'s. Why Pope was approached is not clear, but it's perhaps noteworthy that the shop handles Chung King Foods.

### Four Star Precedent

Four Star Distributing Corp., the new tv syndication wing of Four Star Productions, has blueprinted an expanded campaign for its properties that will take in consumer publications, including the New York Times, Wall Street Journal, Time mag and local newspapers in markets where the sell will be on.

Firm's ad director Leo A. Gutman says syndie campaigning has been strictly restricted to the trades up to now, but the consumer campaign will "encompass a number of important aims."

Says Gutman, "Naturally, we are by no means cutting down on our heavy schedule of trade advertising, because we know that trade papers are effective and essential. These consumer ads are supplemental and, we believe, will give us peripheral benefits that trade papers, due to the nature of their circulation, cannot fulfill."

The consumer campaign, he believes, will promote the public parent company's investment potential in the Wall Street Journal, and in the Times and Time will "in addition to selling station management, pre-selling national time buyers and pre-selling potential advertisers, build viewer identification with Four Star as producers of quality tv fare."

On the local front, he says, the ads will not only alert station management to the selling effort but also will inform the public of Four Star's avails. Off-web series up for sale that will be pitched include "Robert Taylor's Detectives" and "Dick Powell's Zane Grey Theatre."

### Sweeten Spot Kitty

American Sugar Refining, via Ted Bates, will launch the company's biggest ad push to date in the fourth quarter with a \$500,000 spot tv campaign along with a substantial magazine spread.

Drive will be based on a premium offer in the interests of the company's Domino sugars. To promote sugar cookery, company is offering housewives a 100-page, multi-colored recipe book with spiral binding and easel stand. Book contains 125 concoctions for cookies, cake, frostings, candy, etc.

Company says three years of research went into the recipes. The book and premium promotion were worked up by the Bates publications department.

Besides the half-million spot drive from October to December, campaign will see ads in the Ladies Home Journal, McCall's, Better Homes & Gardens and Progressive Farmer. Whole promotion is being pitched to food industry session being held this week in New York.

### Dick Powell's Illness

Hollywood, Sept. 18. Four Star prexy Dick Powell last week cancelled p.a.'s in Cincinnati and Houston, to return here for medical treatment of an illness, as yet not diagnosed.

Powell, who had been on the road tubthumping his NBC-TV series, contracted an allergy which caused a swelling and hives. Powell has been on a week of p.a.'s on behalf of his anthology series.

## Minow & the Vast Spaceland

Washington, Sept. 18.

Chairman Newton Minow missed last week's FCC meeting because he was flying high in his company to visit major space installations in three states.

At President Kennedy's request, Minow jettied with the President and Vice President Lyndon B. Johnson to the big space projects in Alabama, Texas and Missouri. FCC is involved in communications satellites and also assists in the tracking operations involved in manned space flights.

Minow was gone during the Wednesday (12) FCC meeting, but a special session was held Thursday (13) to permit him to take part in the 4-3 lineup over Indianapolis channel 13 (see separate story).

## London Agencies

London, Sept. 18.

Protracted dickers, in which many big-name British agencies figured, have resulted in the merger of Erwoods Ltd. and J. Manser Atkins Ltd. Billings of the combined outfits is assessed at more than \$2,000,000. In an effort to whip up their slice of the "test market" biz, both Granada-TV and ABC-TV are offering big concessions to advertisers organizing tryout campaigns in the North. Joint Industry Committee for Television Advertising has handed out a contract for a seven-day aided recall method of tv audience research to Marplan Ltd. This is the first fully independent survey of its kind to be sponsored jointly by advertisers video contractors and ad agencies. Research teams will go out next month taking a random sample of 1,000 folks in each ITA area.

The giant London Cooperative Society, through newly-appointed agents BBDO, is out to create a new image for itself spending \$150,000 to plug its cut price food operation in the first fortnight. Colin Golby appointed managing director of Sewerin Advertising Research Ltd. in these parts.

## WQXR Extends Its Gab With Times Men Assist; Nighttime Sales Perk

After years of deadpanning five minutes of hourly news, WQXR is finally taking a little more advantage of the vast news facilities of the parent N.Y. Times. Like many other radio indies, the N.Y. outlet is going more talk—with "commentaries" by Times correspondents every Monday, Wednesday and Friday, beginning Oct. 1.

Each of the shows (beginning at 7:05 p.m.) will present a different reporter or correspondent, thus drawing upon the entire Times staff—here and abroad. Commentaries will run 10 minutes apiece.

Station says the format for commentaries will "remain flexible"—meaning perhaps more than three times weekly—in order to follow the news closely. Station hopes to do one of the weekly shows from N.Y., another from D.C. and the third from overseas.

WQXR, incidentally, says that fourteen and one-half of its nineteen and one-half hours of its prime nighttime schedule (Monday through Saturday) is sold.

Station lists stanzas between 3 and 11:15 p.m., considered generally those hours most difficult for radio ratings. Sales by WQXR cover 11 60-minute shows, four half-hours and six quarter-hour programs, thus accounting for 74% of the prime sked. Whether this means a profit was not disclosed but, in radio, anything of such proportions is considered impressive.

Nighttime indie radio sponsors there include GE, Ampex, Japan Air Lines, Steinway & Sons, Harmon Kardon (hi-fi), Panagra, RCA Victor, HH Scott (hi-fi), London Records and Chemical Bank. The 9-10 p.m. strip is completely SRO, six nights a week.

## ABC Radio Rep Spread

ABC Radio Representatives, new national rep firm operated by the web, has set up offices in New York, Chicago and Los Angeles, with Tony Rocco, Don Carrell and John Paley heading up the respective offices.

The rep firm has already brought in a 52-week renewal of Signal Oil's sponsorship of "Don Allen & The New News" on ABC Radio Pacific, a Coast regional hookup.

## TV-Radio Production Centres

### IN NEW YORK CITY

Hungarian-born George Sebastian who used to conduct the Jean Tennyson operatic variations for the old Celestine radio programs was at Waldorf-Astoria last week between stints in Mexico City and his regular berth as a conductor of the Paris Opera. Lester Lewis cocktailing tomorrow (Thurs.) to mark 30 years as an agent. "Curtain Time With Stan Gurrell" has been launched on WBFM. Fred Robbins has David Niven, Joan Crawford, Steve Allen, Audrey Hepburn and Anthony Newley guesting on his "Assignment Hollywood" show this week. His show begins Oct. 1 on Radio Luxembourg. Jack Smee has been named news editor of WINS, moving over from the N.Y. News. Phil Lewis, news director of KYW-TV for the past three years, joins the programming staff of Westinghouse in New York. His first assignment will be to produce a series of documentary reports in South America. John L. McClay, assistant to WBC prexy Donald McGannon, named to a new post as manager of the broadcast division of Gannett Co.

Joel Katz, partnered in Herb Brokin's Plautus Productions, to London for two or three weeks on "Espionage," a pilot being done there in collaboration with NBC-TV. Jan Murray is in Hollywood to begin work on pilot for Danny Thomas and Sheldon Leonard called "My 15 Blocks." Fronting Hallmark's NBC-TV version of "Teahouse of the August Moon" on Oct. 26 will be John Forsythe, David Wayne and Paul Ford of the original cast and Miyoshi Umeki. Screen Gems flack Bill Kaufman became a father for the second time last week when his son Erick Kirk was born in Brooklyn. Sammy Kaye will guest the week of Oct. 15 on the new daytime Merv Griffin strip. George Norford, NBC broadcast standards editor, flew to Trinidad recently with his newspaper editor wife Thomasina. She was a special U.S. Ambassador to the island's independence celebration. Victor Borge's got a show going for him on WQXR as of Oct. 3—gagged-up "Interpretations" of musical history, with GE as bankroller of the 55-minute Wednesday series. Veep stripes for Joseph B. Somerset, program director for all Capital Cities radio stations. DeeJay Dick Shepard moves to WHN's new morning show, 6 to 10 a.m., and a noon hour, both stripped Monday through Saturday. He handled the 8 p.m. to 1 a.m. shift, and a new spinner yet to be named will be taking over. Hugh James and Alleen Paul in Buffalo to host a Firestone tire film produced by Academy McLarty Productions.

Ed Sullivan, who has been in Las Vegas recuperating from a gallbladder operation, returned to N.Y. Monday (17) to prepare for his new season. Louis Telcher, CBS-TV director of music operations, back from two weeks business meetings on Coast. CBS music director Alfredo Antonini back from Italy. Other commitments forced Frank Gorshin to bow out of CBS-TV "Stump the Stars" panel stint. He's been replaced by comic Mickey Manners as regular. Total of 237 stations, the largest ever, has signed up to carry CBS-TV's college credit course on "The American Economy," presented by Learning Resources Institute. A. Robert Bonagura has been named an account exec in CBS-TV sales. Charles Michelson, Inc., reports sales of mystery shows to WTAC, Worcester, Mass.; WQSR, Syracuse; and WUST, Washington. Bob Johnson named head of Canadian sales for United Artists. Jack Sterling off on a two-week holiday. Ed Joyce and Bill Randle replace him. Sportscenter Chris Schenkel started his 11th year as play-by-play announcer when the N.Y. football Giants opened its season in Cleveland. Albert E. Kahn, photographer-author of Simon & Schuster's upcoming "Days with Ulanova," will guest on NBC's show Sept. 27. Ezra Stone will guest produce two "Shari Lewis" shows on NBC Oct. 18 and 25. Dolores Sutton to play a role in "The Nurses" filming Oct. 18.

### IN HOLLYWOOD

Bob Breckner put KTTV on around-the-clock schedule with the claim it's the only tv station in the country that never leaves the air. Old MGM films are aimed at the town's 500,000 swing shift workers. KMPC's ace deeJay Johnny Grant in the infirmary for removal of a vocal nodule. Edward Moise, out of New Orleans, named production coordinator at KCOP. National Telefilm Associates sold David Susskind's "Open End" to KTTV on a contract renewal. Deal calls for 39 on tape. They're auditioning at CBS-TV for a teen-ager to play "Penny," based on the comic strip and a femme version of "Dobie Gillis." Frank Edwards, who started with KDKA, Pittsburgh, in 1924, joined the ABC Radio newscast staff. Albert J. Friedman is now in residence here as international consultant on tv. Bill Baldwin picked off three network shows to announce this season, about par for the past 20 years. Nick Keesley's prayer to the new season: "Will they love us in January as they did in September?" Meaning, of course, the client. Radio set sales for July were up 38% over last year in this signal area. KNX extended Ralph Story's "Story Line" strip from 12:30 to 5 p.m.

### IN CHICAGO

Ed Grennan, who's manager of Skokie station WRSV, is moonlighting at WNBQ as anchor man of the Sunday Catholic pubaffairs opus, "The Past Is Present." NBC station liked him so well that he's also been tapped to host the new Saturday prime timer, "It's Academic." Howard Dorsey, WGN announcer for more than a decade, left to become program director of WXLW, Indianapolis. Win Jolly has been upped to p.d. and production manager of WTAQ, which has just embarked on a 24-hour broadcast schedule. La Grange station also has been granted license to increase daytime power to 1,000 watts. WPIX, New York, a blood relative of WGN-TV, will carry the videotapes of the Northwestern U.-produced news interview series, "Your Right To Say It," starting Oct. 7. Dorsey Connor's daily chore on WNBQ has been expanded to 15 minutes. Second City does another guestshot on WTTW's "Festival" next Monday (24). Art Thorsen is writing and producing an historical series on Chicago, "The Prairie Giant," for WBBM-TV. Gets an early ayem Sunday slot. NBC News correspondents John Chancellor, Sander Vanocur, Frank McGee and Merrill Mueller, due to appear at an Executives Club luncheon Sept. 28, will cut a 45-minute special with local newsmen Len O'Connor and Floyd Kalber on the Illinois and midwest congressional elections for WNBQ. It'll pre-empt part of "Tonight." Jim Barth, who recently started Cameo Productions, has partnered with Gob Sinise in a sister company, Cam-Edit, offering film editing and soundtrack services. WGN-TV is taping the testimonial dinner for Dr. Preston Bradley this Friday (21) for a 60 minute teleshow and 30 minute radio show the following day. The dinner is Les Lear's baby.

### IN WASHINGTON

WETA, the UHF teach-tee station here is beginning a fund drive. Philip Roberts moves into news directorship of WFAX-AM. WTOP-TV adding fuel to fire between President Kennedy and local politico Rep. Joel Breyhill (R-Va.) with exclusive Breyhill interview on "Newsnight" show where he called White House Press Secretary Pierre Salinger a "two-bit politician." WGMS, the local egghead station, puffing for National Symphony reading "Symphony Notes," the orchestra's news letter. WRC-TV bringing back high school

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# WEBS STEAM AT WNDT PREEM

## 'No Mischief Season': An Addenda

In an unusual move, CBS-TV, to seal the lid on the "no mischief" season, is asking outside producers supplying network shows to become associate members of the National Assn. of Broadcasters, so that the NAB code seal could be displayed on the affected shows.

There is no problem with shows or series produced either by CBS or in association with CBS, for the network is a member of NAB and its participation in production allows it to display the code seal. Most of the shows riding the network fall into that category. However, there are some series provided by outside producers, notably the soaps, supplied by ad agencies, and the "U.S. Steel Hour," produced by the Theatre Guild, and "Armstrong Circle Theatre," produced by Talent Associates-Paramount. Although virtually all of these entries fall into the "safe" category, without tilts with the NAB code boys, the network will be displaying the NAB code seal more and it wants the outside producers to fall in line so that their shows, too, can display the seal.

## Moscow Accuses Armed Forces TV Network of Phony Earthquake Scare

Washington, Sept. 18.

A Moscow radio broadcast has blamed the American Armed Forces television network for broadcasting a phony earthquake scare in Iran and filling the streets of Teheran "with the cries of children and groans of the sick."

It said the false report coming right after a real earthquake caused great crowds to abandon their homes and take refuge in the streets.

Detailing what it called a new buildup of American strength in Iran, the Moscow broadcast charged:

"The U.S. advisers recently decided to pose as ancient diviners and seers in Iran. These new fangled-seers, decorated with U.S. armed forces bars, decided to take a leap to the peaks of science and knowledge to which no human science has aspired. They tried to predict earthquakes."

The U.S. Armed forces television predicted on Sept. 3 that a strong earthquake would hit Teheran at midnight, Moscow said.

"Terrified and shocked by the recent earthquakes which caused serious and extensive loss and damage in various parts of the country, Teheran's population of over 2,000,000 abandoned their houses and took refuge in the streets," the Moscow radio said.

"Taking whatever personal belongings they could carry, the people of Teheran headed out of town to spend the night under the sky."

"During all the confusion, the incompetent U.S. military men were laughing and enjoying themselves."

Moscow said the U.S. Embassy issued an explanation the next day blaming the misunderstanding on negligence of the Armed Force television.

"It should be pointed out, however, that it was not negligence," the broadcast stated.

"The real reason was that the U.S. military men, with whom Iran is filled, wanted to have some fun at the expense of the people of Teheran."

## Brit. Equity, BBC In TV Stalemate

London, Sept. 18.

Confidence of British Actors' Equity negotiators that they could push through their current wage claim with BBC-TV at a reasonably rapid pace has now been somewhat undermined. For, it is reported, while BBC is seemingly working hard at reaching a satisfactory compromise, when it is pressed to reduce broad ideas to brass tacks, i.e. dollars and cents, the proposals are invariably thumbed down as unacceptable by Equity.

What is prolonging the huddles is that the Union has to establish not only increased fees (something comparable to those recently won from commercial tv) but also methods of payment. BBC insists that its artist fees are not comparable with the indies', therefore a whole new system of payment has to be worked out.

## U.S. TV BLASTED IN EDUC'L DEBUT

The television networks, which have more than a rooting interest (in fact some \$1,500,000 hard-cash worth) in the destiny of WNDT, New York's new non-commercial tv station which premiered Sunday night (16), are fighting mad over the manner in which the station made its public debut. In fact they're so mad that it could cost WNDT a lot of future financial support.

Highlight presentation Sunday night was an 83-minute documentary film made by the BBC (and previously shown in England) on tv around the world, the latter portion of which was a blast at U.S. video and the reactions of people around the world to the heavy dosage of westerns and violence.

The film, with its underlying suggestion that 85% of the American product was worthless packaged film goods in contrast to the tv that BBC sends out to the world, was supposedly inspired by a study made by Hugh Carleton Greene, the BBC generalissimo, in the course of a recent visit to this country. Prior to last Sunday's public exposure in this country, a print had been "bootlegged" into the U.S. and had been shown around Washington and other high places. Some of the brass around the networks had seen it. Aside from being chagrined there was nothing they could do about it except perhaps to deplore its existence.

But when WNDT used it as its opening "educational" salvo, some of the network chieftains hit the ceiling. A top spokesman for a network which was responsible for contributing some \$600,000 toward getting WNDT off the ground (not to mention valuable studio space and equipment) along with promises of more financial assistance to come described it as one of the shabbiest tricks he had witnessed in his whole career in broadcasting: that the attempt of the educational station's management to grab headlines and attention and win FCC favor at the expense of commercial tv was analogous to a stab in the back.

Only recently, it's understood, WNDT had made overtures to the networks in terms of continued financial help (figure quoted was \$100,000 each a year for the next five years). By virtue of the premiere presentation, it's considered somewhat doubtful whether any such future support will be forthcoming.

It's also doubtful that network tempers were at all placated by the apologetic comment that Ed Murrow, host of the inaugural show, interpolated into the BBC film just before the segment on U.S. television unreel. Murrow's remark that the film's critique of U.S. video was based on a limited and distorted view of the total reality could not sweeten the BBC documentary's acidulous portrait of the American network, advertisers and the mass tv audience.

But if the decision to use the BBC documentary on opening night can be considered an error, the idea of inserting an explanation by Murrow represented something far worse. It was either done out of a patronizing conviction that the Channel 13 audience was not yet fit to digest such partisan fare or it was a failure of nerve at the point of attacking the powerful institution of commercial broadcasting.

But otherwise, the brief flicker of the WNDT beacon before it was extinguished by the AFTRA strike promised a bright outlook for educational television in the New York area. Excerpts from projected programs ranged from kiddie folk songs through lessons in the Russian language to a documentary study of the late Albert Camus with the original French soundtrack. A running English translation will be broadcast over

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## AFTRA Vs. 'Academic Paternalism'; WNDT Says Show Biz & Education Don't Mix, Quits Air After Premiere

### ABC-TV Tint: Yes & No

ABC-TV, which launches some color telecasting on an experimental basis Sept. 23 for its o&o's and some of its affiliates, is waiting to see how the market develops before making any commitments for the 1963-64 season. While generally bullish about the long-range possibilities of tint tv, ABC execs will need to see measurable strides towards a mass market during the next 12 months to persuade them to continue with their limited schedule of color shows.

One ABC-TV exec stated that the web inaugurated color this year to familiarize its staff with the problems and the techniques in tint telecasting. But without a mass market, he indicated, ABC-TV will not continue to ride with color.

## CBS-TV In Quest Of Sponsor Policy On Colorcasting

CBS-TV is in the midst of working out rates for sponsors wanting to colorcast shows on the network. The need for a policy on colorcasting was underlined by the recent Chemstrand buy on the network for telecasting of the special "A Tour of Monaco With Princess Grace."

Doyle Dane Bernbach, agency for Chemstrand, which bought the Monaco special and placed it on CBS-TV, initially announced plans to telecast the hourlong program in color in four key cities, New York, Los Angeles, St. Louis and Chicago.

How many markets finally will be selected to colorcast will be decided before Feb. 17, when the special is due to be telecast. Chemstrand and CBS-TV are looking for a co-sponsor for the Monaco show and the other Chemstrand special, brought to CBS-TV, a new Judy Garland show. Needs of the yet-to-be signed co-sponsor in regards to color will be another determining factor. Most stations, incidentally, are equipped to take a color feed from the network and retransmit in color.

CBS-TV, which did not have any colorcasting last season, has put off setting a color "premium" policy for advertisers. Rather than treat the color situation on a deal-by-deal basis, the network now is trying to work out an overall color "premium" policy applicable to all deals.

Another selected market colorcasting deal is Monday's (24) General Foods hourlong Girl Scouts special, "Girl Scouts tribute" on CBS-TV will be colorcast in N.Y., Chicago, Los Angeles and Washington.

### Revue's N.Y. Talent Dept.

Hollywood, Sept. 18. Revue Studios has opened a talent department in N.Y., first Hollywood vidpix production company to expand in this direction. Studio has named in charge of its Gotham talent arm, Eleanor Kilgallen, who had been an agent with MCA for a number of years. Studio thus has placed two femmes in top talent posts, since Monique James, also a former MCA agent, is now an exec in Revue's talent department at the studio.

In an unprecedented situation, the nation's newest educational tv station—WNDT in N.Y.C.—premiered Sunday (16) night and went off the air again two-and-a-half hours later. Station announced that it would be going off until further notice because of a picket line established by the American Federation of Television & Radio Artists.

Thus, the forces of organized labor and those of organized education are now pitted against each other for control of personalities in educational television. The struggle, which shows no signs of abating, is more the remarkable because the educational interests—by virtue of what educational video stands for in most minds—are cast as the innocents, a weaker force, thereby in a position to gain public sympathy. In juxtaposition, the union is cast in the role of the "heavy," as an ambitious army anxious to assimilate teachers.

WNDT was supposed to begin a five-day-a-week schedule on Monday (16) after the special Sabbath evening premiere. AFTRA, however, had set up picket lines outside the educationaler's N.Y. studios and others, including engineers belonging to the International Brotherhood of Electrical Workers, refused to cross. Opening night guest Newton Minow, FCC chairman, did appear, however, saying that the struggle was not within his jurisdiction. Edward R. Murrow, host, also appeared.

Dramatically, the station went on the air those few hours Sunday manned by executive personnel.

This happened after the two sides met in separate places Sunday and. Nothing was accomplished, so the mediator who called the meetings asked both sides to convene again yesterday (Tues.). No substantial gains were reported from Tuesday's negotiating either.

Essentially, AFTRA wants to represent everyone who appears more than once on educational Channel 13. And the reason, union officials have stated, is to "protect" teachers and others whose taped programs might be distributed to other educational stations.

Union seeks to resist the "benevolent despotism" of educators and, instead, gain collective bargaining rights for WNDT personalities.

In reply to this, WNDT executives have pointed out that the

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## Hong Kong TV's \$1,000,000 Loss

Hong Kong, Sept. 18.

Although television service provided by Rediffusion Ltd. for the people of Hong Kong is now breaking even, the company has incurred a financial loss of over \$1,000,000 since it introduced television to the British Crown Colony in 1957.

G. H. Oldridge, managing director of Rediffusion, said it was not expected to wipe out this loss for another three years. As the company was now making a modest profit, tv prospects were bright.

The company was considering a second tv channel in Chinese. But this would depend on the stand to be taken by the Hong Kong Government on the development of tv here. There is considerable speculation going on that Hong Kong will in time have a second tv station.

Hollywood star William Holden and Canadian newspaper magnate Roy Thomson, in the past few months were reported to have been interested in setting up a tv station in the Colony. These reports, however, have been of purely speculative nature.

### Aberle's New CBS Slot

James Aberle, commercial coordinator administrator for CBS-TV, has been promoted to sales manager of CBS-TV's extended market plan.

Aberle succeeds George Kolpin who has resigned to head a radio station in Carthage, Mo. Aberle joined CBS-TV sales in '55 as assistant in the sales development unit. For the past several years he has been administrator-commercial coordinator.

## NBC-RKO Station Swap (Hub, Philly) Gets a Warmup

Washington, Sept. 18.

First warmup of what promises to be months of testimony and arguments over NBC's proposed Philadelphia-Boston broadcasting tradeout with RKO General were held Monday (17) before Federal Communications Commission Chief Hearing Examiner James Cunningham.

It was a pre-hearing session, with prospects figured good that the hearings themselves can begin on schedule Oct. 22.

At the session, RKO attorney Theodore Pierson voiced what must have been in everyone's mind: He said that if Philco succeeds in its effort to prove that NBC is "unqualified" to operate its Philadelphia o&o, WRCV (channel 3), it will be the end of the company as a network.

If Philco can put across such proof, Pierson noted vocally, the web would similarly be "unfit" to have any o&o and would, therefore, be wiped out financially.

One facet of the NBC case is Philco's competitive application for Philadelphia channel 3 in connection with the necessary renewal of license for the channel. NBC has to have the license extended to be able to execute the Boston trade with RKO.

Philco attorney Henry B. Weaver Jr. maintains that two "nolo contendere" (no contest) pleas by

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### Weinstein's 20th Exit

Hollywood, Sept. 18.

Henry T. Weinstein, who was to produce an hour series, "The Commuters," for 20th-Fox-TV, has been given a release from his contract. At the head of Pegasus Productions, he was brought to the studio by Peter G. Levathes, now tv head, to develop his projected series. He had hired several writers to prepare the pilot. He will announce a new affiliation after he leaves the studio this week.

Before leaving the east he was producer of the tv series, "Play of the Week," which won an Emmy award. His partners in Pegasus are Irwin Sylvern, Chicago industrialist, former governor Goodwin J. Knight and lawyer-politico Paul Ziffren.

## Film Distributors Establishing Own Exhibit 'Down the Street' From NAB

Film distributors, for years irked at the "second class" status afforded them at National Assn. of Broadcasters conventions, have banded together to establish their own exhibition and hospitality quarters, separate and apart from NAB.

Debut of the film distributors' efforts will be March 30-April 3, 1963, in Chicago, the dates and place corresponding to next year's NAB convention. The event, called "Television Film Exhibit-1963," will be held at the Pick-Congress Hotel, a block away from the Conrad Hilton, headquarters of the '63 NAB convention. Whether TFE will be an annual event would seem to depend largely on the future policies of NAB.

Eighteen film distributors have pledged support of TFE-63 to date. There is room for three more, according to co-chairmen of the exec committee, Robert Rich, of Seven Arts, and Bob Seidelman, of Screen Gems. The second floor of the Pick-Congress Hotel accommodates 21 suites, it was explained.

Both Rich and Seidelman were at pains to explain that the move by the film distributors wasn't anti-NAB in character. They freely acknowledged, though, that the film distributors for years had been severely restricted at NAB conventions. Their beefs being that the film distributors were usually scattered on various floors and that a panel on film programming which in years past had been a feature of NAB conventions had been dropped. Purpose of their move, confined to one year at this stage, is to provide central facilities for interested broadcasting conventioners.

Screen Gems and Seven Arts Associated have both dropped their associate membership in NAB. Rich and Seidelman saw no benefits in continuing their associate membership, with TFE-63 now set up. Other members of the group, Metro TV, and Trans-Lux Television's TAC are remaining as NAB associate members. Trans-Lux film distribution, though, has dropped its NAB card. Tab for associate membership is \$1,250 yearly, if a company grosses more than a \$1,000,000.

Rich and Seidelman said that the project had been in preparation five months. Last Wednesday (12), Rich and Seidelman said they conferred with NAB's Everett Revercomb, other NAB execs and NAB prexy LeRoy Collins, laying their plans bare for the first time. Gov. Collins was described as expressing "considerable shock at first blush." NAB execs also were said to be thinking of liberalizing

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## WCBS in Weekend 'Shape Up' Kidvid

Three morning weekend children's shows get off to a start Saturday (22) on WCBS-TV, N.Y., with the debut of "Shape Up."

Saturday half-hour show, at 8:30 a.m., is an exercise show, designed for children from five to nine years old. Series will be conducted by Tom De Carlo, consultant and staff instructor of physical education at Queens College.

Sunday (23) "All Join Hands" preems at 8 a.m. Half-hour show, which was created by Miss Beryl Berner and in which she acts as hostess, is being produced in association with the United Nations International School in New York. Aim of the program is to increase international understanding among children.

Also debuting Sunday (23) is "Around the Corner," an hour series slated from 8:30 to 9:30 a.m. Aimed at children from seven to 10, series is keyed to introduce children to the wonders of the world in which they live and make them aware of their own community. Guests on the preem show will be Broadway composer Jerry Rock, who has written a theme song for the show and harpist Pearl Chertok. Hourlong vehicle is produced by Ethel Burns of the N.Y. Board of Education, and associate producer of WCBS-TV's "The American Musical Theatre."

## A Hesitant Renewal

Washington, Sept. 18.

The FCC has renewed for just a year the license of WCGA radio, Calhoun, Ga., to keep an eye on the station which it said has consistently violated commission rules and foot-dragged in heeding warnings.

Five commissioners, minus Chairman Newton Minow, voted for the renewal. Commissioner Robert E. Lee dissented to the renewal and Rosel Hyde of the majority dissented to the notice letter sent the station.

The letter reminded WCGA its violation stretched back to 1956 and in some cases abuses were not corrected for four or five years. The decision to renew was based on WCGA's promise to amend its ways. Renewal was limited to one year to permit the commission to review station activities in a year, the letter said.

## Screen Gems Reports Profits At Alltime High

Hollywood, Sept. 18.

For the fourth consecutive year Screen Gems has surpassed the previous record highs in profits. Past fiscal year's net profit was up 30% to \$3,500,000 for a record for a record \$1.37 a share, highest in Screen Gems' 13-year history. Per share earnings are based on 2,538,000 shares as against \$1.05 per share for a like number of shares the previous fiscal year, it was reported by A. Schneider, SG prexy, and Jerome Hyams, executive vice-president and SG general manager.

Fourth quarter earnings of \$1,038,057 equivalent to 41c a share were the highest in Screen Gems history. For the year ended June 30, 1962, gross income was \$52,188,900 compared to the previous year's \$55,821,052. Net profit before federal, state and foreign income taxes was \$7,063,189 compared to previous corresponding period of \$5,360,808. Estimated federal, state and foreign taxes were \$3,596,896 as against the previous year's \$2,695,437. Net profit was \$3,466,293 as against \$2,695,437.

## 'Bowery Boys' Sales

MetroMedia o&o stations have inked a deal for Allied Artists Television's package of 48 "Bowery Boys" features.

Stations include WNEW-TV, N.Y.; WTTG-TV, Washington; KMBC-TV, Kansas City; KVOR-TV, Stockton, Calif.; WTVH-TV, Peoria, Ill.; and WTVP, Decatur, Ill.

## Riddleberger Riddles Rivals as ABC Radio o&o's Cut Some Fancy Capers

By HERM SCHOENFELD

Sparked by powerful forward surges in the two key cities of New York and Chicago, the ABC Radio o&o division under prexy Steve Riddleberger is shaping up as one of the hottest groups on the AM scene. Now gaining in gross billings at the rate of about 30% per year, the six-station operation has come up from virtually nowhere in the last couple of years.

Two years ago, only WXYZ in Detroit was a dominant factor in its area. Currently, WABC in New York, and WLS in Chicago are major entries in the rating sweepstakes with KQV in Pittsburgh giving Westinghouse's potent KDKA a run for the money in that city. The ABC o&o's in Los Angeles (KABC) and in San Francisco (KGO) have also made important, if less spectacular, gains in tough competitive markets.

But New York's WABC has been

## WNEW Radio Beefing Up Personality Roster With Billy Taylor, Ted Brown

Billy Taylor, pianist-composer who turned into a radio personality several years ago via a jazz show on WLJB, N.Y., is joining WNEW, N.Y., next week. He's been assigned the 11 p.m. to midnight segment Sundays through Fridays, will do a four-hour show from 8 p.m. to midnight on Saturdays and a 90-minute layout on Sundays starting at 7 p.m. He'll intersperse his own piano solos among the platter selections.

In another move to beef up its personality roster, Ted Brown is returning to WNEW next week with a daily three-hour show. Brown, who's been working on a morning show for many years on WMGM, now WHN, will be heard 3 p.m. to 6 p.m. seven days a week except during the football season on Sundays when his show will be shortened. Brown was with WNEW back in 1949.

## Indpls.-Atlanta TV Deal Resolved

Washington, Sept. 18.

With lameduck Commissioner John S. Cross casting the deciding vote, the FCC locked up the Indianapolis-Atlanta television deal which leaves Crosley Broadcasting with Indianapolis tv channel 13 after an eight-year wrangle. FCC split 4-3 in the final action, which is the same as an earlier division on a tentative decision.

FCC gave final approval of all facets of the deal between Crosley and WIBC, Inc.

Under it, Crosley keeps Indianapolis channel 13 and pays WIBC \$100,007 in expenses the company had while a channel 13 applicant. WIBC then acquires Atlanta tv station WLWA from Crosley for \$2,251,000.

FCC earlier had taken Indianapolis channel 13 away from Crosley and given it to WIBC. The Atlanta stations it said to be worth about \$1,000,000 more than Crosley is charging WIBC for it.

Voting for the Crosley deal with WIBC were Cross and Commissioners Rosel Hyde, Robert E. Lee and T. A. M. Craven. In the minority were Chairman Newton Minow and Commissioners Robert T. Bartley and Frederick Ford.

## 'Caspar's' 70 Markets

ABC Films' cartoons, "Caspar the Friendly Ghost," has been sold to KETV, Omaha, and KCRG, Cedar Rapids, making a total of 70 markets for this series. Package consists of 170 color and black-and-white cartoons made by Paramount Pictures in the post-1950 era.

ABC Films has also sold "The Rebel" to KTVK, Phoenix, and KGO-TV, San Francisco for a total of 54 markets since the Goodson-Todman production was introduced into syndication this summer. Show consists of 76 half-hours starring Nick Adams.

## Hanky-Panky at Salinas

But Unfair Labor Practices Also Involved in KSBW Firings, NLRB Rules

## Big Power Boost For St. Loo Educ'l Tver

St. Louis, Sept. 18.

KETC, the community-owned educational channel in St. Louis, returned to the air this week Monday (17) with an increase in power that will provide a clearer signal for entire coverage area.

The big power boost is provided by a new transmitter amplifier installed as part of a general improvement program during the summer hiatus. Studios also have been remodeled and the station has improved its videotape and projection equipment.

KETC inschool schedule this season will include 21 lesson series, including the "One, Two, Three" of basic Science, "Beginning Spelling" for primary grades and "Driver Education" for senior high school students.

Station's evening schedule will include productions from National Educational Television as Dave Garroway's "Exploring the Universe," Dave Brubeck's "Jazz Casual" and the Shakespearean series, "An Age of Kings."

## Brit. TV Unions Want Action On Foreign Quotas

London, Sept. 18.

Radio and Television Safeguards Committee, comprising 16 trade associations and unions connected with broadcasting, is to seek meetings with the government to reactivate and hammer home its point re an official quota of foreign material broadcast in Britain.

News comes from Gerald Croasdel, secretary of the RTSC, and general secretary of Actors' Equity, who points out that in rejecting a quota system, the Pilkington Committee had recommended that video programming should be in the hands of two responsible national authorities, with the Independent Television Authority being responsible for planning the commercial channel's programming. But this, he contends, is obviously not now going to happen and thus the need for a quota once more becomes valid.

Already Croasdel, who masterminded the actors' strike against the independents, has told his fellow unionists: "We (RTSC) believe that in demanding a quota we are not only defending our own employment, which has already been cut by the impact of tv on legit theatres and cinemas but also the real interest of the population as a whole."

Expressing the view that British video should be predominantly British in style and content and no doubt thinking of the government's "ultimate objective" of six national networks in 15 years, union leader points out that the danger lies in the 500 tv stations and the coast-to-coast networks in the U.S.

Yank programs, he says, costing thousands of pounds to make are being offered to European countries for fees as low as \$140, some going as low as \$14. This included skeins of the calibre of the Perry Como Show.

"The result of these prices," says Croasdel, "is that the British companies are paying for American material not more than one-sixth of the cost of producing a tv film in Britain."

## 'Story of' Sales

Triangle Stations have bought United Artists Television's "The Story of" for WFIL, Philadelphia, with Corn Products to sponsor; WNHC, New Haven; WNBC, Binghamton; and WFBG, Johnstown-Altoona.

Other sales include Tallahassee Federal Savings and Loan Association on WCTV, Tallahassee; Safeway Stores, KREX, Grand Junction; KEYT, Santa Barbara, Calif.; WBOC, Salisbury, Md.

Washington, Sept. 18.

A wholesale housecleaning at KSBW radio-tv, Salinas, Calif., last winter that had overtones of hanky-panky and kiddie show horror has drawn mixed reactions from a National Labor Relations Board trial examiner. William E. Spencer, the examiner, has found it was partly unfair labor practice and partly justified.

Spencer recommended two radio announcers and a tv photographer be offered reinstatement and back pay because they were fired for an attempt to win AFTRA representation in organizing the station.

Spencer said he thought the discharge of two other announcers, one radio and one tv, was justified. All his recommendations are subject to NLRB review.

In his findings, Spencer tabbed the sacking of radio announcers Cletus Toome and Mark St. John as anti-unionism despite the fact KSBW said St. John's head rolled because he used the station's credit card to set up a motel love nest for a prominent local citizen and a young woman.

He likewise found photographer Robert Erickson's discharge an unfair labor practice.

Spencer recommended dismissal of the AFTRA complaint that radio announcer Richard Chambers and tv announcer Richard Pearlman were discriminated against for union activity.

The examiner said Pearlman was let go because the rating of a kiddie show he did as Captain Hook was dropping. Spencer scoffed, however, at a station claim the one-armed Pearlman was giving kiddies nightmares with his hook.

Spencer added this comment: "From my limited knowledge of audience response to television shows, I would think the steep decline in the popularity of Pearlman's Captain Hook probably was due less to its frightening aspects than to the fact it was not frightening enough to compete with the real chiller-dillers, the westerns and assorted Gothic horrors of the Dracula-Frankenstien school."

## ITC's 'Mr. Piper' Canada Co-Prod.

In an extension of its world-wide production policy, Independent Television Corp. has signed a Canadian co-production deal for a half-hour children's show, titled "Mr. Piper."

Production-distribution deal with Pied Piper Ltd. and Allan Wargon, Ltd., calls for 39 half-hour episodes in color, to be produced in Canada. Series, which has just gone into production, already has been sold to the Canadian Broadcasting Corp. (CBC) for telecasting on its English and French networks, and to Associated Television, Ltd. (ATV) for telecasting in England. ATV is the parent company of ITC.

"Mr. Piper" was described as a show consisting of four segments over the half-hour span. Segments are "Tale Time," an animated cartoon; "Port of Call," which takes the viewer to distant parts of the world; "Bag of Tricks," in which the host-storyteller "Mr. Piper" entertains with magic, songs and games; and "Animal Farm," which features "live" continuing "players." Allan Wargon, a producer-director-writer for CBC and independent companies, is exec producer of the series.

ITC exec v.p. Abe Mandel said the "Mr. Piper" deal represents the first major pre-production deal of recent years of a major U.S. tv film distributor calling for world-wide distribution of a Canada-made series. It was ITC's predecessor, Television Programs of America, that pioneered in Canada-produced product with such series as "Tugboat Annie" and "Cannonball."

## BLUMBERG TO WNEW-TV

Kurt Blumberg has joined WNEW-TV as business manager. He comes from Robert Lawrence Productions where he was vice-prexy over sales.



# TV CINEMATICS UP TO 1959

## Below Ground, in the Air, Under Water

Minneapolis, Sept. 18. A contest here revealed that portable setowners have been listening to the local Twins' American League baseball games radio broadcasts from such unusual places as opera houses, prison cells, armored trucks, jury boxes, bingo games and bridge tournaments. This as well as from the stadium here during the home contests.

WCCO Radio, 50,000-watt CBS affiliate here, broadcasts all Twins' games play-by-play and it held the contest. Portable setowners, who comprise what WCCO calls "today's vast out-of-home radio audience," were invited to compete for prizes by writing, in 25 words or less, about the offbeat locations or situations in which they've followed the games' airings.

Judges went through a total of 2,188 entries to pick the 10 winners of transistor clock radios.

"The great number of different listening posts demonstrated that radio now covers virtually every imaginable place on earth as well as a good number both above and below the ground," says Larry Haeg, WCCO general manager.

"High-ranging entrants included a telephone repairman who listens while he works on towering power poles, an overhead crane operator, a construction worker who had his transistor with him on a swing scaffold 15 stories up a new downtown Minneapolis office building and several commercial and private plane pilots.

"One jet airliner captain, who stated that he follows the ball games from 30,000 feet in the air, requested his name not be revealed on radio for fear he'd get into trouble with his superiors. "Thanks to modern transistor sets' compactness, radio now also is going underground and underwater. Several scuba and skin divers explained it was possible to listen underwater by wrapping their sets in plastic bags and using ear plugs.

"Among the underground listeners were four surveyors who carry a portable as they work in a sewer tunnel system 150 feet beneath the St. Paul streets, a telephone company cable splicer, a septic tank cleaner and a Montana copper mine employee who said his portable was powerful enough to bring the baseball broadcasts to him 5,000 feet beneath the earth surface.

## MGM-TV's \$14,000,000 Production Budget in Eyeing '63-'64 Season

By DAVE KAUEMAN

Hollywood, Sept. 18.

MGM-TV, which had only one tv series going in 1960 when Bob Weitman took over as production chief, has a record production outlay of \$14,000,000 for this season, on four series plus seven pilots being made as co-production with networks. This is a minimum figure since the studio is still developing other pilots for the 1963-'64 season, it was revealed here by Weitman, now studio theatrical film and vidpix production chief.

Studio has also never before had so much pilot activity, nor has it had so many co-production deals firmed with every network for season-after-this. Net co-productions break down to two hours and one-half for NBC-TV; one hour and one-half for ABC-TV; one hour and a half-hour for CBS-TV. In addition, Weitman and his exec assistant, George LeMaire, are blueprinting at least three spinoffs on current series: five hourlong shows and a 90-min. film anthology.

In production for this new season are 32 "Dr. Kildare" segs (this is the first hit series the studio's overall had); 26 "Sam Benedict" episodes, and 26 "The Eleventh Hour." All three are hour-long series, and on NBC-TV. "Kildare" returns Sept. 27; "Benedict" bowed last Sat., and "Hour" prems Oct. 3. In addition, MGM-TV has in production in England, "Zero One" with 39 half-hours being helmed by Larry Bachman.

ABC-TV is picking up the tab on studio's "Travels of Jamie Mc-

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## 'Romper Room' To Get Int'l Ride

"Romper Room," which got its start 10 years ago in Baltimore as a local children's outing, and which is now franchised in 99 stations in the U.S., Canada and Puerto Rico, is going international.

Under a deal between Romper Room, Inc., of Baltimore, and Fremantle, foreign distribution organization, foreign stations will be supplied with scripts in their native languages, and detailed instructions in the construction of sets. Ten-year deal with Fremantle covers Australia, New Zealand, Philippines, Hong Kong, Thailand and Malaya.

Bert Claster, prexy of Romper Room, (Continued on page 42)

## RECENT VINTAGE PUT ON MARKET

Pix-to-tv field, in comparative short supply, is in line for additional bundles of fresh pix for telecasting, as the '62-'63 season debuts.

The bundles, to be sure, will be smaller compared to the vaultee dumping of the majors in years past, but, significantly, the time span between theatrical and tv exhibition is shrinking. Case in point is Screen Gems, the tv arm of Columbia Pictures, now out with a bundle of 73 pix. Theatrical release of some of the titles is 1959. Granting a hold-for-telecasting clause on some of the pix, the gap between theatrical and tv pix release of Columbia, as one major Hollywood studio, seems to have narrowed to four years.

Only months ago, it was considered unlikely that any of the majors would release their pix prior to a five-year waiting period for tv. Apparently, the need for dollars, the showcasing of pix of more recent vintage on the networks (ABC-TV and NBC-TV) and the thrust of United Artists, and independents, have combined to narrow the releasing gap. For the majors, from Metro, to 20th-Fox, to Universal, the residual tv market represents a steady and needed flow of cash.

Screen Gems latest bundle of 73, billed as post-'54 Columbias, already is well represented in the market place with its major entry of 210 post-'48 pix. Key to the narrowing of the theatrical versus tv gap is the billing of pix being pitched. First it was the pre-'48's of the majors, then the post-'48's then the post-'50's, and now the post-'54's. Titles in SG's new bundle include "From Here to Eternity," "Bell, Book and Candle," "Middle of the Night" and "Eddie Duchin Story." SG clicked off its initial deal on the package with WBS-TV, which also bought SG's bundle of 210 post-'48's.

Seven Arts Associated, in a fall release of fresh-to-tv pix, has come through with a bundle of 93 cinematims, consisting of 53 Warner Bros. pix and the remainder from 20th-Fox. Again, these are way up front in time compared to the pre-'48's of years ago, and titles including "Pajama Game," "The Man in the Gray Flannel Suit," and "Sayonara."

In the first flurry of off-network pix product, 20th-Fox is releasing a group of 30 post-'50's, under the 20th-Fox TV distribution banner. These are pix which played on NBC-TV's Saturday night pix showcase. More from this source can be expected, as other 20th-Fox features unwind on NBC-TV.

United Artists Associates, the tv distribution subsid of United Artists, is in the market with a group of post-'50's. Group of 33 pix include 13 which had played ABC-TV's Sunday night cinematic showcase.

Waiting in the wings are the Paramount post-'48's. Rumbles that Independent Television Corp., Associated Television's vidfilm distribution outfit in the U. S., was bidding to license the Paramount pix were denied by ITC. MCA, which handled the Paramount pre-'48's, was understood to have the inside track on that major's post-'48's. However, the Justice Department's anti-trust suit against MCA (Continued on page 31)

## Shuper's 20th Revamps

George T. Shuper, v.p. in charge of sales for 20th-Fox TV, has realigned his domestic and international staff. Starting Oct. 1, Alan Silverbach, currently director of international sales, will also head domestic syndication. William L. Clark, western division manager, is being transferred to New York to become eastern division manager.

Howard Anderson, who joined the company several months ago as domestic sales manager, is leaving Oct. 1 to take an administrative assignment in the missionary system of the Mormon Church.

## Industry Itself Held at Fault In Branding 'Syndication' Dirty Word; Talent Shuns 'Second Class' Status

### Anything for Minow

Birmingham, Sept. 18.

Vigorous response to FCC's indications that it would like more pubservice activity has been noted all down the broadcast line, but no one was asking anyone to go this far.

Deejay and program director Charles Peterson of WSGN, Birmingham, made four actual appearances inside the lions' arena at the city's recent Shrine Circus—all in the name of pubservice for the annual benefit affair.

Either the lions slept that night or were fans of his show. "Big Pete," a good Christian, was back for his morning strip the next day unscathed.

## Mutual Locked Out Of N.Y. Affiliation, WINS Cancels Out

Westinghouse Broadcasting's WINS has notified Mutual Broadcasting that its affiliation contract will not be renewed and the radio web is now engaged in a tough scramble to try and negotiate another outlet in the all-important New York market.

Situation has grown all the tighter for the independent network (no o&o's or tv affiliation) in the Gotham-shakeup that in recent months has seen major broadcast groups move in with big news notions of their own.

Under a contract signed previous to Westinghouse purchase of WINS earlier this year, the station has been carrying Mutual's daily five-minute newscasts on the half hour and a couple of the network's Sunday features, Drew Pearson and John David Griffith. While acknowledging the impending split, WINS general manager Mark Olds did not disclose a definite deadline for the closeout.

It's been learned, however, that Mutual's pact with the former management ran through Aug. 31 this year with a consent period upon termination of 30 days, which would carry the deal to Oct. 31.

An initial pitch by Mutual prexy Robert F. Hurligh was made to WNEW, Metropolitan Broadcasting's important music & news independent. After huddles with Metropolitan top brass, including prexy of parent Metromedia John Kluge, Hurligh failed to negotiate a deal. WNEW veepee and general manager John Sullivan said that after the station was approached, the possibility of an af-

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## EDUC'L TVER BUYS MGM PIX PACKAGE

In a novel transaction for an educational tv system, Southern Illinois U. has bought a package of 55 pre-1948 films from MGM-TV for telecasting over WSIU-TV, Carbondale, Ill., home of the university. The school is state owned and operated. Deal with MGM-TV was made at the regular going rate for this market.

Reason for the educational outlet's purchase is indicated in the selection of titles associated with literary classics or outstanding contemporary novels. Among the films bought are "Anna Karenina," "Camille," "Captains Courageous," "A Christmas Carol," "The Good Earth," "Huckleberry Finn," "Pride and Prejudice," "Treasure Island," and "The Yearling," among others. Telecasting of the features will begin Nov. 1.

Syndication, to carve a niche for itself in the U.S. and abroad, must reset its sights, adopt a program which will take away the "second class" onus now associated with much of syndicated product.

That's the opinion of more than one key exec in the trade, execs who have experienced the ups and downs of the market-by-market biz. The same key execs acknowledge that no one is as downbeat about syndication as some syndicators themselves.

The key to a new approach for syndicated product is winning over on-screen talent. Talent, from fave vocalists to actors, in the main turn their noses up when approached for a syndicated project. Ditto their agents. One syndie exec claimed that he had offered more dough for a particular name talent than could be secured from the networks on a similar project. The answer was "no," simply because the show was destined for syndication. "It's the word," the syndie exec complained bitterly. "Syndication is akin to 'sustaining' in radio in the minds of talent and their agents. No big name wanted to go sustaining in radio. Now they don't want to go syndication," he moaned.

For some syndie companies, with a potential for a large foreign payoff, securing what is considered boxoffice talent names isn't academic, even in the current depressed syndication market, it's argued. It's further maintained that well-known talent, as opposed to "who's that on the screen names" would command station time. Stations, despite the tight time situation, would open up time for fresh properties with talent moxie—even if the source is syndication.

There are some thrusts to correct what is considered the "second class" image of syndication. There's Steve Allen making the vidtape rounds through the efforts of Westinghouse Broadcasting. That's a late nighter telecast in lieu of pix and while it may be of special appeal, it does represent the big name direction sought by some key segments in the market-by-market biz.

Name talent on the sponsor level also is considered vital. Significant regional and local sponsors could be wooed the market-to-market route if they were given names in shows which would be just as glamorous as those on the networks. It is further argued that syndication sponsors, unlike network sponsors, can be given some

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## KCOP Biz Reflects L.A.'s TV Upswing

Hollywood, Sept. 18.

Local television is moving into the biggest year in its history, according to John Hopkins, prexy and general manager of KCOP, which has poured \$2,000,000 into the new season's programming. He points up that time sales at the indie are running better than 40% over last year and the six other stations are fast approaching a complete sellout.

Bill Andrews, KCOP sales manager, who recently returned from a swing of the east to preview for agencies and clients the station's new fall lineup, reports a strong interest in coast billing in view of the state's growth as No. 1 in population. "As of today," says Andrews, "the station is 90% sold out with a heavy run of national spot advertising."

Newest of the indie's entries on the night side is the first L. A. showing of the jungle series, "Bomba." KCOP has adopted "The New 13" as a slogan to tie in with a schedule of shows different from past seasons.

# DU PONT SHOW OF THE WEEK

(The Outpost)

With Claude Rains, Neville Brand, Richard Conte, Everett Sloane, Keir Dullea

Executive Producer: Fielder Cook  
 Producer: Jacqueline Babbitt  
 Director: Cook  
 Writer: Roger O. Hirson  
 Music: Vladimir Selinsky  
 63 Mins., Sun., 10 p.m.  
 NBC-TV, from N.Y. (tape)

"DuPont Show of the Week," one of the last outposts of live-on-tape original drama on the TV networks, premiered as new season on Sunday 10 with a teleplay by Roger O. Hirson, ironically enough called "The Outpost." As the first of a series of seven dramas off the air, the series of the Producers Co. in the newly formed partnership of Fielder Cook and Franklin Schaffner, it actors well for the upcoming DuPont semester in NBC's determination to upgrade its qualitative drama output. For here certainly was an excellent hour of thoughtful, provocative TV theatre in which Hirson as the writer, Cook as the director, Jacqueline Babbitt as the talent associate producer, along with splendid performances by its cast of five, combined to give the early season entry distinction.

Simply it was the story of a Colonel (Claude Rains), a Captain (Richard Conte), a Lieutenant (Ken Douglas), a Sergeant (Neville Brand), and a Private (Everett Sloane) at a lonely military desert outpost. Their only companion fatigue from each nothingness wallowing in the enormity of past sins. The newly arrived lieutenant was convinced of enemy troop movements, drawing inexorably closer and closer to which the others responded that he was suffering from hallucinations. Thus the inevitability of the doom that awaited them, each lacking the courage to face his own weakness and cowardice, was the basis for the drama as it built up in momentum and suspense.

Yet this simple exercise in allegorical dramaturgy had the ring of conviction, its total impact on the viewer enhanced by the believable performances of the cast, particularly in the case of Rains. Much of the credit must go to Cook as director for his sure hand was evident throughout.

With the Cook-Schaffner-Babbitt combo's contribution of seven original dramas, plus an additional seven dramas to be presented by Lewis Freedman (ex-"Play of the Week"), the DuPont series, at best a spotty effort last season, looms high on the '62-'63 calendar of events to come. *Rose*

## NCAA FOOTBALL

With Lindsey Nelson, Terry Brennan, Jim Simpson, others  
 Producer: Peter Molnar  
 Director: Bob Dailey  
 Sat. afternoons  
 CBS-TV

(JWT, Y&R, McCann-Erickson)  
 CBS-TV for \$10,000,000 this year took over "NCAA Football" and, considering the initialer Saturday (15) wherein Miami rolled over Pittsburgh, the network seems to be continuing the super showmanship that ABC-TV developed last year for the college outtings.

That super showmanship comes into play at the outset with the intro of each of the participating prime-beefers via individual hard closeups on the field. Then the referee is onstage for his big moment on the intro of team captains and coin-flip with mikes to pick up the tete-a-tete—and so on through the traditional half-time marching and interview rituals.

Lindsey Nelson, backed by Terry Brennan on the interpretation, does a thoroughly professional job calling the play. Jim Simpson, third member of the broadcast team, handled the field intros etc. with slick dispatch. For regional games, Mel Allen, Jim Morse, Bill Flemming and Johnny Lujack will be handling.

Camera work and direction was first-rate all the way, with a number of imposing bench shots etc. during the play. This sort of dramatic sideplay becomes more important each season, it seems, with the college kids imitating the professionals more and more—numerous specialist platoons, place kicking etc. without really ever quite matching the great skill of the post grads. *Bill*

# OUR NEXT MAN IN SPACE

With Walter Cronkite, Walter Schirra Jr., others  
 Producer-Director: Don Hewitt  
 30 Mins., Thurs., 10 p.m.

XEROX  
 CBS-TV, Cape Canaveral, Cocoa Beach, Fla.

(Papert, Koenig & Lois)  
 This "Special Report" on the next U.S. astronaut scheduled for space, Navy Comm. Walter M. Schirra Jr., was saved in its later stages when CBS newsmen Walter Cronkite got his man in a convertible on the Florida freeway for a rewardingly candid interview on wheels which may be the only way to escape Shorty Powers, the space program's chief flack.

During the rolling conversation, Schirra emerged for the first time as a intelligent and dedicated human being of enough stature to be of interest to a whole nation of viewers. He clearly pegged the tense moments of the last orbiter's landing as a phony "fantastic," he said, citing six radar fixes relayed to him when Scott Carpenter was allegedly lost, and warned it had better not happen to him, "or I'll be furious." He further rapped the pressure of flacking that has plagued the group, saying that John Glenn, the first U.S. man in space, had definitely fallen behind the program's "currency" because of bandbox commitments. And he worried about his kids getting burned in the spotlight.

That latter complaint seemed particularly warranted, for there is of late, with the first family in the lead, a trend to exposing an entire nation to little instant-celebrities whose cavortings and inanities in another time would have drawn a fast rap on the chops at a family picnic. And strictly blame the parents who allow this heard-and-seen promotion.

There was a bit of that in this show, with family scenes at poolside. Then there were interviews with the astronaut's wife, mother and father that were like a Norman Rockwell cover weirdly come to life. *Bill*

## HAVE GUN, WILL TRAVEL

With Richard Boone, James Mitchum, William Conrad, Parley Baer, Ann Morrison, Nestor Piaza, Kam Tong  
 Producer: Robert Sparks  
 Director: Conrad  
 Writer: Sam Rolfe  
 30 Mins., Sat., 9:30 p.m.

AMERICAN TOBACCO CO.  
 AMERICAN HOME PRODUCTS  
 CBS-TV (film)

(SSC&B; Ted Bates)

Possibly for the benefit of new viewers who may not have known the origin of Paladin, the role which Richard Boone portrays in "Have Gun, Will Travel," its sixth season preem episode came up with an explanation Saturday (15) on CBS-TV.

"A knight in shining armor, but nevertheless a mercenary"—that was the definition as unveiled in a so-so 30-minute western which cast Boone in three parts. A hired assassin's attempt to kill him in the opening scene touched off a flashback in which Boone recounted a similar incident where he too was a hired killer.

Save for a flurry of fistcuffs in the introductory sequence and a few pistol shots in the preem's closing minutes there was little action. Boone's duel with an aging adversary he had been asked to kill was marked by a suspense that probably had few viewers holding their breath.

Boone was okay in all three roles—Paladin of today and yesterday as well as the part of the adversary slated for death. Sam Rolfe's script was hardly an original theme and with not much to work with in the first place director William Conrad moved the yarn along at a pedestrian pace. Conrad, incidentally, did okay as a gambler in a small part.

Making his TV debut in this Robert Sparks production was James Mitchum, son of actor Robert Mitchum. He bears a remarkable resemblance to his father. Unfortunately, his minor role as Boone's would-be killer gave little hint of his thespian ability.

But while "Have Gun" is traveling with the same story format, there is something new—a fresh alternate sponsor in Lucky Strike, which replaces Lever Bros. as American Home Products' "Anacin" running mate. *Gilb.*

## KICKOFF '62

With Lindsey Nelson, Mel Allen, Terry Brennan, Johnny Lujack, Jim Morse  
 Producer: John Pokorski  
 Directors: Frank Chirkinian, Bob Daily  
 Writer: Bud Lamoreux  
 60 Mins., Thurs., 8:30 p.m.

BRISTOL MYERS, GENERAL FOODS  
 CBS-TV (live, tape)

(DCS&N, OB&N)

By any other name, "Kickoff '62"—College Football Preview—was basically a trailer for CBS-TV's telecasts of the NCAA games on Saturday afternoons this fall. Of course, for the buff who needs only the authentic smack of pigskin to get back into the mood, it was more than a sufficient appetizer for the new season; but for those who take college ball more casually the rewards were few and literally far between.

The 60 minute special purported to survey the campus hopes, the warmup drills and the gridiron prospects at a number of universities across the country representing some of the principal college conferences. It was a superficial survey at best. Interviews with various coaches on the training fields were mostly bland, full of the conventional optimism and yielding very little in the way of insight not already recorded on the sports pages. Two or three star players were momentarily spotlighted, and a few teams were shown going through practice paces, but in general—in the campus sequences—there was entirely too much fruitless talk and not enough pointed football. Even the Vitalis commercials had more.

More successful—in terms of conveying atmosphere—was the sideline color: the live pickup of a pep rally on the U. of Pittsburgh campus, although it palled each time it was cut back to the demonstration of flashcard tricks from the grandstand; the old footage of Amos Alonzo Stagg's early coaching days; the Wolverine marching band; and a comic film essay done in speed motion, portraying the bustle and hysteria of Saturday afternoons in a college town. Latter, a five minute sequence, was probably the best element in the show.

Comedian Don Adams did a standup monolog as a coach addressing the boys in the locker room which fell flat, probably because it needed a live audience response. A comic of his sort seems to be dying when his gag lines don't get a laugh.

CBS Sports used every opportunity to plug its NCAA coverage, including a closing crawler giving the full schedule. Viewers may not have come up with any new information on the college grid season, but he sure found out which network is beaming the games. *Les*

## STUMP THE STARS

With Pat Harrington Jr., Sebastian Cabot, Jan Clayton, Beverly Garland, Ross Martin, Mickey Manners, Diana Dors, others  
 Exec. Producer: Mike Stokey  
 Producer: John Hueners  
 30 Mins., Mon., 10:30 p.m.

RALSTON  
 CBS-TV, from Hollywood

(Guild, Bascom & Bonfigli)

Ralston, a sponsor who in the past has sacrificed ratings for shows with a pubservice angle, seems to be out to sacrifice both audience and service in this CBS-TV remake of "Pantomime Quiz," the old charades bit. Stacked against powerful hour mellers elsewhere on the webs, it may, however, pick up a few viewers.

Hopeful gambit, obviously is in the title implication of "Stars," and the opener Monday (17) could be called fullsome in one stellar respect, what with Diana Dors as a team member and Jane Mansfield as a guest. Jerry Lewis was another guest, and both visitors joined in the frantic miming with the regulars, Beverly Garland, Jan Clayton, Ross Martin, Mickey Manners, Sebastian Cabot and Miss Dors.

Show's pace, in fact, was too swift for much spotlighting of guest stars, and emcee Pat Harrington Jr. also was too busy for much gauged comedy. If the audience was often less excited and involved than the players, there still were the Ralston Wheat and Rice Checks blurbs for genuine entertainment. *Bill*

## CAR 54, WHERE ARE YOU?

With Joe E. Ross, Fred Gwynne, Al Lewis, Paul Reed, Jay Jostyn, Simon Oakland, John McGovern, others  
 Producer-Director: Nat Hiken  
 Writer: Tony Webster  
 30 Mins., Sun. 8:30 p.m.

PROCTER & GAMBLE  
 NBC-TV (film)

(Leo Burnett)

"Car 54's" second tour of duty initiated with laughs generously planted, but the so-so story on the opener suggests the same format and general plot liner of last season. Scripter Tony Webster seized on a premise pregnant with yocks—Prez JFK due in N.Y. for a UN appearance, and squad 54's Toody and Muldoon (Joe E. Ross and Fred Gwynne) assigned to drive him from the airport. It was a plot that might have made for some off-beat howls, instead of the coy scenario that came of it.

The one joke supplying the laughs was Muldoon's allergy to mention of the president, sending him into a swoon every time, and setting up a sequence of pill-taking—from tranquilizers to happy ones. Purpose of trying to stabilize him was to square the keystone kops with secret service.

Some of the gags were obvious, but there were enough snappy lines and some solid performances to serve the session with its needed lift. Ross and Gwynne were par, meaning good; ditto other regulars, including Al Lewis and Paul Reed. Guesting with effective contributions were Jay Jostyn and Simon Oakland as secret servicemen, and John McGovern as the police commissioner.

Series sponsor Procter & Gamble vended an assortment of products with blurbs that never seem to change, but "Car 54" will probably give it a tilting ride. *Pit.*

## THE MIKADO

(Repertoire Theatre)  
 With Evanston Township High School students, faculty and orch: Val Bettin, host  
 Exec. Director: Charles Hinds Jr.  
 Director: Phil Bondelli  
 TV Adaptation: Art Thorsen  
 90 Mins., Tues., 8:30 p.m.

HILLS BROS.  
 WBBM-TV, Chicago (tape)

(N. W. Ayer)

Remarkable is the word for the kind of dramatic production done at Evanston Township High School, and it was sheer inspiration on the part of WBBM-TV to tape the school's major production of the year last spring for a special 90-minute telecast when school reopened. Whatever costs may have been involved, it was surely the bargain of the year for a local station in Chi.

Even if Hills Bros. hadn't come in to pick up the tab, the CBS o&o would have gotten more than its money's worth in public service accolades from the whole metropolitan community for giving over prime time to the exceptional student effort. Most important of all, the station got a superb show in the deal, one that merited the preemption of "Talent Scouts" and "Ichabod and Me" reruns and one that dignified its "Repertoire Theatre" series. Latter, under whose banner this version of "The Mikado" was carried, is able to boast its first hit, even if it didn't originate in the shop.

Granted, the acting was often weak and the voices imperfect, a good part of the enjoyment was precisely in knowing that the performances were amateur; it made it all the more amazing. The kids (with teachers in certain roles) performed with the spirit of professionals and with presence that belied their lack of experience. The student orchestra did every justice to the Gilbert & Sullivan score. Television has seen many a lesser performance by professionals.

Most impressive of all was the handsome mounting of the production, the impeccable staging and the first-rate settings and costumes. There were a number of good performances, if none that were distinguished, and the WBBM-TV camerawork was near perfect considering the difficulty of shooting from the auditorium over the proscenium. There was a good sense of the full stage and the audience upfront, with the appropriate tight shots for solos, duets and trios.

Val Bettin, a professional local actor, hosted and delivered the notes between acts. Only point of cavil is that WBBM-TV took too deep a bow for its good deed at the outset. *Les*

## INTERNATIONAL SHOWTIME

With The Circus Schumann; Don Ameche, host  
 Producer: Patrick Plevan  
 Writer: Bruce McDonald  
 60 Mins., Fridays, 7:30 p.m.

PARTICIPATING  
 NBC-TV (tape)

Returning for its second season, "International Showtime" continues to register as click family fare at an hour when the youngsters are still very much in control of the dial. While adults may grow somewhat fatigued by a full hour of opening-type vaudeville acts, the moppets are endlessly fascinated by the animals, aerialists, clowns and occasional ice spectacles taped in Europe for this series.

Like last year's opener, "International Showtime" again kicked off with the Circus Schumann of Copenhagen, a tabloid-sized presentation with perfect dimensions for the TV screen. The hour opened with a Busby Berkeley-type of dance routine, only this time with a line of educated horses. There was also a solo aerialist, Marice Begary, who perhaps poured it on excessively by executing no less than 70 loop de loops on a rung high above the sawdust floor.

Rudi Llata, a Spanish clown act about an automatic feeding machine, developed a strong slapstick momentum at the windup. Conwally, a Swedish sword-baller, had a slow-paced turn, but the show picked up speed with the clever bears of the Ruppert Family and the closing trapeze layout of the Four Peters.

Once again, Don Ameche is back as the host, speaking his lines from a seat in the circus arena. The intros, unfortunately, were written in a rococo style that were all but incomprehensible in their way-out analogies. It was a direct contradiction of the show's basic appeal: its simplicity. But through all the complex verbiage, Ameche kept smiling like a real pro. *Herm.*

## THE FLINTSTONES

With Alan Reed, Mel Blanc, Jean Vander Pyl, Bea Benadaret, others  
 Producers-Directors: Bill Hanna, Joe Barbera  
 Writer: Harvey Bullock  
 30 Mins., Fri., 8:30 p.m.

PARTICIPATING  
 ABC-TV, Film

That "Stone Age gone-suburban premise of "The Flintstones" goes a long way, but the storylines are beginning to repeat themselves. Series started its third season last Friday (14) with a situation that was somewhat reminiscent of the premer a year ago; and while this may not necessarily be a sign of going stale, it's clear that the Hanna-Barbera cartoon version of "The Honeymooners" will need fresher scripts to cope with the return of the genuine article when the Jackie Gleason show comes back on CBS-TV this fall.

Last year, Fred Flintstone kicked off the season with a scheme to crash show biz by promoting his friend Barney in the song-writing game. This year he initiated with a similar aspiration to fame and fortune as manager of an animal act. The same foolish brashness and self-deluding, profit-seeking flaw of Flintstone's character brought approximately the same comedic results in both instances.

Stone Age man's best friend is, but natch, a dog in dinosaur's clothing. And just as happens today, the critters have a way of ruling the household—to Flintstone's annoyance. Seems the housepet Dino develops a crush on a TV star of his own species named "Sassie," and always a schemer for the fast buck, Flintstone figures he can get rid of the animal and make some dough besides by entering it in a TV talent contest. Dino makes the grade, and then Flintstone begins to pine for his lost pet. Put the beast catches a glimpse of Sassie without her makeup; suits show biz and comes romping home.

The whimsy, the satirical pokes and the inventiveness of representing modernity in Stone Age terms are the distinguishing factors that have made "Flintstones" the only kidult cartoon series to cut the mustard in the prime time heavyweight class. It's still a funny show for viewers at all age levels, but it won't be able to coast this year on twice-told tales.

Hanna and Barbera are to be commended on the tasteful and judicious use of the laugh track. *Les*

More TV Reviews  
 On Pages 30-31



**LLOYD BRIDGES SHOW**

With Harry Guardino, Michael Constantine, Alejandro Rey, Ben Astor, Jess Kirkpatrick, Paul Sorenson, John Newton, Annette Cladler, others  
 Producer: Everett Chambers  
 Director: Don Medford  
 Writer: Christopher Knopf  
 30 Mins., Tues., 8 p.m.  
**KAISER INDUSTRIES**  
**CBS-TV (film)**

(Young & Rubicam)

If the first new show to be unveiled in a season is an omen, then aspects for the semester at hand would seem to be on the favorable side. The Kaiser-sponsored "Lloyd Bridges Show" gave a good account of itself in the premiere and indicates that perhaps the level of maturity of mass audience fare has been raised a notch this fall. As an anthology series within a running peg that casts Bridges in a dual role, it could make the grade against such shows as "Combat" and "Laramie" with the femme vote tipping the balance.

Based on the opening segment and the preview of the next installment, the new series that brings Bridges back to terra firma has all the requisites of popular adventure entertainment with a little substance for the grey matter besides. Without sacrificing the mass audience penchant for physical action, the stories eschew the standard conflict of good guy versus bad, with its attendant violence, in favor of the human interest drama with—for better or worse—its moral lessons. Of incidental value are the foreign settings and, in particular, the glimpses into the folkways of the people there.

Each outing contains a story within a story and a double dose of Bridges. As the running character, he's a manly all-competent writer whose pursuit of new material has a way of taking him to other countries. Once he's on a story, piecing it together in his mind, he assumes one of the principal roles of the yarn he's writing.

Opener found Bridges-the-writer digging up background on a doctor who, for reasons that no one could figure, risked his life to minister to three men trapped in a mine who were total strangers to him. Bridges found a letter in the doctor's car, and the inside story begins to unfold. Here the star shifted to a portrayal of an American physician visiting relatives in a small village in Greece and learning, from an object lesson, that service is greatest where it is most needed. The fellow in the mine, in the wraparound story, turned out to have been prominently involved in that lesson.

Story was kept engrossing by the rapidity with which it was told, and it came off as plausible although it wouldn't stand up to close scrutiny. Writer Christopher Knopf gave it an extra dimension by showing dramatically what life can be like in a community not served by doctors, and he did well to work the primitive superstitions and the manner of Greek celebrations into the fabric of the story.

Les.

**PASSWORD**

With Allen Ludden, Danny Thomas, Marjorie Lord, others  
 Producer: Frank Wayne  
 Director: Mike Gargulio  
 30 Mins., Sun., 6:30  
**PARTICIPATING**  
**CBS-TV, from Hollywood**

With game shows slipping back into the nighttime orbit, "Password," a Goodson-Todman production, is now in its second season of p.m. slotting and it looks like a solid entry in its field. The peg for the show, aside from the competition for points and cash, is the appearance of guest celebs who team up with audience participants to play the word-identification game.

For this season, "Password" moves from Tuesday evenings to Sundays at 6:30. Opening seg found Danny Thomas and his tv wife Marjorie Lord as the guest celebs. The pace was smooth and sure on the season opener, with host Bill Ludden keeping things moving well.

The game itself builds some excitement for the viewer and the gueststar bit is an asset. On the opener, Thomas gagged it up a bit and even displayed some impatience when his partner didn't pick up on his clues. Miss Lord played affably and the half-hour added up to a fast and pleasant outing. It's a good game show that should continue to make it with buffs of this format. Kali.

**THE NEW JOEY BISHOP SHOW**

With Joey Bishop, Abby Dalton, Guy Marks, Joe Besser, others  
 Executive Producer: Danny Thomas  
 Producer: Marvin Marx  
 Director: James V. Kern  
 Writers: Stan Dreben, Harry Crane, Iz Ellinson, Fred S. Fox & Fred Freeman, Gary Marshall  
 30 Mins., Sat., 8:30 p.m.  
**PARTICIPATING**  
**NBC-TV from H'wood (film)**

The Joey Bishop Show which was a troublesome item last season, looks like it's set for another rocky ride this year. Joey Bishop's character, Joey Barnes, has changed from a publicity man to a more natural, for him, calling, namely a comedian. He has also surrounded himself with other comics, namely Guy Marks and Joe Besser, Abby Dalton, who also knows how to turn a comic line, is cast importantly in the show as the brand new Mrs. Barnes.

As unveiled Saturday (15), it seems to be a variety show with a plot. There doesn't seem to be a straight man in the lot, except maybe Bishop. A comedy routine was inserted in the opener to shore up the proceedings, and what's more Bishop seems to have been overgenerous with his help on the preem. For example, Guy Marks, as Bishop's manager, was given the fattest part of the layout and the major share of the laughs.

However, they have a workable format that somewhat resembles the Danny Thomas Show. Thomas, incidentally, is the exec producer on this layout. But what seems good for Thomas may not be Bishop's saucer of tea. Thomas apparently is trying to remake Bishop in his own image. It seems dubious. Both are different. Thomas sells strongly, and Bishop has a wispy, underselling style of comedy, an acute mind for adlibs and frequently has shown great adaptability.

Miss Dalton, who came up as Nurse Hale on the "Hennessey" series starring Jackie Cooper, seems uncertain of the concept of her role, but will no doubt gather force as the show progresses. Besser was seen only briefly, as an introduction to the audience.

Initial episode had Bishop and Marks engineering a switch so that Bishop and Miss Dalton would go to Las Vegas to honeymoon instead of Niagara Falls. Thomas wanted Bishop to stand in for him at the Sands Hotel. It worked out well. The production itself was of excellent quality, but it needs to find its own groove. Jose.

**ADLAI STEVENSON REPORTS**

With Dean Rusk, Arnold Michaelis  
 Producer: Michaelis  
 30 Mins., Sun., 3:30 p.m.  
**ABC-TV, from N. Y.**

Second season of UN Ambassador Adlai Stevenson's chatty Sunday matinees opened Sunday (16) appropriately with an outlook survey of key world issues on the eve of the UN General Assembly session. Guest was State Secretary Dean Rusk, and the conversation, in fact, originated from his balliwick in Washington.

The series, of course, has a certain informative value, particularly as it explains technical points regarding issues and procedures involving the UN. But otherwise the astute viewer should be mindful that essentially it's a sort of broadcast "house organ" for American foreign policy postures.

As a purposely diffuse exercise, the initial program yielded generalized statements on a number of outstanding problems, including Cuba, the Congo, UN finances, and disarmament, the last understandably rated uppermost. Stevenson suggested, and Rusk concurred, that the three top issues for the new General Assembly would be disarmament, UN financing and the Congo, in that order. Both men had sweet words for Secretary-General U. Thant, and threaded their remarks with stress on patience in the working out of international differences.

Of perhaps sideline interest to a viewer was the verbalistic contrast between Rusk and Stevenson, the former being a monologist of the unadorned school, and the latter, of course, famed for the erudition of his speech. Host-producer Arnold Michaelis seems a bit timid in the pivot, but then his job is not to provoke. Pit.

**SAINTS AND SINNERS**

(Dear George, the Siamese Cat Is Missing)  
 With Nick Adams, John Larkin, Barbara Rush, Richard Erdman, Brian Donlevy, Lola Albright, Gary Lockwood, Robert F. Simon  
 Producer-Director: Marc Daniels  
 Writer: Adrien Spies  
 60 Mins., Mon., 8:30 p.m.  
**MILES LABS, WARNER-LAMBERT**  
**NBC-TV (film)**

(Wade; Lambert & Feasley)  
 The only element of freshness in this Four Star NBC-TV hour-long entry about the newspaper world, judging from the preem, is the title of the first episode, "Dear George, the Siamese Cat Is Missing." The rest of the 60 minutes—after the situation was established—passed from cliché to cliché.

The format had been established years ago in "B" movies and in half-hour series when tv was young. Adrien Spies, who created the series, scripted the preem episode. Credited with being an ex-newspaperman, himself, Spies apparently just did a rewrite job for "Dear George."

There are some elements which rating eyes may find attractive. Lead Nick Adams as the reporter on the fictional New York newspaper is a handsome man, with a winning manner. Elements in the show—kidnapping, a distraught wife, an overly ambitious husband, a troublesome mother-in-law, the inside of a metropolitan daily, glamor, cynicism, thrills, etc.—would seem to add up to popular appeal. These elements, though, as mixed by Spies seemed worn and tired.

In the inter-network rivalry for the Monday 8:30 to 9:30 slot, "Saints and Sinners" is up against the strong CBS-TV lineup of "Lucile Ball" and "Danny Thomas," while ABC-TV is competing with "Rifleman," another Four Star show, and the first half of "Stoney Burke."

The plot of this stanza concerned the kidnapping of a man, and the attempt by his wife to win his freedom. The attempt led the wife to the good offices of the newspaper which, for the nth time, had its old chestnuts exposed.

Lola Albright played the role of the distraught wife in the called-for hysterical vein. Brian Donlevy lent some pathos to the role of a veteran newspaperman attempting to mend his alcoholic ways. Others in the large cast were competent in terms of the teleplay. Horo.

**THE DEFENDERS**

With E. G. Marshall, Robert Reed, J. D. Cannon, Judson Laire, Doris Merande, Ruth Roman, others  
 Producer: Robert Markell  
 Director: Stuart Rosenberg  
 Writer: Reginald Rose  
 60 Mins., Sat., 8:30 p.m.  
**BROWN & WILLIAMSON, ALL-STATE INSURANCE, SPEIDEL, LEVER BROS.**  
**CBS-TV (film)**

(Bates; Burnett; McCain-Marschall; Ogilvy, Benson Mather)  
 "The Defenders" is one of the best series on telefilm. Not necessarily commercially tit owed much of its success to "Perry Mason" and will probably owe a good deal of any future success to its new leadin, Jackie Gleason, but artistically. The greatest surprise is that this intellectual, sometimes frugally executed program continues to maintain such a high share of audience. But this phenomenon is a blessing.

"The Defenders" began its second season Saturdays at 8:30 p.m. over CBS-TV, on Sept. 15, with a program called "The Voices of Death." A sure sign of the continuing bravery, in the face of rules of green thumb for dollar-oriented tv minds, was that lawyer Lawrence Preston lost a murder case. Making it more interesting still was that the murderer, convicted in the first degree, might not actually have been that guilty.

Writer-creator Reginald Rose successfully attempted to attack weaknesses in the jury system and of capital punishment. Right or wrong, where else does a viewer find something this provocative in prime time commercial television? The viewer was called on to think. Otherwise, he might just have walked around for hours wondering why he felt so badly that Martha Harrow (Ruth Roman) was convicted of premeditatedly

**SAM BENEDICT**

With Edmond O'Brien, Richard Rust, Joan Tompkins, Lloyd Bochner, Gene Raymond, Edgar Stehli, others  
 Producer: William Froug  
 Director: Boris Sagal  
 Writers: E. Jack Neuman  
 60 Mins., Sat., 7:30 p.m.  
**PARTICIPATING**  
**NBC-TV (film)**

Roy Rogers and Jackie Gleason are going to have some stiff legal competition. Chances are that NBC-TV's "Benedict," at 7:30-8:30 p.m., will end up with a substantial audience this season. There are two main reasons for this: If the first installment on Saturday (15) was an indication, the series is being crafted by professionals at the top of their commercial form; other reason is that "Benedict" is a drama, while the Rogers and Gleason shows are more in the variety (music or comedy) vein and thus will probably spend more time cutting up each other than this latest addition to the Saturday night courtroom scene. One other thing, which also might make a difference: lawyer "Benedict" got a running head start on his Saturday competitors which should give him time for a decent buildup while rival gunners at 7:30 are still loading the cannon. (All the competition is new, now that CBS' "Perry Mason" moves to Thursday night.)

"Benedict" premiere program was written by executive producer E. Jack Neuman, who managed to get a little pathos, humor, drama and high purpose into the hour telefilm. It was reminiscent of the busy-busy formatting of an established Metro bit, "Dr. Kildare." There is nothing terribly profound about "Benedict," but the surface was clear, so once or twice during the initial hour the viewer could see the outline of something important beneath.

For instance, Benedict, who was played by Edmond O'Brien, got off a shot against capital punishment, which is something that hasn't happened very often in one of Hollywood's tv slickies. (It's a coincidence that the same night "The Defenders" rapped capital punishment too.)

But it wasn't the importance of the plot line that was most impressive about the first "Benedict" stanza. Rather it was the way in which the plotting, the camera-work, the casting and directing were done, "Benedict" was a pro job.

Show's director Boris Sagal used a trick that certainly helped make a commercial success of "Perry Mason" and other mood shows: he made sure a lot of the action was at night and, for a good reason, this creates a receptiveness among viewers for acts of chicanery and deering-do, even if the latter is more verbal than violent. Moreover, the series has an appeal for America's millions of innate social climbers: fancy cars, fancy women, riches and the suggestion of legitimate class.

As played by O'Brien, Benedict is a fast-talking, good-hearted, yet bluff man. Corny? Yes, but the actor makes it believable. He will have for regular support Joan Tompkins and Richard Rust, who were okay in the first stanza. There was a good supporting cast for this one, including Lloyd Bochner as a judge and Gene Raymond as a heartless playboy. Art.

murdering her husband when indeed she really didn't know herself whether she planned to kill him or not.

The Rose writing technique, on this occasion, was the internal dialog. That is, a character said one thing aloud and another to himself. Form is a tough one, and Rose, in one sense, failed; the hour became bloodless even though it was concerned with the emotions of jurors and of a woman who hated her husband. Reason for this was that it was overwhelmingly mental and covert. But if the viewer can't take something genuinely mental once in a while then the viewing public is in sorry shape indeed.

E. G. Marshall and Robert Reed are the father-son legal team. They were convincing, as was J. D. Cannon, who is a powerful actor as the d.a. and Judson Laire as the judge. Art.

**IT'S A MAN'S WORLD**

With Glenn Corbett, Ted Bessell, Randy Boone, Michael Burns, Others  
 Producer-Director: Peter Tewksbury  
 Writers: Jim Leighton, James Menzies  
 60 Mins., Mon., 7:30 p.m.  
**PARTICIPATING**  
**NBC-TV (film)**

This show had a bad initial outing. The association of the name of Peter Tewksbury with what was passed off as "comedy-adventure" was the greatest puzzle of all. The comedy was just as elusive as the adventure, or anything else, to justify putting "It's a Man's World" into production.

Maybe Tewksbury as creator-producer-director has something special in mind for later installments (and considering what he did for "My Three Sons" it's within the realm of possibility), but inviting the audience to do an encore on that Monday 7:30 period, after what was perpetrated last week, may take a bit of doing.

If this is the season of "no mischief" programming on the networks in eschewing action-adventure, certainly what's been substituted in this instance (and for a whole hour yet) is considerably worse and a lot more dull. For the truth is that Tewksbury, and the writers for his initialer, Jim Leighton and James Menzies, didn't take the trouble to substitute anything. It had no humor, no character, no plot, no spark.

Designed to relate the "adventures" of four boys on a houseboat on a river in a small midwest town, two of them collegians, one a kook; a kid brother and a wandering minstrel of sorts, it emerged as ersatz Mark Twain, full of half-baked homilies, the quartet of principals all clean and pure as all get-out—cute, coy, scrubbed and unreal with nary a bad thought in their collective minds. It all had to do with the kid brother's loss of \$32 and the wandering minstrel-with-a-guitar making the great sacrificial gesture of returning the money, new boots or no.

Glenn Corbett, Michael Burns, Ted Bessell and Randy Boone play the foursome in what NBC and Revue euphemistically describe as a "permanent character anthology." The viewer was lulled into such boredom that he couldn't even feel sorry for them. Rose.

**AMERICA'S CUP RACE**

With Bill Cullen, Cleveland Amory, Everett Morris, others  
 Producer: Bob Bendick  
 Directors: Bendick, Edward Evans  
 Writer: Harry Muheim  
 60 Mins., Mon., 10 p.m.  
**P. LORILLARD**  
**NBC-TV (film)**

(Lennen & Newell)

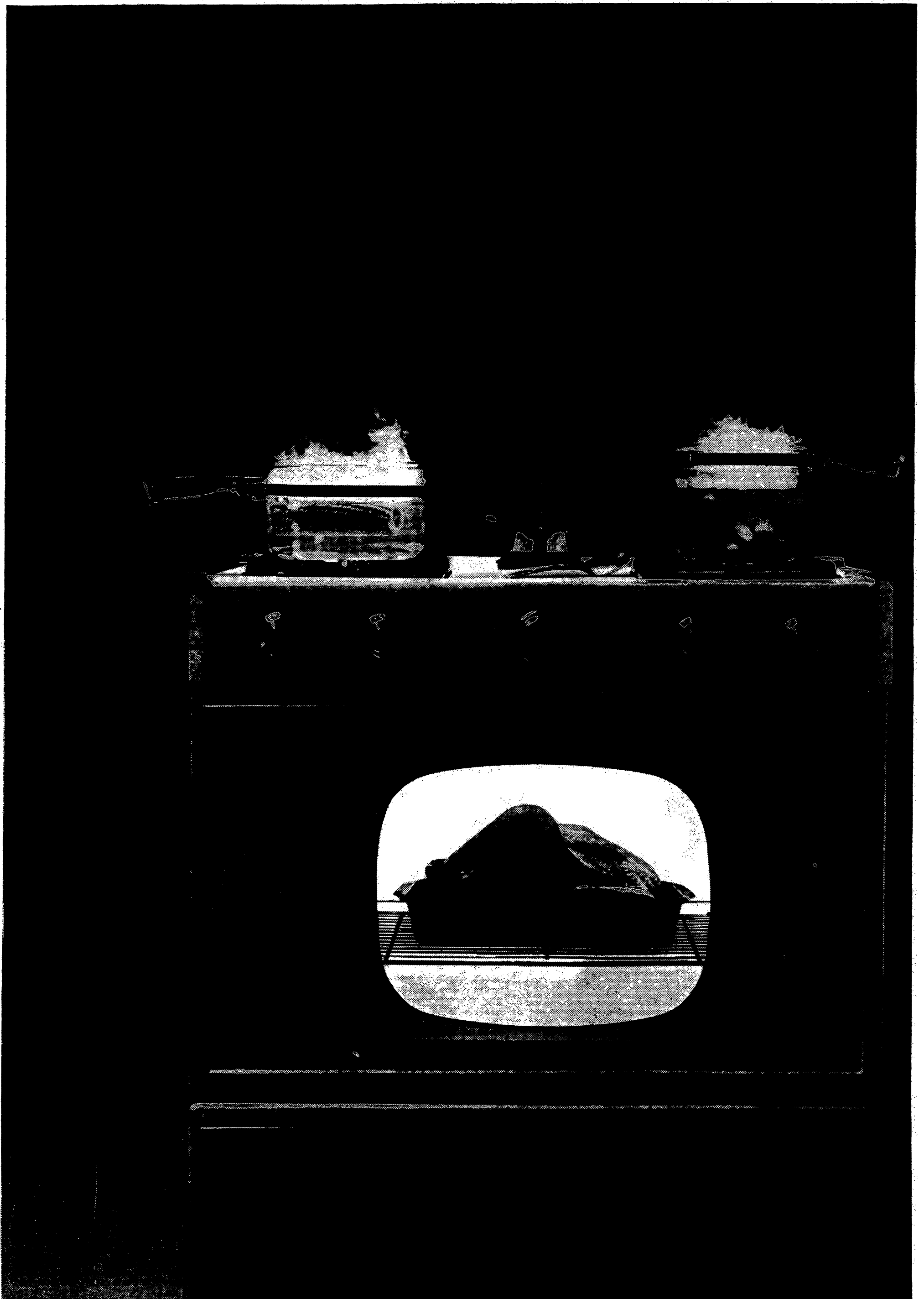
There was a story here and it probably could have been told in half an hour, but NBC News chose to tell it in 60 minutes.

Film was put together over the last several months by Bob Bendick and his own crew. Since they'd taken so many months to show the competitive pains of the American sloop Weatherley and her Australian challenger Gretel the least the network could have done was show more patience and wait just another few weeks, until either Gretel or Weatherley, who are racing right now off Newport (like the ciggie sponsor), R. I. won. On the other hand, if NBC News meant this hour to serve as a teaser, it still was a dubious effort for the network; subject matter was not stimulating enough to propel a viewer, not even a small boat enthusiast, to flit off to Newport with his field glasses.

The padding was extensive—a longish, dullish discourse by a pompous Australian who joined the "syndicate" to get up an America's Cup challenger; the long shots (but no decent close-ups) of a sailing craft; Cleveland Amory, as the character of society; and Bill Cullen whose contribution was undistinguished.

Racing of 12 meter sloops is in the class of polo playing and therefore just about as widely followed.

Yet no cohesive explanation of the technique or of the excitement of sailing was given by the sailors, just by the guys who fork out the cash. It should be noted cash-forking is a very narrowly practiced sport, and even it wasn't explained well on this hour. Art.





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For the seventh straight year Americans are spending more time watching the CBS Television Network than any other.

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## Tele Follow-Up Comment

### Open End

David Susskind should be credited with a good show. But it was shocking, unreal to think that here were four men, two Negro, two white, sitting alternately around a table and quietly hating each other as they discussed desegregation in Albany, Ga. It was a testament to their uniform sophistication that they didn't bloody up each other.

It was unimpressive to watch Asa Kefauver, the mayor of Albany, as on Sunday 16: over WNRW-TV, N.Y. he superciliously addressed himself to the case of the "Nieras." It was fascinating to watch James Gray, immensely articulate, sometimes persuasive, always sincere, spout a line of evil bigotry that sounded almost logical. It was satisfying and rewarding to watch Dr. W. G. Anderson, with greater logic and as much feeling, defend the rights of Negroes. It was annoying to watch the other Negro on the panel, C. B. King, spout platitudes upon platitudes or mouth some of the most pompous convolutions of tongue ever heard from a tv panelist.

As for Susskind, for once he had really done his homework. His relations were legitimate. Art.

### American Musical Theatre

CBS' Board of Education: "American Musical Theatre" is a durable and pleasant half-hour despite its checkerboard moves all over the Sunday schedule. Now it's a morning slot, but Earl Wrightson gives it buoyancy no matter the hour and, having run out of Broadway songsmiths and producers, he's delving into offbeat personalities to spotlight. Seemingly it's a flexible enough format although Alec Templeton's inclusion into what started out to be essentially a Broadway musical-comedy format is stretching it a bit. Nonetheless the blind pianist-tranger-composer-entertainer, whose deficiency is never mentioned, held the pianoforte for a solid half-hour, nicely paced by the goateed Wrightson.

The potential that Templeton, originally from Cardiff, Wales, via BBC, and now a "Connecticut Yankee" (he resides in Greenwich) has written a legit musical based on Anton Dvorak (who also wore a beard, and you — meaning Wrightson — might well play the lead) was also spotlighted. The Ned Calmer-Ethel Burns show is a nice Sunday midmorning interlude. Incidentally, maestro Alfredo Antonini was spotlighted as en route to conduct at La Scala, Milan, as of tonight (Wed.).

Ab-L.

### Ed Sullivan Show

Ed Sullivan had a king-size vaudeo show slotted in his rerun schedule last Sunday 16: on CBS-TV. Show was originally aired on June 3 but was not caught by VARIETY then. There were nine acts in all running the gamut from veteran Rudy Vallee to young Paul Anka. Rounding out the show was an assortment of comedies, instrumentalizing, dancing and even a seal act.

Rudy Vallee doubling from his Broadway click, "How To Succeed In Business Without Really Trying," did a comedy song routine that was saucy and snappy. After opening with a big ballad called "The Big Hurt," Vallee went into a sequence that despite some vintage gags came off okay because of his savvy approach. It was keyed by a song titled, "You're The Only Girl I Know Who Has Two Heads," which led up to a series of spoonerisms a slip of the tongue and skid talk a slip of the mind. It was delivered smoothly and was headed with enough wacky examples to keep it breezy and show off Vallee's comedic side to advantage.

For the juve disk fans, Paul Anka was given three song shots and made 'em all count. "Life Is Just A Bowl Of Cherries" with four dancing girls assisting, "Steel Guitar" and "September In The Rain" helped reveal the singer's multifaceted singing styles.

The hour had a happy fare of comedy, too. Dave Barry was brief and bouncy with a patter routine that covered insurance, teenagers and mother-in-law. Bill Dana (Jose Jimenez) repeated his lunar astronaut routine but it stood up

well, and Adam Keefe had a nifty little session with some accurate and funny impressions.

In the musical vein, Chita Rivera sang and danced her way through "This Could Be the Start of Something Big" with lots of pep, and Peter Nero supplied some fancy keyboard flourishes to "Over the Rainbow."

The stanza was opened in typical vaude style with a seal act and a tap routine by Peg Leg Bates. Both turns were pleasing.

Only trouble with a June rerun in September is the plugging. Sullivan mentioned Anka's headlining spot at New York's Copacabana, where Joe E. Lewis is now the big gun, and Dana's upcoming date at Freddie's Minneapolis from which he has been long gone. Otherwise, it wouldn't have made any difference when the show was run—it was that enduring in vaudeo materials. Gros.

### Home Again: Benny Goodman

Third in the WBKB Chicago series of "Home Again" specials—those being documentary studies of now-prominent persons revisiting their old hometown (Chicago)—is, in some respects, the best of them to date. Artfully photographed, well-paced in the 30-minute format, and only as biographical as it really needs to be, it gives sufficient insight into the subject, Benny Goodman, and justifies a past-and-present look at the Windy City's west side, itself a thing of interest.

Goodman was caught at a dramatic time when he was making a trip to Chi to be guest of honor at the 50th anni celebration of Harrison High, his alma mater. Opening sequence caught the train coming in, the kids meeting him at the station with brass band and Goodman beaming in all the confusion. As it progressed, the old places that had meaning in his life came into focus—the local synagog where he first learned music, now a Negro Baptist church; Hull House social settlement, with Goodman's old band master still there; his old residence, a shabby three-flat; Central Park Theatre, where he played one of his first jobs, imitating Ted Lewis; and the Marigold Gardens, now a wrestling arena, where he hooked on for a job with Lewis.

Natural climax was the Harrison High celebration, with Goodman sitting in with the band to play a squareville version of "Clarinet Polka." He seemed to enjoy how badly it went and jestingly called it "a swinging arrangement."

Footage is quite good, and WBKB has sold some of it to NBC-TV for the upcoming "World of Benny Goodman." A commendable job by the production team of Ronny Born and Sam Ventura and a show worth the station's repeating. Les.

## NBC-RKO

RCA in two 1958 antitrust suits, one criminal and one civil, automatically "disqualifies" NBC as being fit to operate a tv station. The two suits involved were patent actions.

NBC attorney Irving R. Segal vigorously disagrees. It will, of course, figure as a big argument when the hearings before Cunningham get under way seriously next month.

For the time being, Cunningham did no more than indicate that when the issue of previous antitrust actions come up affecting RCA and NBC, the network's attorneys will have the right of cross examination and rebuttal.

NBC wants its Philadelphia license renewed and, then, FCC's okay for an even-even swap of the Philly AM-tv station for WNAZ-AM-FM-tv, Boston, with RKO.

Under a consent decree signed in Federal District Court at Philadelphia, NBC must divest the Philadelphia AM-tv by Dec. 31, 1962. It was learned that NBC attorneys are now drawing up legal papers to ask the Philadelphia court to extend the deadline until FCC has acted finally on the proposed Boston trade with RKO.

**THE SILENT CRY**  
Exec Producer: Ned Cramer  
Producer-director: Gordon Hyatt  
30 Mins.; Thurs., 10:30 p.m.  
**CHOCK FULL O'NUTS**  
WCBS-TV, N.Y. (film)  
(Peerless)

The fluid camera technique associated with the new wave of tv documentarians was used with mixed results in "The Silent Cry," a half-hour program dealing with the children of the poor in New York.

Producer-director Gordon Hyatt and film editor Spencer Ivey achieved moments of pictorial poetry in the outing, telecast Thursday 11:30 night on WCBS-TV at 10:30 p.m. The pictures themselves showed the neglect, the poverty, the hard environment of the pre-school children—and some of the attempts to reach them through social programs which, for the most part, seemed terribly inadequate.

For all the above merits, though, the program was muted. The technique employed had unidentified narrators—some of them experts in the field of child care—tell the story of the depicted people. First, some segments of the voice bordered on unintelligibility. Second, there was a natural curiosity about who was doing the speaking. One child care expert, for example, said that education is a middle class value. Maybe. But the viewer might have asked who spoke with such authority and on what grounds such a statement was made?

For emotional impact, the technique seemed to be most ably suited. For intelligibility—the why's, the wherefore's, the what can be done about it, what isn't being done, etc.—the technique left more to be desired.

The program marked the start of Chock Full O'Nuts sponsorship of WCBS-TV public affairs shows. Despite the reservations, the outing was an auspicious preem, and indicative of the station's desire to broaden its documentary techniques. Chock Full O'Nuts, in keeping with the "silent" motif of the show, used only two short pictures for its commercial messages, one before and one after the program. Horo.

## Webs Steam

Continued from page 23

WRVR-FM simultaneous with the telecast. A nightly half-hour news show with Joyce Eggington and Ernest Dunbar, regularly scheduled lectures and panel discussions, serious music concerts indicate that WNDT will be making a profound contribution to the intellectual and cultural life of the community.

In his appearance on the inaugural, FCC chief Newton Minow indicated the road that WNDT must take when it ultimately starts operation. He quoted from the Pilkington Report on British broadcasting as follows: "All broadcasting, and television especially, must be ready and anxious to experiment, to show the new and unusual, to give a hearing to dissent. Here broadcasting must be willing to make mistakes; for if it does not, it will make no discoveries."

Just before the formal ceremonies were opened by Murrow, a clever cartoon summed up the nature of WNDT's operation. It depicted one listener being stimulated by Channel 13 and another listener being put to sleep. WNDT will be pitching to the lucky few who can stay awake through all its heady stuff.

Since Zero Mostel's lecture on the meaning of humor had to be yanked because of the AFTRA strike, tv producer Paul Killiam pinched a low-key comedy monologue. Other items on the inaugural show included an experimental film by Stuart Wilsensky based on drawings done by N.Y. City school children and a brief talk by WNDT president Dr. Samuel B. Gould in which he rapped AFTRA for adopting an inflexible attitude toward the educational tv operation.

Murrow, now USA chief, hosted the opening night's ceremonies with his usual skill and dignity.

## Foreign TV Followup Comment

### Play of the Week

Despite a tendency to ramble and dawdle, "A Matter of Principle," which tried to fill the 85 minutes of Associated Television's "Play of the Week" skein, kept up a moderate level of cosy interest. Neatly adapted by John Clark from a novel by Edward Candy, it concerned a surgeon who, like George Washington, couldn't tell a lie. Thus, he honestly told patients about to die what was in store for them, and could not hide his impatience with colleagues and bureaucracy.

The ethical issue (should a doctor tell?) was, however, evaded in this version. One was left with a gently agreeable hospital intrigue. Branksome (Charles Gray) loved Emma (Pamela Brown), but had been on the brink of marriage with Ruth (Shelagh Fraser). The latter romance had come to nothing because Ruth was the daughter of the hospital chief and Branksome felt that others would suspect him of forwarding his career through Ruth's influence, if he wed her.

He eventually discovered that Emma, who was on the governing board of the hospital, had voted for his appointment because she loved him. So he left her, too—but changed his mind in the end. A sturdy, and quite touching, sub-plot, concerned the ambition of young Marks (Peter Halliday), who was led to believe that he would get promoted but wasn't. He blamed this, unjustly, on Branksome, and the situation wasn't resolved, but it lent itself to some fetching domestic scenes between Marks and his wife (Irene Hamilton).

Inconclusive as it was, and novelistic in its ingredients, the play was helped by some sympathetic performances. Charles Gray did much with the dedicated Branksome, removing him from priggishness. Pamela Brown was coolly competent as Emma, and sturdy support came from Laurence Hardy, Peter Halliday, Irene Hamilton, and Naunton Wayne, although the latter, as the wily hospital chief, fumbled his words at two crucial moments.

Graham Evan's direction was uneven and wasn't polished enough. But he brought off the central scene, at a hospital party, with some resource. Otta.

### Emergency—Ward 10

Although it has been ousted from the top-favorite series position by Granada TV's "Coronation Street," a checkup on the longrunning "Emergency—Ward 10" from Associated Television proved that the old medical capers are still brisk enough to keep this twice-weekly skein going for quite a few years yet. Despite a heavy turnover in the regular thesp team, continuity is maintained by keeping two or three tales leaping through the segments. Thus, in the one caught, a wife was languishing with a prolonged illness (problem: should she take the risk of returning with her husband to his job in the tropics?), a guy was breathing hard after an auto accident, and a young doctor was told that he'd run him down when drunk (problem: should he own up and endanger his career?), and the program's homely and most familiar nurse (Jill Browne) was enamored of a married medico (problem: would his wife cite her in a divorce action?).

All this stuff was expertly juggled in to a half-hour which didn't loiter, maintained an authentic atmosphere, and was crisply scripted by Rachel Grieve. In fact, since the actors' strike, "Emergency Ward 10" has stiffened its content, ridded itself of much surplus whimsy, and whipped up the dramatic pace. This one blended neatly the turmoils of patients and staff. Of the latter, Jill Browne's competent pertness scored, although she could have been photographed to greater advantage, presumably. Ian Colin and Jeremy Burnham gave good bits, and Vivian Matalon's direction gave a sprightly flow to John Cooper's production. Otta.

### Armchair Theatre

Alun Richard's "Nothing to Pay" made a taut and telling entry in Britain's ABC TV's "Armchair Theatre" skein. Its strong theme was the perversion of power in a Welsh tycoon, Louis Shell (Clifford

Evans). His plain daughter, Eleanor (Daphne Slater), was in love with a Polish immigrant, of no prospects, and father was determined to destroy the affair.

The whole family were in London to celebrate Louis's acquiring half a million dollars in a takeover deal. He'd arranged to meet the Pole, with his sycophantic and unscrupulous son Lydiat (Kenneth Griffith), while the daughter was out of the way. But the plan went wrong. Lydiat offered the Pole \$500 to buy him off, and blackmailed him into accepting it because he knew of an earlier, bigamous marriage. But Louis had given Lydiat \$50,000 as hush money—and his faithful son had pocketed the difference. Lydiat's wife had caught him in the act of stealing. And Eleanor discovered the whole plot, turning away from the Pole in disgust.

Thus Louis Shell got his own way—but at the expense of his daughter's happiness and loss of faith in his son. He was left alone, pleading for affection.

This was meaty plot, packed with incident and progressive development. It nailed the attention throughout, and author Richards cleverly contrasted the opposing Welsh attitudes by having it take place during a Wales-England football game, heard over the radio. It was Eleanor, rooting for her team, who was truly Welsh.

Clifford Evans made a powerful figure of the tycoon who thought money was the root of all happiness. And Daphne Slater was superb as the girl who accepted her lover for what he was and saw her only chance of love being snatched away from her. It was a memorable segment, with an effective message. Otta.

## East Vs. West: TV

Continued from page 1

is a network affair, the operation being too expensive for individual stations. For all of the Soviet Union, though, each of the networks has one man. That one Moscow man per network functions in a restricted sphere, no matter how glorious his talents.

What's wrong in being overly dependent on news wire services for coverage, from the viewpoint of tv? For one thing, electronic journalism in many respects, differs in needs and function with newspapers and magazines. Reading a long statistical abstract on the Soviet economy may be okay in newspapers, but be dead fodder on tv. A picture story on the same subject, showing the drama and the people involved, may make an excellent tv documentary. The only way this can be done on American tv with any consistency is having men knowledgeable in the requirements of tv stationed in Communist areas of the world. Otherwise its a hit and miss operation, with the dialog muted and distorted, from the viewpoint of both the east and west.

If China would be opened up, the networks would move men into that vast, populous, pivotal country.

In any talk of journalistic coverage of the east and west, the matter of espionage inevitably crops up. If Albania doesn't want any American journalists in that country, why don't the networks hire a native stringer to supply tv with news of Albania? How long would a native with an honest intent survive in the questioned rebuttal. Then, there's the network fear, with justification, that natives hired might in many cases be double agents. That espionage fear, of course, is solidly entrenched in the Soviet camp, where American journalists or those associated with western news agencies time and again are labelled espionage agents. Russian journalists in the U. S. and elsewhere, working for Tass or other Soviet organs, are viewed as Soviet agents by Americans.

The whole thing is touchy, sticky, fed by real and imagined differences in journalistic approaches, the situation embracing all media. The sea of ignorance, though, must inevitably grow if America's most popular broadcasting medium is blacked out from the vast stretches of the Communist world.



# Foreign Television Reviews

## THE NET

With John Lee, Vanda Godsell, Billy Nagy  
 Writer: Wilfred Greatorex  
 Producer: Christopher Barry  
 30 Mins., Fri., 7:30 p.m.  
 BBC-TV, from London

The work of immigration officers at British docks and airports is the basis of this series of six dramatized documentaries. The initiator was a highly competent affair, with a firm framework of reality helped by a script which was knowledgeable about immigration procedures and lingo.

Jim Howarth (John Lee) was one of a team investigating ship passengers wanting to land at Southampton. He knew that one was an undesirable whom the authorities wanted to keep out of the country, and he had a half-hour to sort him out. The ship had to leave for a French port.

This time limit gave tension to a tale that wasn't in itself vastly original. Suspicion fell on a guy travelling with an American passport, for he gave phoney answers to questions about previous visits to Britain. He'd had a shipboard romance with a rich widow during the crossing, and she had invited him to stay with her. The probe was also slightly complicated by a stowaway, without means of identification, but he turned out to be what he claimed.

In the nick of time, Howarth found his proof. The crook had given a ring to the dame for safe keeping—and this carried the initials of the wanted man.

Christopher Barry's direction kept up a heady pace, and John Lee made a capable, unheroic figure of Howarth. The cruder characters of the crook and his new moll were neatly taken by Bill Nagy and Vanda Godsell, and the only fault of this opener was that the fictional trimmings didn't have the depth and authenticity of the documentary context. *Ott.*

## DIAL RIX

(Between the Balance Sheets)

With Brian Rix, Terry Scott, Elspet Gray, Leo Franklyn, Patrick Cargill, Martin Miller, Golda Casimir, Carole Shelley, Helen Jessop, Linda Dixon, Robert Checkfield, Stuart Sherwin, Peter Mercier, Jeannette Landis, Arthur Brough, Jacqueline Jones  
 Director: Darcy Conyers  
 Writer: John Chapman  
 50 Mins., Wed., 8 p.m.  
 BBC-TV, from London

Idea behind this new series of farces is to take a comical tilt at various aspects of modern living. This initialer concerned itself with the expense-account racket, and announced for future geying are smoking and the commercialization of Christmas. The immensely successful legit team headed by Brian Rix is responsible for the skein, and the writers have all clicked previously with Rix roustabouts at London's Whitehall Theatre and on BBC-TV.

Rix opines that a 50-minute stint is ideal for tv farce. Any less—and the proper hectic atmosphere isn't worked up. Any more—and the scribes prefer to chance their arm on the richer loot from a legit longrun. Theatrical ambience is kept up in these shows, with audience gurgles and applause for the familiar faces in the team.

"Between the Balance Sheets" made a promising start. It had speed and attack, and these disguised the oldhat situations and gags with which John Chapman littered the script. An opening gimmick had Brian Rix being summoned to the phone to call a look-alike relation, Basil. This neatly launched a farrago, which had Basil (played by Brian) promoted from clerk to big executive through his company's decimation from influenza.

He arranged a cuffio entertainment from French clients, and tried to conceal from them the debt-collectors who called for their money or the goods. And the capable nonsense ended with the old French-farce routine in a Paris hotel, with Basil innocently involved with three amorous and undressed females—when his wife arrived.

Although originality wasn't its

strong suit, the framework allowed for much helter-skelter fun. Brian Rix repeated his helpless act with confidence. His real, and stage, wife, Elspet Gray made a charming foil. Terry Scott scored freely as a dyspeptic tycoon, and Leo Franklyn, Patrick Cargill, and Martin Miller were well in the spirit of the thing.

Darcy Conyers directed fluently, and the whole thing was remarkable for providing so much entertainment, with only one witty line. *Ott.*

## THE CHUBBY CHECKER SHOW

With Chubby Checker, Brook Brothers, Valerie Masters, Red Price  
 Producer: Dicky Leeman  
 30 Mins., Friday, 10:10 p.m.  
 Associated Television, from London

Essence of a show like this is that it should generate much heat and vigor. Producer Dicky Leeman, helped by squeals and erratic finger-snapping from the young audience, ensured just this. The progress bubbled throughout, producing the right sort of sweaty din for the object in view.

Said object was to showcase Chubby Checker in a twist setting. Checker lived up to his reputation as inventor of this new way to dislocate the limbs. As if galvanized by nuclear power, he moved the two ends of his torso in opposite directions, and, if the burden of his lyrics was frequently lost, it didn't seem tragic. He enthusiastically hosted, panting out his intros, and closed the show by handmiking his way through the studio fans, who collaborated by shaking wicked legs. This made a raucous climax to a wild half-hour.

The Brook Brothers, a couple of local youngsters who gyrate at slower speeds, came up with a pleasing, if nasal, best ballad, "Don't Ever Change," and exited to their latest waxing, "Welcome Home, Baby," which was okay, but no melodic marvel. Valerie Masters, a fanatic thrush, scored with "Such a Lot of Living to Do," and then erred by trying some improvised scat in "I've Got Rhythm" and not dousing memories of Ella Fitzgerald. But she was a gal with verve, who might outlast the twist craze.

Red Price, who can make a baritone-sax snort like an angry elephant, led a bouncy group, which maintained the enthusiastic atmosphere. Angled for the class of viewer with soft arteries, the show skillfully achieved its purpose. *Ott.*

## KATY

With Susan Hampshire, Betty Hardy, Michele Dotrice, Paul Large, John Welsh, Bee Duffell, Mary Maud, Elspeth Pirie, Kathleen St. John, Sally Geeson, Pippa Steel, Irene Hollis, Gay Emma, Anthea Strange  
 Producer: Dorothea Brookling  
 Writer: Constance Cox  
 25 Mins., Sun., 5 p.m.  
 BBC-TV, from London

Susan Coolidge, the American creator of Katy in the 1870's, conceived her as a sort of Huckleberry Finn in pigtailed, a frisky representative of the awkward age when gals can't make up their minds whether to be coy or cantankerous. This tomboy aspect was at the forefront of this opener. In an 8-part serial, which is faithfully adapted by Constance Cox from episodes in the original books, Katy was disastrously late for school, forgot her grammar book, and finally lost her skirt in a fight with other girls and was sent home from school in disgrace when discovered in her bloomers.

As can be seen, excitement was not exactly intense, and even Louisa May Alcott's "Little Women" would seem fast-living sirens by comparison. But the episode had a certain ambling charm, and made an apt choice of heroine in Susan Hampshire, who put on the teenage gawkiness and dreamy romancing very skillfully. John Welsh, as father, and Bee Duffell, as schoolmarm, were okay, and the only atmospheric fault was the uncertain American of minor moppets. *Ott.*

## CITIZEN JAMES

With Sidney James, Sydney Tafler, Douglas Wilmer, Georgina Cookson, Lance Percival, Ronnie Brody, Gordon Phillott, Anna Gilchrist  
 Writers: Sid Green, Dick Hills  
 Producer: Ronald Marsh  
 25 Mins., Fri., 8:50 p.m.  
 BBC-TV, from London

Returning to the schedules for the third time, this comedy skein pursued the same formula as before. Sidney James, the smart aleck cloth-capped Cockney, takes a swipe at bureaucracy, in this case hospital red-tape, and he's aided and abetted by the more polished, expostulatory Sydney Tafler. It's a well-blended team, but the script of this opener suffered from lack of inspiration, knockabout gags being scattered over a thin situation. Result was fitfully funny farce, without the foundation in truth which might have lifted its sights.

It mainly concerned a visit to a friend in hospital, with James beligerently attacking details of the system. A frigid receptionist mistook him for a patient and issued him with a queuing card for treatment—which he promptly tore up. He thought the medical treatment inadequate, and the nurses unsympathetic, and generally tore the place asunder. Upshot was a noisy half-hour, its chief moment of originality occurring when an ancient patient persuaded Tafler to read him, over and over again, an erotic page of a sex novel.

Sidney James worked hard as he must in the circumstances, and the familiar character was potent enough. But Tafler had few chances, and there was little balance in the teamwork. Supporting thesps mugged hard, and Ronald Marsh's direction was okay. But the script, by Green and Hills, just wasn't subtle enough, mistaking energy for high spirits. *Ott.*

## THE VERDICT IS YOURS

With Simon Kester, Andrew Faulds, David Ensor  
 Producer: Peter Wildeblood  
 Director: Michael Scott  
 100 Mins., Mon., 9:15 p.m.  
 Granada TV, from Manchester

This court-room skein returned to the schedules with a significant change in presentation. Granada TV used to send it out in two segments, separated by a couple of days. Now it's been condensed into a single marathon session of close on an hour-and-a-half. Based on this showing, it's doubtful if interest can be maintained throughout the timespan.

Idea remains the same. The show is unscripted, and it follows a single case from the judge's entry to final verdict. The thespes who take their part know their characters' background, and place in the story, but improvise thereafter, prompted by questions from the lawyers. The method certainly contributes to the show's reality, but this was, on this occasion, somewhat destroyed by some inadmissible questioning and fumbling by the defense counsel.

This case, devised by James Parrish, was based on a recent change in British law. It is an offense to facilitate suicide and can be awarded with up to 14 years in jail. A bank manager was accused of aiding and abetting a gal employee's suicide. Evidence was that he'd walked in to the sea with her, but he had been brought out alive. She was pregnant, he had been refused a divorce by his wife, and there was a note to indicate the girl's despair.

It was thus a fairly cogent prosecution, and the verdict, thrown open to viewers as well as the tv extras, was weighted on its side. Simon Kester, a thesp who is also legally qualified, put the Crown case with force, and the Judge, David Ensor, was convincing in his interventions, although less waspish and commanding than in previous series. Chief drawback was the defense role played by Andrew Faulds, who didn't obey the legal rules and didn't really survive a series of objections.

But the idea is still a natural, and many of the thespes contributed

moving bits. For this length of time, however, repetitions and longwinded procedure get in the way of the dramatic impact. Despite of the convincing atmosphere of Peter Wildeblood's production, ably directed by Michael Scott, there was a general feeling that naturalism had run amok. *Ott.*

## DO YOU COME HERE OFTEN?

With Mike Sarne, Michael Logan, dancers, Michael Sammes Singers, Alan Braden Orch  
 Director: Bill Turner  
 Writer: Thomas Wiseman  
 60 Mins., Wed., 9:45 p.m.  
 Associated-Rediffusion, from London

With a subtitle like "The Story of Dancing—from the Waltz to the Twist," this program promised a terp-survey, with illustrations. The promise wasn't fulfilled. Thomas Wiseman's script, and the show's general conception, was too vague and speculative, lacking narrative backbone. Wiseman phrased well, and attempted to set some dancing fads against back-projection film. Thus, "Ten Cents a Dance" was juxtaposed with the U. S. depression years, and jiving with movie material of Hitler's goose-steppers. But the probe wasn't deep enough to make an effective point, and such linking of "The Lambeth Walk" with the war years (it was conceived and danced well before), and the Latin phase with the end of rationing, didn't inspire confidence.

The well-turned script was delivered by actor-singer Mike Sarne, who had the right well-scrubbed-youth appearance, but was otherwise diffident and tense. He was occasionally interrupted by thesp Michael Logan, who registered such things as prudish horror at the invention of the waltz.

But the bulk of the show was the dancing, which gave a synoptic view of gyrations, through Charleston and Black Bottom to Samba and Twist. This varied in quality, for choreographer Malcolm Goddard could do little with things like "Boops-a-Daisy" and "Hokey-Pokey," which are essentially to do rather than to watch. Climax was a roundup of twisting variants, such as "The Locomotion" and "The Mashed Potato," which were all pretty much the same to the outsider.

Director Bill Turner came up with some good longshots, but couldn't avoid the feeling that there was considerable overcrowding in the huge set. A few attempts at a period flavor didn't come off, and Alan Braden's arrangements were more suave than his orchestra made them appear. *Ott.*

## TV Cinematics

Continued from page 25

in the wake of the MCA-Decca-Universal merger has muddled the waters quite a bit. In short, Paramount post-'48's, which will be licensed according to the company rather than sold outright, is up for distribution grabs to the highest bidder.

Another bundle waiting in the wings is from that Boston impresario Joe Levine. Embassy Pictures, Levine's company, has been quietly circulating possible titles among tv station buyers. Catalog of Embassy product range from the sand and sandals epics such as "Hercules" to "Two Women." Embassy has yet to make its selection of final titles known for a move-in on the tv market.

Walter Reade Organization which merged with Sterling Television now is well represented in tv, with a roster of Reade product released theatrically. More are due to come from that source.

Metro TV, if it continues its one small-bundle-per-year schedule, is due to release another 30 pix come January. Allied Artists Television has added two more pix to its science fiction bundle and has some relatively new pix in its packages.

That's the cinematic highlights in the midst of the opening of the new fall season.

## PRESENTING NELSON RIDDLE

With Danny Williams  
 Producer: Yvonne Littlewood  
 30 Mins., Tues., 8:15 p.m.  
 BBC-TV, from London

Following the earlier show in which conductor-arranger Nelson Riddle teamed up with Shirley Bassey and the Hi-Los, BBC-TV mounted this less ambitious successor, hosted by Riddle who displayed the versatility of his arranging technique. He stuck an orchestra of local musicians, assembled for his recent British tour, and they proved, as before, fine exponents of his intentions. Pity was that such performers as Johnny Hawkesworth on bass, Bert Courtney on horn, and trombonist Keith Christie had little chance to show their solo paces. This jazz contingent was flanked by a bank of strings for the dreamy stuff.

Riddle's choice took in a movie score, a reminiscence of his playing days with Tommy Dorsey, a Basie arrangement, and, of course, examples of his album backing for Sinatra and Nat "King" Cole. It made a well-chosen musical package, but suffered somewhat from Riddle's own stiff, deadpan linking.

The South African Danny Williams, a Negro with more than a tinge of Johnny Mathis, made an acceptable guest. His upcoming album has Riddle backing, and the program chose three numbers from it. William's dulcet pipes were best suited to the ballad, "I'll Never Let You Go," which got the full emotional treatment. But he tended to try too hard in "Beat the Drum," and generally showed that he had to acquire the poise that comes with experience. He's certainly a disk star already, but his visual presence needs oiling.

The show was thus acceptable, but a dull followup to the earlier Riddle segment. Yvonne Littlewood's production was less enterprising than is usual with her, and Stanley Dorfman's sets were pleasantly sophisticated. *Ott.*

## BILLY COTTON BAND SHOW

With Billy Cotton, Russ Conway, Cliff Richard, The Shadows, Alan Breeze, Kathie Kay, the High-Lights, Leslie Roberts Silhouettes

Producer: Johnnie Stewart  
 Writer: Jimmy Grafton  
 45 Mins., Sat., 8:30 p.m.  
 BBC-TV, from London

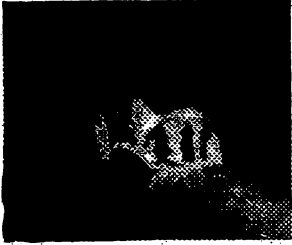
Back from its summer vacation, this show again filled a peak hour slot in the BBC-TV end of week schedule. It's a strictly cornfed item, depending on the chummy bonhomie dispensed by veteran Billy Cotton, who warbles and terps as if it's astonishing that he should move at all. Which, indeed, it is. Cotton has been a show-biz personality in these parts for more than 30 years. His brick and brass band band has been a going concern while others have fallen out of favor and dispersed. The affection which Cotton inspires is thus a tribute to his longevity and affability, rather than to any exceptional gimmicks. The show depends on its rough-and-readiness, rather than polish. And this initialer lived up to past series.

A close fit for the format was Russ Conway, who purveyed rhythmic piano with an ear to ear grin; he is booked for several succeeding segments, and suited the bar-room atmosphere. As a sop to younger viewers, the main guest-spot was filled by Cliff Richard and his instrumental group, the Shadows. He clicked with "It'll Be Me" and "What Is There to Say?" showing great assurance with lyrics that needed it.

Alan Breeze, who has been with Cotton for 29 years, knew what was expected of him in a lugubrious takeoff of the hit tv comedy skein, "Steptoe & Son," and generally purveyed clothcap humor. Resident singer Kathie Kay, proffered a nice "Summer Night," and the band soloed in "South Sea Bubble" and a hearty tribute to the R.A.F.

Pert dancing came from the Leslie Roberts Silhouettes, a shapely lot, and the show, smartly produced by Johnnie Stewart, was the kind of comforting entertainment to please middle-agers, who like to think that nothing much has changed since chickens crossed roads. *Ott.*

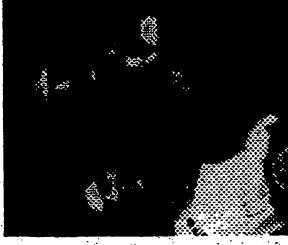
## What's in volumes 4 and 5 of Seven Arts' "Films of the 50's"?



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Van Heflin, Ann Bancroft,  
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THE LEFT HANDED GUN  
Paul Newman, Lita Milan,  
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HANNIBAL  
Victor Mature,  
Rita Gam



NO WAY OUT  
Richard Widmark,  
Linda Darnell,  
Stephen McNally

Action from 20th Century Fox in:  
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# VARIETY-ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular market. This week eight different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media

buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every market in the U. S. ARB ratings cited are metropolitan area ratings.

(\*) ARB's March-April 1962 survey covered a multi-week period. Syndicated shows sharing one of the weeks with an alternating or special program are listed, with the multi-week rating of all programs in the time period given.

## OKLAHOMA CITY

STATIONS: WKY, KWTW, KOCO. SURVEY PERIOD: MAY 18 - JUNE 14, 1962.

Rk.	PROGRAM	Sta.	Total Area Homes Reached	Metro Area Rtg.	Rk.	PROGRAM, Day & Time	Sta.	Dist.	Total Area Homes Reached	Metro Area Rtg.	Compet.	Sta.	Total Homes
1.	Andy Griffith	KWTW	120,300	39	1.	Ripcord (Tues. 8:30)	KWTW	Ziv-UA	89,800	24	Dick Powell	WKY	53,400
2.	Red Skelton	KWTW	111,100	33	2.	Wanted Dead or Alive (Fri. 8:30)	KWTW	CBS Films	78,200	28	77 Sunset Strip	KOCO	36,700
3.	Bonanza	WKY	105,700	39	3.	Whiplash (Thurs. 8:30)	WKY	ITC	74,300	29	Law & Jones	KOCO	35,900
4.	Danny Thomas	KWTW	101,400	35	4.	Death Valley Days (Mon. 9:30)	KWTW	U.S. Borax	58,800	23	Ben Casey	KOCO	89,000
5.	Gunsmoke	KWTW	98,900	34	5.	U.S. Marshal; Dupont (Sun. 9:00)	WKY	NTA	42,400	20	Candid Camera	KWTW	94,200
6.	Twilight Zone	KWTW	98,800	34	6.	Laurel & Hardy; Thea (Sat. 11:30)	WKY	Milton	40,200	14	Game of Week	KWTW	28,000
7.	Wagon Train	WKY	98,800	30	7.	Tightrope (Wed. 8:30)	KWTW	Screen Gems	37,400	13	Perry Como	WKY	61,800
8.	Candid Camera	KWTW	94,200	31	8.	Three Stooges (Sat. 10:00)	KWTW	Screen Gems	37,000	9	Fury	WKY	31,400
9.	Garry Moore	KWTW	90,700	28	9.	Broken Arrow (Sat. 6:00)	KWTW	ITC	29,900	17	Newsroom	WKY	50,300
10.	What's My Line	KWTW	90,400	30	10.	Everglades; Grey; Como (Th. 7:30)	KWTW	Ziv-UA	29,000	8	Dr. Kildare	WKY	81,600

## NORFOLK

STATIONS: WTAR, WAVY, WVEC. SURVEY PERIOD: MAY 18 - JUNE 14, 1962.

1. Red Skelton	WTAR	102,000	40	1. Thrd Man (Tues. 9:30)	WTAR	NTA	44,400	16. Yours For a Song	WVEC	38,300
2. Andy Griffith	WTAR	97,300	39	2. Shannon (Thurs. 7:00)	WTAR	Screen Gems	33,600	11. Miami Undercover	WAVY	15,700
3. Danny Thomas	WTAR	90,600	34	3. Death Valley Days (Tues. 7:00)	WTAR	U.S. Borax	31,900	13. Everglades	WVEC	24,700
4. Gunsmoke	WTAR	85,100	35	4. Flying Doctor (Thurs. 7:30)	WTAR	TV Marketeers	28,200	9. Outlaws	WAVY	29,000
5. Perry Mason	WTAR	83,300	35	5. Jim Backus (Sat. 7:00)	WTAR	NBC Films	27,600	10. Wrestling	WAVY	20,000
6. Defenders	WTAR	83,100	29	6. Pioneers (Mon. 7:00)	WTAR	Roebeck	26,000	10. Sea Hunt	WVEC	17,600
7. Hazel	WAVY	79,100	34	7. Everglades (Tues. 7:00)	WVEC	Ziv-UA	24,700	13. Death Valley Days	WTAR	31,900
8. Double Gillis	WTAR	77,800	29	8. Best of Post (Fri. 7:00)	WTAR	ITC	23,600	7. Divorce Court	WVEC	15,800
9. Ed Sullivan	WTAR	76,900	26	9. Californians (Wed. 7:00)	WTAR	NBC Films	23,400	11. Shotgun Slade	WAVY	21,400
10. Pete & Gladys	WTAR	71,000	31	10. Shotgun Slade (Wed. 7:00)	WAVY	MCA	21,400	8. Californians	WTAR	23,400

## ODESSA-MIDLAND

STATIONS: KMID, KOSA. SURVEY PERIOD: MAY 18 - JUNE 14, 1962.

1. Bonanza	KMID	35,200	52	1. Ripcord; Polit; Casey Tightrope	KMID	Ziv-UA	22,600	81. Checkmate	KOSA	18,500
2. Dr. Kildare	KMID	27,900	45	(Wed. 7:30 & 9:00)		Screen Gems	17,600	20. Detectives; Polit	KMID	10,600
3. Ben Casey; Tightrope;	KMID	26,900	36	2. Gunn; Polit; Rt. 66 (Fri. 8 & 8:30)	KOSA	Official	13,000	18. Movietime	KOSA	66,000
Ripcord; Journal	KMID	25,200	24	3. Quick Draw McGraw (Mon. 5:00)	KMID	Screen Gems	11,900	11. Dupont Show	KMID	24,800
4. Gunsmoke	KOSA	24,600	35	4. Wanted Dead or Alive (Sun. 9:30)	KOSA	CBS Films	10,900	18. Movietime	KOSA	42,000
5. Wagon Train	KMID	24,300	37	5. Huckleberry Hound (Thurs. 5:00)	KMID	Screen Gems	10,700	18. Movietime	KOSA	7,000
6. Dupont Show	KMID	23,700	32	6. Yogi Bear (Tues. 5:00)	KMID	Screen Gems	9,700	12. Dick Powell	KMID	23,500
7. Dick Powell	KOSA	23,700	24	7. King of Diamonds (Tues. 8:30)	KOSA	Ziv-UA	8,100	9. Sports; News; Weather	KOSA	10,400
8. Rawhide	KMID	23,000	31	8. Everglades; Jr. Achieve (Sat. 6:00)	KMID	Ziv-UA	5,300	9. FRD; Prkness; Worship	KOSA	2,400
8. Laramie	KMID	23,000	24	9. Ivanhoe; Movie (Sat. 4:00)	KMID	Screen Gems	2,800	3. News-Robert Trout	KOSA	7,200
8. Route 66; Peter Gunn;	KOSA	23,000	24	10. Death Valley Days (Sat. 11:30)	KMID	U.S. Borax				

## PHILADELPHIA

STATIONS: WRCV, WFIL, WCAU. SURVEY PERIOD: MAY 18 - JUNE 14, 1962.

1. Ben Casey; Baseball	WFIL	685,500	38	1. Sea Hunt (Sat. 7:00)	WCAU	Ziv-UA	220,000	12. King of Diamond	WRCV	69,500
2. Hazel	WRCV	656,400	31	2. Ripcord (Thurs. 7:00)	WRCV	Ziv-UA	188,500	8. Report; CBS News	WCAU	157,400
3. Naked City	WFIL	649,000	39	3. Yogi Bear (Mon. 5:00)	WFIL	Screen Gems	173,300	8. Highway Patrol	WCAU	147,300
4. Untouchables	WFIL	622,700	37	4. Death Valley Days (Mon. 7:00)	WRCV	U.S. Borax	172,900	7. Report; CBS News	WCAU	229,000
5. My 3 Sons	WFIL	555,000	26	5. Beachcomber (Wed. 7:00)	WRCV	ITC	168,500	9. Report; CBS News	WCAU	135,600
6. Dr. Kildare	WRCV	546,300	28	6. Popeye (Mon-Fri. 5:30)	WFIL	UAA; King	140,100	8. Early Show	WCAU	155,200
7. Hawaiian Eye	WFIL	525,800	30	7. Everglades (Fri. 7:00)	WRCV	Ziv-UA	131,900	6. Report; CBS News	WCAU	125,300
8. Donna Reed	WFIL	525,000	25	8. Highway Patrol (Mon-Fri. 5:00)	WCAU	Ziv-UA	123,400	7. Yogi Bear	WFIL	173,300
9. Sing Along	WRCV	500,700	23					Quick Draw McGraw	WFIL	103,100
10. Target; Baseball	WFIL	489,100	28	9. Phil Silvers (Sat. 6:30)	WFIL	CBS Films	121,800	Rocky	WFIL	85,100
				10. Bugs Bunny (Sat. 12:00)	WFIL	UAA	103,800	Huckleberry Hound	WFIL	84,100

## PITTSBURGH

STATIONS: KDKA, WTAE, WHIC. SURVEY PERIOD: MAY 18 - JUNE 14, 1962.

1. Ben Casey	WTAE	381,300	35	1. Sea Hunt (Tues. 9:30)	WTAE	Ziv-UA	200,700	18. Ichabod	KDKA	186,100
2. What's My Line	KDKA	334,000	29	2. Death Valley Days (Mon. 7:30)	KDKA	U.S. Borax	121,400	13. Cheyenne	WTAE	150,800
3. Garry Moore	KDKA	333,400	31	3. Yogi Bear (Wed. 6:30)	KDKA	Screen Gems	109,800	13. Highway Patrol	WTAE	69,200
4. Andy Griffith	KDKA	319,600	35	4. Huckleberry Hound (Mon. 6:30)	KDKA	Screen Gems	100,900	8. Highway Patrol	WTAE	83,800
5. Candid Camera	KDKA	313,300	31	5. Beachcomber; Theatre (Sun. 10:30)	WTAE	ITC	100,400	11. What's My Line	KDKA	33,400
6. Gunsmoke	KDKA	303,900	26	6. Everglades (Thurs. 8:00)	KDKA	Ziv-UA	99,600	7. Donna Reed	WTAE	213,600
6. Perry Mason	KDKA	303,900	31	7. Wyatt Earp (Thurs. 7:30)	KDKA	ABC Films	86,200	7. Ozzie & Harriet	WTAE	172,200
7. Naked City	WTAE	298,800	28	8. Quick Draw McGraw (Tues. 6:30)	KDKA	Screen Gems	84,000	9. Highway Patrol	WTAE	73,800
8. Danny Thomas	KDKA	289,400	33	9. Highway Patrol (Mon-Fri. 6:30)	WTAE	Ziv-UA	80,000	7. Huckleberry Hound	KDKA	100,900
9. Untouchables	WTAE	281,200	27					Quick Draw McGraw	KDKA	84,000
				10. Deputy Dawg (Sat. 10:00)	WTAE	CBS Films	75,400	Yogi Bear	KDKA	109,800

## PHOENIX

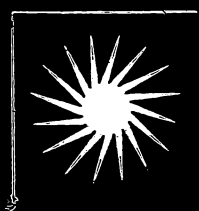
STATIONS: KTVK, KPHO, KOOL, KTAR. SURVEY PERIOD: MAY 18 - JUNE 14, 1962.

1. Ben Casey	KTVK	111,100	46	1. M. Squad (Sat. 9:00)	KOOL	MCA	58,400	22. Best of 50's	KTAR	32,100
2. Lawrence Welk	KTVK	71,200	32	2. Suspicion (Sun. 9:00)	KTAR	MCA	31,800	12. Hollywood Special	KTVK	47,500
3. My 3 Sons	KTVK	69,000	31					Lawman	KTVK	48,500
4. Hawaiian Eye	KTVK	68,900	27	3. December Bride (Sun. 9:00)	KOOL	CBS Films	29,500	13. Hollywood Special	KTVK	47,500
5. Garry Moore	KOOL	65,800	28	4. Best of Groucho (Thurs. 9:00)	KPHO	NBC Films	24,500	10. Untouchables	KTVK	44,900
6. Flintstones	KTVK	61,400	25	5. Wanted Dead or Alive (Tues. 9:00)	KOOL	CBS Films	24,400	9. Alcoa; Lews; Closeup	KTVK	57,700
7. Gunsmoke	KOOL	61,200	24	6. Life of Riley (Mon-Fri. 5:30)	KPHO	NBC Films	22,000	9. Sea Hunt	KTAR	18,900
8. Secret; Carnegie	KOOL	61,100	25	7. Superman (Thurs. 5:00)	KPHO	Flamingo	20,800	8. Sheriff Bill	KOOL	14,800
9. Candid Camera	KOOL	59,500	26	8. Jeff's Collie (Mon. & Wed. 5:00)	KPHO	ITC	20,700	8. Charlie Horse Show	KTVK	14,000
10. What's My Line	KOOL	58,500	26					Big Movie	KTAR	12,600
				9. Brave Stallion (Fri. 5:00)	KPHO	ITC	20,200	9. Sheriff Bill	KOOL	13,200
				10. Mr. Lucky (Sun. 9:30)	KOOL	Official	19,900	9. Lawman	KTVK	48,500

(Continued on page 35)

## Giving London the best of all Television

Associated-Rediffusion's daily audience is London (and often all over the world). Television systems may differ, but the challenge of entertaining audiences of many millions is the same the world over—the challenge that is met daily by Associated-Rediffusion. There's the pick of the pops, drama, comedy, films, and musicals; streamlined series like the home-grown 'No Hiding Place', documentaries, panel games, variety, national and world affairs—regular features like 'This Week' and the 'Intertel' productions. But that's by no means all—week by week, programmes from Associated-Rediffusion are enjoyed by the three million London families who are our audience—ratings show it, consistently.



# ASSOCIATED-REDIFFUSION

TELEVISION HOUSE KINGSWAY LONDON WC2

SOMERSET MAUGHAM is just one of the top authors contributing to the week's list of television drama productions networked by Associated-Rediffusion.





# VARIETY-ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top 10 network shows on a local level and offers a rating study of the top 10 syndicated shows in the same particular markets. This week six different markets are covered.

Both the network and syndication study features the total area homes reached and the metro area ratings on each show. The total area homes reached reflects the audiences on the basis of the total market area examined. The metro area ratings are based on the metropolitan markets within the total area examined. Top

10 shows, both network and syndicated, are listed on the basis of their showing in the total area homes barometer.

Various branches of the industry, ranging from media buyers to local stations to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top 10 network shows, on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every market in the U.S.

(Continued from page 33)

## OMAHA

STATIONS: KMTV, WOW, KETV. SURVEY PERIOD: MAY 18 - JUNE 14, 1962.

RK.	PROGRAM	Sta.	Total Area Homes Reached	Metro Area Rtg.	RK.	PROGRAM, Day & Time	Sta.	Dist.	Total Area Homes Reached	Metro Area Rtg.	Compet.	Sta.	Total Homes
1.	Ben Casey	KETV	97,600	35	1.	Yogi Bear (Mon. 5:30)	KMTV	Screen Gems	40,400	14	N; W; S; ABC News	KETV	11,400
2.	Lawrence Welk	KETV	92,000	37	2.	Third Man (Tues. 8:30)	WOW	NTA	35,400	17	Yours For A Song	KETV	68,100
3.	Hazel	KMTV	89,600	34	3.	Quick Draw McGraw (Tues. 5:30)	KMTV	Screen Gems	32,300	30	Films; CBS News	WOW	11,900
4.	Sing Along	KMTV	86,000	29	4.	Brave Stallion (Fri. 5:30)	KMTV	ITC	30,100	12	N; W; S; ABC News	KETV	11,500
5.	My 3 Sons	KETV	75,200	28	5.	Shannon; N; W; S; Movie (Sat. 10:30)	KMTV	Screen Gems	29,300	9	Movie Masterpiece	KETV	32,500
6.	Untouchables	KETV	73,000	30	6.	Sea Hunt (Tues. 6:30)	KETV	Ziv-UA	26,200	8	Laramie	KMTV	39,100
7.	Garry Moore	WOW	73,600	35	7.	Circus Boy (Wed. 5:30)	KMTV	Screen Gems	23,900	7	N; W; S; ABC News	KETV	7,700
8.	Andy Griffith	WOW	71,400	29	8.	Ripcord (Mon. 6:30)	KMTV	Ziv-UA	23,200	6	Cheyenne	KETV	52,800
9.	Naked City	KETV	69,400	25	9.	Death Valley Days (Sat. 10:30)	WOW	U.S. Borax	23,000	9	Movie Masterpiece	KETV	30,400
10.	Yours For A Song	KETV	68,100	28	10.	Highway Patrol (Tu, Th, Fri. 6:00)	KETV	Ziv-UA	21,900	8	W; N; S; Hunt-Brink	KMTV	43,700

## ORLANDO-DAYTONA BEACH

STATIONS: WESH, WDBO, WLOF. SURVEY PERIOD: MAY 18 - JUNE 14, 1962.

1. Perry Mason	WDBO	84,200	41	1. Yancy Derringer (Thurs. 7:00)	WESH	Official	40,700	19. Hunt & Fish	WDBO	18,700
2. Wagon Train	WESH	81,900	35	2. Tallahassee 7000 (Tues. 7:00)	WESH	Screen Gems	32,400	15. Spt; CBS News; Star Run	WDBO	72,000
3. Hazel	WESH	79,600	40	3. King of Diamonds (Wed. 7:00)	WESH	Ziv-UA	32,000	15. Ranch Party; CBS News	WDBO	22,000
4. Dr. Kildare	WESH	77,500	34	4. Third Man (Wed. 8:00)	WDBO	NTA	28,800	16. Wagon Train	WESH	81,900
5. Lawrence Welk	WLOF	71,300	27	5. Silent Service (Mon. 7:00)	WESH	NBC Films	27,100	11. Digest; CBS News	WDBO	25,800
6. Skelton; Star Run	WDBO	69,100	28	6. Shannon (Thurs. 7:30)	WLOF	Screen Gems	25,500	9. Outlaws	WESH	54,000
7. Ben Casey	WLOF	68,600	32	6. Mr. Magoo (Fri. 7:30)	WLOF	TPI	25,500	10. Rawhide	WDBO	56,400
8. Andy Griffith	WDBO	67,900	25	7. Montavani; Accent (Thurs. 7:30)	WDBO	NTA	22,800	12. Outlaws	WESH	54,000
9. Danny Thomas	WDBO	66,800	26	8. Beachcomber; Carnegie (Mon. 10:30)	WDBO	ITC	21,600	10. Ben Casey	WLOF	68,500
10. Price Is Right	WESH	64,000	32	9. Everglades; Industry (Fri. 6:30)	WDBO	Ziv-UA	19,500	13. Newscape; Hunt-Brink	WESH	40,000

## Soble's CBC Donnybrook: 'You Can Dish It Out But You Can't Take It'

Hamilton, Ont., Sept. 18. Despite the remarkable powers vested with the Canadian Broadcasting Corp. which is both station operator in its own right and regulator of the private stations with which it competes, the CBC cannot take the slightest criticism. This view was recently expressed in a luncheon talk by President K. C. Soble of Stations CHML and CHCH-TV here. Soble's speech may have been the frankest with reference to the government body ever articulated to an audience over the many years of strife between the private business men in Canadian broadcasting and the officials who are both their dictators and rivals.

Television has complicated life for the CBC and it has suffered some new-type embarrassments. As to which Soble commented: "It seems to me that the CBC with their complete lack of experience in dealing with competition or a regulatory body other than their own, have managed to acquire a few bruises which they are mistaking for mortal wounds."

In his speech, which has since reverberated in Canada coast to coast, Soble stated bluntly that CBC was much better at dishing it out to others than taking adversity or disappointment on its own shoulders. He reasoned that it might improve CBC if it learned to take some bumps along with the private stations. "They just don't seem able to grasp the fact that you can have a difference of opinion with them, without having the utter destruction of the Corporation in mind. I would like to assure the Corporation that I, along with my fellow private broadcasters and Canadians everywhere, are very much aware of the service the CBC has rendered this country throughout the years and I know of no thinking person who wishes the Corporation anything but well."

Soble thus coupled reassurances with his chidings. His thesis was that Canada needs and must have a second source of programming, that such a second network must be commercial, because, frankly, Canadian citizens are not willing to pick up the tab for "another subsidized effort."

Canada faces special conditions

precisely because American stations are so close by and so extensively tuned in. Relating to this situation, which the CBC is plainly unable to regulate out of existence, there is the CBC's own ruling that all stations in Canada must carry 55% Canadian program content, no easy matter with limited talent resources compared to the United States.

Soble detailed some of his own experiences when he decided to disaffiliate from CBC program service. "A great many people thought I had taken leave of my senses," he stated. Despite the pessimism, he declared his Channel 11 operation was thriving although CHCH-TV is "the only station in the world that faces competition from five national networks." He believed the station "probably broadcasts more live television than any station anywhere."

Summing up his estimate of operating disaffiliated as a completely independent telecaster, Soble asserted in his recent talk: "After seven years of being an affiliate, this is a truly exhilarating experience."

Soble paeon to local showmanship contrasts with many an American station that minimizes program creation. His whole exuberant attitude has been widely noted in the broadcasting industry of this nation. He conceded, of course, that there are problems and vexations associated with independence. "The big plus is that we are offering an alternate programming service from a Canadian source and by judicious programming and our complete flexibility, we are managing to get a very fair share of the audience."

**Indianapolis** — Don Menke was named manager of the WFBM stations here, directly under Eldon Campbell who is veep and chief of the Time-Life radio-tv properties. He'll be in charge of operations, and his appointment came at the same time it was also announced that Henry (Hank) Franz, manager of WFBM Radio was quitting to become general manager of the Indianapolis division of the Bonisb ad agency.

## Lenny Bruce Also Gets Aussie Axe on TV

Sydney, Sept. 18. Lenny Bruce, U.S. "sick" comedian, whose act was cancelled after two shows at Aaron's Hotel, Sydney, copped his second Aussie rebuff when the Australian Broadcasting Commission (noncommercial tv operators) banned Bruce's appearance in a half-hour show titled "People," produced by Bob Sanders on an independent basis for the ABC.

Executives of ABC would give no reason for the ban. Sanders, however, said he could only presume the ABC applied the stoppage because of newspaper reports covering the comic's hotel performances. Sanders added that he had offered to tape his interview with Bruce and let the ABC top-pers hear it beforehand. The offer was rejected.

## Inside Stuff—Radio-TV

"America: A Portrait in Verse," CBS-TV nighttime cultural special telecast Aug. 16, drew the largest mail pull in the network's history, but drew only a 3.4 Nielsen, the lowest rating of all the CBS News nighttime summer specials. The mail pull was over 33,000 letters, far short of the over 55,000 initially estimated, but still a record for the web. Reason, incidentally, that the initial estimate far outdistanced the mail actually sent in, was the estimate was made on the basis of weight of the mail. Fact that a good deal of the letters contained self-addressed envelopes for return information on the names of the poets and the titles of the verse wasn't calculated in the original estimate.

Work on the Atlantic City Beauty Pageant which was run off last week has become a year-round project with the permanent staff starting work on next year's contest virtually the day after Miss America is crowned. In recent years, because of the search for new formats and new gimmicks, work begins six months before the show.

The advertising agency staff started rounding up tv material and made blueprints fully six months in advance with the CBS crew taking over for one week before the telecast. BBD&O assigns Al Cantwell to produce, direct and write. Songwriter Bernie Wayne did the special material that was presented at the finale, and Bobby Van, who did the major dancing, designed the choreography.

"Show Business in Broadcasting" will theme the southwest area conference of American Women in Radio & Television at Dallas Sept. 21-23. Dallas-Ft. Worth Chapter will host women broadcasters from Texas, Oklahoma, Louisiana, Arkansas, Arizona and New Mexico.

First day of the confab will have national prexy Martha Crane, WLS Radio, Chicago, meeting with the various chapter leaders, including southwest veepee Sadie Adwon, KTUL, Tulsa. Main luncheon speaker will be Don Matthews, public relations director for Dallas Independent Schools.

Slated for a radio panel are John Box of the Balaban stations; John Coyle of KVIL Radio, Dallas; Earle Fletcher of KXOL, Ft. Worth; and Lee Segall of LIXL, Dallas. Mike Shapiro, WFAA, stations will moderate.

## British ATV Boss: Too Much Strain On Com'l TV Harms Entire Industry

London, Sept. 18. Sir Robert Renwick, Chairman of Associated TeleVision, the London (weekend) and Midlands (weekday) commercial tv contractor, has issued a warning that "if we (commercial tv) have to go through a long period of uncertainty about the future, this will do irreparable harm to British broadcasting."

Warning comes in his statement to the seventh annual general meeting of ATV.

According to Sir Robert the Equity layoff put a lot of strain on ATV. A large number of creative employees underwent some

months of comparative idleness. Not only did that cost a lot of money but it was a "soul-destroying" period. With the strike over, says Renwick, and before commercial tv could get back into its production stride, the Pilkington Report was published and more unsettlement was created.

Executive believes that all too often the people on whom broadcasting depends—"scripters, producers, directors, actors, and technicians"—are "thrown into a well of doubt and despondency."

Reiterating in his statement that without the great risk and, indeed, fiscal losses of the early months, commercial tv in the U.K. would not have come about, ATV's chairman defended the big profits now made by the indie pioneers.

Reporting a group profit before taxation of \$14,106,971 for the year ended April 30, 1962 which was down from last year's total of \$17,953,317, Sir Robert put the drop in profit to three prime reasons—(1) greatly increased cost of operations (2) reduction in advertising revenue and (3) losses made by subsidiaries in early stages of development.

Later the ATV chairman said: "Our purpose is to provide good television, and by ploughing back profits into the studios at Elstree, we have supplied concrete evidence that we are making in the field of tv production the sort of contribution which the government must have believed in when we were appointed."

In the defense of much-maligned tv advertising, Renwick holds: "Advertising is an honorable profession. Its standards in this country are recognized as high throughout the world. The government is constantly calling for more and more exports. Now there is no weapon in this job of selling so important and so vital to its success as advertising. Is it a crime to advertise?—it cannot be right to do it in one place and wrong to do it in somewhere else."

"It is certainly wrong to attack advertising in the way it has been attacked and then to say 'but it will be alright so long as the advertising is sold and handled by a state enterprise.'"

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## Jack's Back

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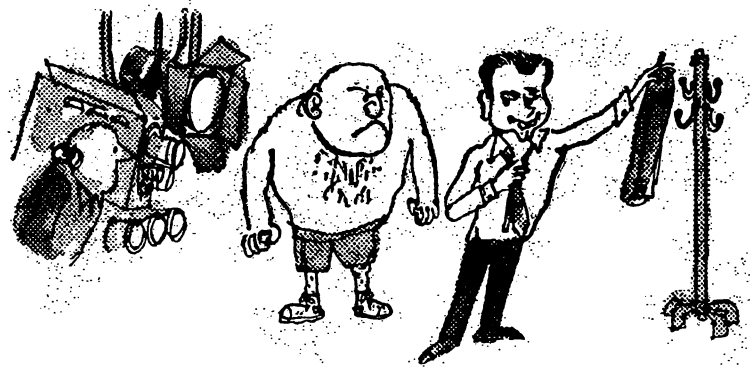
Anyone rash enough to think Jack Paar is bedazzled by the *prime time* of his new, weekly show has another rash coming.

"I tell you right now," says Mr. Paar, "that I'm a performer who doesn't know how to be *great*. I'll simply do what I think people will find interesting."

Sounds great to us.

Understandably, this vague, let's-play-it-by-ear prospectus from Paar must give no comfort at all to his Friday night opposition, for the pronouncement is much too reminiscent of what Jack said before undertaking the "Tonight" show in 1957. And you know what happened after *that*.

All right, then. The full-hour color program (Fridays, 10 to 11 p.m. NYT) will be conducted in Jack's familiar, free-wheeling tradition. As in the past, there'll be no holds barred—except, naturally, when Paar's guest-of-the-moment happens to be a professional wrestler.



Most of the guests will *not* be wrestlers. Singer Robert Goulet is guesting on the premiere. On



subsequent shows Jack will be playing host to such favorites as actor Robert Morley, singer Florence Henderson and comedians Victor Borge and Jackie Mason.

(When Mason appeared on Paar's late-night program last winter he was so screamingly funny that Jack made an on-the-spot promise to book him for the forthcoming weekly show for three times the highest fee Mason had ever earned up to then. Mason instantly supplied the information that his top figure had been half a million dollars.)

It goes without saying that "The Jack Paar Show" will be specializing in the unusual. For example, viewers will be treated to excerpts from a German production of "My Fair Lady." Also coming up is a Tokyo-made sequence in which Paar, Buddy Hackett and Hans Conreid appear in Oriental make-up and full Kabuki regalia. The trio may have been the most spectacular combination to hit Japan since the Geisha Sisters (Lillian and Dorothy).

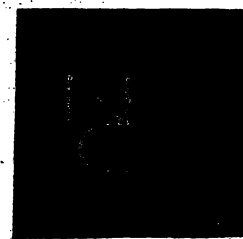
Of course, Jack has his serious side, too, and this will be reflected in many of the films he's made on recent travels to distant places—films that will be accompanied by his own extemporaneous commentary.

This past spring, for example, he returned to some of the South Pacific's World War II battlegrounds. Among the films he shot there are



some touching sequences—made in the Solomons—dealing with the valiant story of a certain PT-boat crew headed by one John Fitzgerald Kennedy. This footage (plus a few in-person surprises connected with the same subject matter) will be seen on this Friday's opener.

Jack's preference for going into his new offering without a formula really isn't much of a gamble when you consider how avidly the viewing public has taken to his unorthodox showmanship and shoes-off candor in the past. It's a following he's earned. To repeat a maxim that Paar himself is fond of quoting, "If you tell the truth often enough, they're sure to find you out." Amen.



## WGN Bruce Dennis' 29-Man News Staff Makes Like Sister Chi Trib

Chicago, Sept. 18. For two years—ever since he came in to rebuild the department—WGN news director Bruce Dennis has been charging up his staff with that old "Front Page" spirit that passed out of newspaper journalism some decades back. His theory is that those scoop-sappy days of reporting are going to have a rebirth in local television, especially in a hotly competitive four-station market such as this. It seems a plausible prognostication in view of the fact that nothing causes more breast-beating at any Windy City station these days than a news exclusive, or being first at the scene of a disaster, or a hot documentary expose that immediately sets corrective wheels in motion.

As an independent bucking the national and international news resources of three networks (four on radio), WGN is dedicating itself realistically to a play for topdog status in local coverage and is going to get more aggressive about it this fall than ever before. First manifestation of Dennis' accent on the news "beats" is the shedding of all modesty about them on the air. In its tv newscasts, WGN is taking credit for its scoops by superimposing a slide reading "A WGN News Exclusive" over the appropriate newscast. On a recent newscast, the slide went up three times.

A second is WGN-TV's entry into the news documentary field, with special in-depth reports on hot current news, something WBBM-TV and WGNBQ have been doing for some time. Dennis has assigned his No. 1 newsmen, Tom Sheridan, to the news specials and is shooting for an average of about one per month.

In pursuing the day-to-day exclusive, WGN has one newscast crew on a daylong patrol of the city and keeps a second at the station for emergency duty. One member of Dennis' 9-man staff is posted fulltime at City Hall and Police Headquarters, another is assigned to the capital at Springfield during the legislative sessions, and a third has a regular assignment in the parent Chicago Tribune editorial offices, picking up news leads. (It's a cooperative arrangement since WGN News occasionally covers the Trib on a story and often furnishes photos.)

Dennis has outfitted the cars of each of his six cameramen with a shortwave radio, and all six have been carefully tutored to "write a story with a camera rather than with a typewriter." A stringer system has been set up in certain nearby cities and towns which, Dennis feels, often gives WGN an advantage over the networks because of the natural entree a local reporter tends to have in police situations. Recently, a Chicago bandit was apprehended in a small town in Michigan. The network stations here sent newscast crews to the scene, but they couldn't get into the jailhouse for an interview. A local reporter (and stringer for WGN) was able to wangle an audience with the prisoner, and the indie station came up with an exclusive.

Despite the lack of network service and its runner-up status in news vis-a-vis the webs, WGN has found news highly profitable and, according to Dennis, one of the top revenue producers on both radio and tv. WGN Radio does 41 news shows a day, using Radio Press International for national and world reports, and five video newscasts a day—three on Saturdays and Sundays—using UPI and Movietone. Both output and staff have been expanded since Dennis gave up his radio program director post to revamp the news operation.

Dennis, who has a total of 32 years with the Tribune Co. under his belt, spent 10 of them as a rewrite man and special assignment reporter for the newspaper. In the early '40's he moved over to WGN in public relations and later became radio program director.

Buffalo—Kenneth Gill, general manager Melody Fair has been elected a member of the Board of Directors of WJLA-TV, Inc. of Birmingham, and of WEPB-TV, Inc. of Erie, Pa. Both companies operate out of Buffalo headquarters.

### Telesynd's Hot Marquee

There's some old-fashioned radio available in the age of automation. Syndie firm Telesynd is offering via its Programatic service (automatic taped programming) 812 hours of entertainment shows, including 260 hours of variety with Johnny Green, 260 with Steve Allen and 260 with Sammy Davis Jr. Guests on the various series include Frank Sinatra, Judy Garland, Mickey Rooney, Milton Berle, Bob Newhart, Harry James, Count Basie, Henry Macini, Fred Astaire, Jack Benny, George Burns, Doris Day, Edward G. Robinson, Arthur Rubinstein and Isaac Stern.

There also are 288 two-minute dramas and 260 five-minute segs of "Strange Tales from Around the World."

## Mex's Azcarraga In Breach With O'Farrell Setup

Mexico City, Sept. 18. After persistent denial of Emilio Azcarraga-Romulo O'Farrell radio and television partnership breakup, rupture is now confirmed. Radio stations 660 and XEX are now independently operated, with former owned by Azcarraga and latter by O'Farrell. Miguel O'Farrell heads up Station 660, which is being installed in structure housing XEB, Radiópolis and XEQ.

Television channels 2 and 4 are slated to go their separate ways by the end of the year, with latter, O'Farrell owned, probably shifted to the daily Novedades building on Balderas St.

There are unconfirmed rumors that channel 5 may also leave the Televisión building on Avenida Chapultepec.

Meanwhile, the Department of Communications has granted a permit for operation of channel 8 to Rafael Cuthberto Navarro, president of the Radio Cadena Nacional chain. Other two applicants, who lost out, included Francisco Aguirre, nightclub impresario and owner of Radio Centro and Guillermo Salas, head of Radio Mil.

Navarro will obtain station equipment from Japan.

Unconfirmed report has it that Aguirre and Salas will join forces with Navarro in operation of channel 8. Navarro refused to comment on this but did say he plans to make his station first to operate with color telecasts (traditional standard system and not the Guillermo Camarena color principle which still is undergoing testing).

The Department of Communications has refused to confirm allocation of channel 8 to Navarro officially. But a reliable unofficial source said concession has been granted. This leaves channel 6 open and rumors have this also operational next year. All this activity giving Telesistema its first competition since it began operations over a decade ago.

## INTERTEL COUNCIL SETS AUSSIE MEET

London, Sept. 18.

A third meeting of the Intertel council, under the chairmanship of John McMillan, is scheduled for November 6-9 in Sydney, Australia. Council is to decide subjects for a new cycle of 12 hourlong documentaries which will be shown throughout the U.S., U.K., Canada, Australia, New Zealand, Japan and other countries in Europe and Africa.

According to McMillan, who is also program chieftain with London's Associated-Rediffusion, the effective distribution of Intertel programs, since the organization began less than two years ago has greatly increased as a result of growing interest throughout the world in current affairs programs produced on a global basis.

Sydney confab is to be attended by Sir Charles Moses and T. S. Duckmanton of the Australian Broadcasting Commission; E. S. Hallman, veep in charge of programming of Canadian Broadcasting Corp.; Donald McGannon and Richard Pack of Westinghouse Broadcasting Co. Inc.; John F. White and Robert B. Hudson of NET in America and, of course, chairman McMillan.

## 3 60-Min. Entries On WB-TV Roster

Hollywood, Sept. 18.

Warner Bros. vidpix producer Sam Gallu has added three new hourlong projects to his slate for 1963-64, these in addition to the previously-disclosed "The Key," a prison series also a 60-min project.

Gallu is readying "The Inner City," a sociological series dealing with the exodus from the cities to suburbia in the past 20 years; "The Black Cats," about FBI squadrons in World War II, an action-adventure show; and "The White Collar Criminals," about embezzlers, etc.

Pilot on "The Key" will be shot in October, with Gallu directing his own script. Likelihood is it will be lensed at San Quentin. A pilot is also planned on "Cats." The prison series deals with modern penology.

## Dale Wasserman As Man on a Pogo Stick

Playwright Dale Wasserman is currently split between New York and Hollywood as a result of his several tv and legit commitments. On the Coast, Wasserman just sold 20th-Fox a series titled "Cress Deleahanty," for which he is completing the initial scripts. Wasserman is also writing a pilot for the 20th series, "The Commuters," and just wound up writing "Circle of Death" for the Jack Webb show for General Electric on CBS-TV.

In New York, Philip Rose will stage Wasserman's play "Man of La Mancha," originally a television script. Wasserman also authored the stage adaptation of "One Flew Over the Cuckoo's Nest," which is due to open in late winter with Kirk Douglas starring.

## RTND: 'These Are Our Best'

Chicago, Sept. 18.

Seven stations—three radio and four tv—will receive awards this week at the Radio-TV News Directors Assn. convention in San Francisco for outstanding performance in broadcasting spot news, editorials and coverage of community problems. There were a record number of entries for the annual competition this year, coming from 35 states and Canada.

In the radio division, award recipients are KDKA, Pittsburgh, for an editorial series on strip-mining legislation; WGN, Chicago, for reporting on community problem of state welfare funds and aid to dependent children; and KPRC, Houston, for spot news coverage of Hurricane Carla.

Video winners were WBBM-TV, Chicago, for the editorial documentary, "The Wasted Years," dealing with high school dropouts and resultant increase in juvenile crime; WTVJ, Miami, for an editorial series, "You Can Fight City Hall," which proved a successful campaign to reinstate a city manager fired without cause; KLZ-TV, Denver, for reporting and interpreting the community problems brought on by commercial jet aircraft at city's Stapleton Field; and KTLA, Los Angeles, for spot news coverage on live tv of the Bel Aire residential fire in Hollywood.

Radio competition was judged at Indiana U. under supervision of Prof. Richard Yoakam, and the tv entries at Northwestern U. under Prof. Baskett Mosse. Awards will be presented Thursday (20) at the Sheraton-Palace Hotel in Frisco.

## Making Like One Big Family

CBS News prexy Dick Salant's flexible policy of occasionally going inside his own news-pubaffairs division for possible shows has taken another turn—this time to the web's own entertainment programming division. Salant had been looking for a historical series, aimed at the young, but keyed to all family appeal, in the factual vein.

His news division tried a number of approaches. They didn't prove out. Hubbell Robinson, senior programming v.p. of the web, came through by tapping Robert Herridge and "The Fighters" project (see separate story). Series, keyed to '63-'64, will be a "presentation of the Public Affairs Department of CBS News and produced for CBS News by the Program Department of the network." Project marks the first time the web's program department will feed the news-pubaffairs division with a series. Salant, soon after he assumed the helm of CBS News, said that in the non-hard news area, his division might tap the production resources of outside producers.

"S. S. Hope," a documentary dealing with the good works of a U. S. medico ship, was an outside production, telecast under the auspices of Salant's division. Now, the "outside production" concept has been broadened to embrace the web's own programming (entertainment) department. Salant is all for the showman-ship values that Robinson's division may bring. He said news and pubaffairs people are steeped in their own approach to programming, adding "we're not used to spending that much money."

## CBS-TV o&o 'Repertoire Workshop' As an Incentive for Local Talent

### Hammer, Cates, Sheldon Team on Syndie Kidvid

Producers Jerry Hammer and Gil Cates have entered into a partnership with Herb Sheldon, vet tv performer, to turn out a syndicated children's show tentatively titled "Story Land Classic." Show, to be filmed in color, will consist of five-minute cliffhanger segments.

Five segments will comprise one full story thus permitting stations to use the shortsies separately or as a half-hour presentation.

## Herridge Teams With Carrington In TV; Pix, Legit

Robert Herridge and Robert Carrington have formed a partnership to develop and produce new properties for tv, legit and motion pictures.

To be known as Herridge-Carrington Productions, the organization is already at work on a new project for Hubbell Robinson, senior v.p. of CBS-TV programming. Title of the project is "The Fighters," half-hour filmed series planned for '63-'64 season. Series will deal with the story of American history, told in terms of the great and colorful personalities who fought for a principle, an issue, a way of life or a decision that influenced the nation's destiny.

Herridge and Carrington also have acquired four properties which they plan to make into motion pictures and two properties they are preparing for the stage.

"A Trip to Czaridis," a short story by Edwin Granberry; "The Rancher Train," a novel by Amelia Bean; "Two Soldiers," a short novel by Paxton Davis; and "The Private War of Woolsey Fickett," an original screen scenario by Robert and Jane Carrington, comprise the properties acquired for motion pictures.

Two works by Herridge—an original play titled "Exits and Entrances" and an adaptation of Dostoevski's "Notes from the Underground"—are the theatrical properties.

Herridge, veteran producer-director-writer for tv, first worked with Carrington on "The Robert Herridge Theatre" which Herridge produced for CBS Films. Carrington served as associate producer. "Trip to Czaridis" was one of the episodes of the CBS Films series.

Herridge described his deal with CBS-TV "for the duration" of the "Fighters" series. He said his network deal is non-exclusive as it pertains to tv and other media. Playwright Gore Vidal is being considered as host for "Fighters," the format of which was described as "impressionistic" with the narrator moving in and out of scenes to tell the story.

Program directors of CBS-TV o&o's swapped ideas in N. Y. for the o&o "Repertoire Workshop" project, which will be telecast by the five o&o's in January and thereafter.

The project, which will find each of the o&o's supplying seven programs apiece, is aimed as a showcase for local creative talent. The total of 35 programs will be played on each of the five stations, WCBSTV, N. Y.; WBBM-TV, Chicago; WCAU-TV, Philadelphia; KMOX-TV, St. Louis; and KNXT, Los Angeles. The programs varying in length and theme will cover the creative spectrum, from drama to dance to music. Aim in each case is to showcase talent which might otherwise never find a tv vehicle. In New York and Los Angeles, the respective o&o's will make efforts via mailings to get agents, bookers, producers, etc., to watch the programs for possible finds.

Chuck Hinds, WBBM-TV program director, said his station expects to contribute five dramatic vehicles and one musical, with the other outing as yet not firmed. It was WBBM-TV which originated "Repertoire Theatre" in the summer of '61. He said the two projects have "encouraged talent in our market."

Don Markley, KMOX-TV program director, said talent in his market is "hysterical" for local St. Louis talent seldom, if ever, gets the chance of such tv exposure. Majority of the KMOX-TV shows will be in the musical vein, he said.

Dan Gallagher, WCBSTV program director, mentioned the possibility of two dance programs, two dramatic outings, one based on a Flaubert classic and the other by short story writer Grace Paley. Al Hollander, of WCAU-TV, said the Philadelphia station was still open to possibilities and is thinking of doing a Thornton Wilder script. Leon Drew of KNXT said he is thinking of vehicles for child actors, male and female leads, and a film and tv directors of the "new wave."

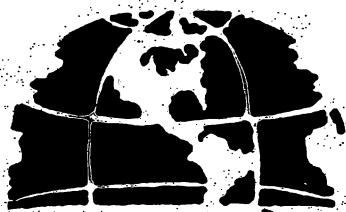
## LORILLARD TO SHARE VAN DYKE WITH P&G

Dick Van Dyke show on CBS-TV this season starting Wednesday (26) night will have P. Lorillard Co. alternating with Procter & Gamble. P&G had been full sponsor of the outing.

Other sales developments finds "CBS Reports" picking up participation sponsorships from Dodge and Kiwi Shoe Polish. Dodge will be in the web's pubaffairs showcase for five weeks starting today (Wed.) and Kiwi's participation will start in January. Canada Dry bought participations in "Alfred Hitchcock" and "CBS Reports."

In the morning, Kenner Products bought a schedule of 13-week participations in "Captain Kangaroo" and Welch Candy bought participations in the same vehicle for six weeks. SuCrest Corp. bought 20 minutes in the morning minute plan, starting in January.





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## WNDT-AFTRA Hassle

Continued from page 23

station has no control over teachers, who instead individually negotiate protections with their respective school systems (in the tri-state area covered by WNDT). Additionally, WNDT has guaranteed that no tapes would be distributed elsewhere without specific okay from the teacher or personality involved.

AFTRA says it wants recognition by WNDT. Meantime, the union says it recognizes the need to "drastically reduce" payments to personalities.

It seems that both sides to the dispute finally agreed a vote should be taken to determine AFTRA's jurisdiction. But what they don't agree on is who shall vote. AFTRA says that last week it called for a vote "and we got no satisfaction," adding that this week WNDT seems suddenly to agree. This has made some union officials suspicious that the station has now stacked the deck against them, perhaps by utilizing personalities who are anti-union or who might have been intimidated by their regular employers.

AFTRA's counsel Mortimer Becker asked rhetorically this week, "Why won't Mr. (Richard) Heffner put in writing, in a contract, the protection against exploitation of tapes by these teachers?" Is it a way of avoiding responsibility? Heffner is general manager of WNDT.

A number of sources siding with the educators have noted that AFTRA should not confuse educational and commercial tv.

Among other powerful groups, the Joint Council of Educational Broadcasting expressed itself against the union. Its chair, Dr. Robert C. Anderson, exec veep of Auburn U., said the following: "The obstructive action of AFTRA which has jeopardized the successful opening of educational tv station WNDT is deplorable. It reflects a misunderstanding on the part of the union concerning the essential role of ETV stations in American broadcasting. They are not operated for profit nor controlled by any special interest group."

Many times over since the dispute with WNDT broke out a couple of weeks ago (AFTRA asked comedian Zero Mostel not to appear on the first night), anti-AFTRA spokesmen have stressed that the union has no business working points in educational tv.

Union's answer has been uniform: AFTRA has "always" represented educators, from Dr. Floyd Zulli (via WCBS-TV's "Sunrise Semester") to Francis Horwich, the teacher on NBC's old "Ding Dong School," and that "it isn't where they appear that counts but

what these people do on television."

Union said it appreciated the goodwill of some of the people speaking in behalf of educational tv but, "like any good union, we won't sit still for what is nothing more than old fashioned benevolent despotism."

Said Becker of AFTRA: "They say teachers can negotiate for themselves. Well, you show me the teacher who has the power to get a deal. More than that, there are lots of college professors, who belong to no educational system. They are from universities and, believe me, if the chancellor or someone else in power says don't make any demands, the professor won't make any demands. The people who appear on WNDT have the right to collective bargaining just as with anyone else. Merely because it's an educator who says AFTRA's wrong doesn't make it so."

## MGM-TV

Continued from page 25

Pheeters' hourlong drama and the half-hour "The Human Comedy," "McPheeters," being produced by Bob Sparks, was originally slated as a motion picture. Weltman explained he liked the John Gay screenplay, but the studio felt the picture would have been too costly, so it was decided to make it as a vidseries instead. Gay penned the pilot script. "Comedy" is taken from the studio's film of the same name. Arthur O'Connell stars, and Timmy Rooney, Mickey Rooney's son, will probably be in it also. Bob Maxwell as the producer.

CBS-TV is picking up the tab on the hourlong "Grand Motel," a dramatic show being scripted by Arthur Sheekman, and "Bells Are Ringing," another pix-to-tv property. Adolph Comden and Betty Greene, who authored the Broadway musical which then became a film, are writing the script of the series, which will be a situation comedy with music.

NBC-TV is in on co-production deals with the hourlong "Jonathon Croft," "Mr. Novack" and the half-hour "Andy Hardy." "Croft" is an adventure series which will have a host who will star in all the segs. David Friedkin and Mort Fine are functioning as producers-directors-writers on this vehicle. Maxwell is producing the reactivated "Hardy." Jim Hawkins and Phil Ober will star.

"Mr. Novack" is a dramatic show, about a high school teacher. Boris Sagal and E. Jack Neuman are preparing the show, Sagal as producer and Neuman as writer. Sagal will direct the pilot. The Sagal-Neuman team turned out the "Kildare" and "Benedict" pilots.

Weltman is planning to spinoff "Ship's Doctor" (a tentative title), and "Sister Mike," about a nun in charge of a community center, on "Kildare" and "International Lawyer" on "Benedict."

In addition, the studio is readying "Sequoia," an hourlong outdoor action-adventure series, a contemporary show about Forest Rangers, and NBC-TV is interested in this property. Wilbur Stark is the producer.

Norman Felton is exec producer on the hourlong "The Lieutenant," being penned by Gene Roddenberry, and all the networks have expressed interest in this one. Felton is also exec producer on the 60-min. "Time of Decision," being penned by Howard Rodman. It's a

dramatic show, with science and engineering serving as the background.

"Mr. Chips," based on the Metro picture, "Goodbye, Mr. Chips," is an hourlong show being developed by Maxwell. "DA 5-5000," being written by Henry Denker (after he finishes screenplaying two Metro pix, "The Hook" and "Twilight of Honor") is a dramatic show which could go either as an hour or half-hour series. A 90-min. film anthology series has been pitched all the networks.

## Roy Thomson In Global TV Bid

Glasgow, Sept. 18.

Roy Thomson, Canadian newspaper magnate, who controls commercial tv in Central Scotland, is forging ahead with his newly-formed company, Thomson Television (International) Ltd., aimed at setting up stations throughout the world. Glasgow is now the key center in future plans.

The TTI company is currently looking after stations about to go on the air in Nairobi, Gibraltar, Trinidad and Sierra Leone. It is also managing agent for the Ivory Coast where, at Abidjan, a major studio center is being planned.

Negotiations are also in progress with numerous other governments in different parts of the world.

Besides advising on the setting up of television services, TTI purchases equipment, trains staff and manufactures some specialized items of equipment, such as the TTI switching-desk, originated and perfected at Scottish Television studios in Glasgow.

The Thomson Organization has also purchased a country mansion and estate near to Glasgow to provide a headquarters where TTI can train television personnel in a studio which will be a replica of those provided by TTI in their overseas stations. Up to a score of overseas students at a time will be undergoing a three-months' intensive technical course to equip them for executive posts when television opens up in their own countries.

On the board of TTI directors, headed by Thomson as chairman and James M. Coltart as deputy chairman—positions they already occupy with Scottish Television—are Alfred Becker, managing director, Laurence A. Dalglish, technical director, and A. H. Begg. Becker has for five years been Technical Controller with Scottish Television, and Dalglish has been supervisor of Central Facilities Group. They have now severed their active connection with Scottish Television.

Thomson Television (International) also assists in the establishment of the tv service in Kenya, where television test transmissions are now in progress in preparation for the official opening of the station Oct. 1. Desmond O'Donovan, tv drama producer, has been seconded for duty in Kenya to assist with local production.

## KMOX 'Road to Unity' Sifts Christian Faith

St. Louis, Sept. 18.

"Road to Unity," the first of a two-part film series on the Christian faith, will be presented by KMOX-TV Thursday (20) at 6:30 p.m.

The 30-minute program will probe basic differences between Protestant and Roman Catholic beliefs, with clergymen of prominent St. Louis churches featured.

## Film Distribs

Continued from page 24

their rules for the upcoming convention. Film distributors said that their Pick-Congress Hotel commitment already had been made, though. Film distributors said they assured that their industry function would not be a "circus affair," nor would there be an attempt to detract from the work of the convention. The meeting was described as winding up cordially.

Only significant distributors out of the organizing committee of 18 are MCA, Independent Television Corp., and the network syndicate subsides. MCA may join in the future, if TFE continues as an annual event. Syndicate subsides of the networks are tied to web policy re NAB.

Other distributors participating in TFE'63 include Allied Artists Television, Desilu Sales, Flamingo Telefilm Sales, Four Star Distributing Corp., Hollywood Television Service, Jayark Films, King Features Syndicate, Official Films 20th-Fox Television, United Artists Television, Video House, Walter Reade-Sterling and Warner Brothers Television.

TFE represents the first time film syndicators of such numbers got together in support of a major project.

## BBC-TV

Continued from page 21

Askey, Sid James et al. And there is obviously no change in Hood's affection for documentaries.

A regular Tuesday hole has been reserved for said stanzas about which BBC is becoming increasingly ambitious producing international-size documentaries such as the Soviet-U. S. race to put a man on the moon.

In the same pubservice-pubaffairs vein, Hood has ordered a hike in news output. Each of the six BBC regions is to run its own local newservice, nightly, lasting between 20 and 30 minutes.

American content, according to the program controller, is to be kept to under 12%. Significantly, the percentage is to include a fistful of "actuality" entries picked up from NBC and CBS. For although BBC has now dropped its non-aggression policy towards its commercial competitor, the former feels obliged to keep one-third of its prime time open for thought-provoking programs.

## CBS Radio

Continued from page 20

news analysis will continue, as will the present weekend news, information and sports schedule. Web's 52 "Dimension" broadcasts a week which, with the newly added five-minute features, will rise to a total of 63.

One of the convention highlights was the unveiling of a year-long study, titled "Who Were Those Listeners I Saw You With—A Researched Rx. for Audience Leadership," presented by Fred Ruegg, v.p., station administration, CBS Radio.

Findings of the study, based on a poll of listeners in CBS o&o markets, included these highlights: roughly 50% of those interviewed confined most of their listening to one station; instrumental music was preferred by about 50% of those polled; about 85% preferred news once an hour or oftener, and preferred news of a longer duration than five minutes; most people disliked sound effects on news; and 80% said that they didn't resent commercials in general, although some in the category didn't like particular commercials.

## '65 Line of TV Sets To Be All-Channel

Washington, Sept. 18.

The 1965 line of television sets will be all-channel, the FCC has decreed in proposed rule making which says manufacturers must completely switch over by April 30, 1964.

Under the industry practice, 1965 models are designed by June 1963, produced in early 1964 and placed on sale in June 1964.

FCC, in an unanimous action setting out proposed rules for compliance with the all-channel law, said 1964 models have already been designed. To alter the 1964 line to all-channel sets would cost the industry more than \$32,000,000 in retooling and other involvements, FCC noted.

FCC also pointed out that the extra time for the manufacturing changeover will "enable the industry to make further developments to improve the UHF portion of the set."

The April 30, 1964 date applies to the actual manufacture of a set and is rigid. Manufacturers can continue to produce VHF-only sets up to April 30 and can sell them after April 30 as long as the actual date of manufacture is established.

FCC's statement included this sentence: "There is nothing to interfere with the public operating non-conforming sets as long as it wishes."

Comments were invited by Oct. 22.

## '2d Class' Status

Continued from page 25

product protection with the talent on the show. A new Phil Silvers show, for example, bought by General Foods for a ride on the network next season will come at a time when the old Phil Silvers show (Sgt. Bilko) will have been rerun for years on the local level, identified with a multiplicity of sponsors.

The reorientation in thinking, it was urged, needs to be done right up and down the line, from talent to stations to sponsors. The public, it's pointed out, doesn't know or care about whether a show is syndicated or networked. To the public, the only question is whether the show is good or bad. The industry should catch up with the public, in the opinion of the complaining execs.

Austin—Educational television station KERN-TV began telecasts last week with a three-hour evening schedule for the first week, the U. of Texas radio and tv department operating the station under a contract with the Southwest Texas Educational Television Council, a nonprofit organization. Station expands to six afternoon and evening hours in the second week.

## ATTENTION BROADWAY AND TV PRODUCERS

Tired of glamour seekers and frustrated actors? Need assistant interested only in production/administrative duties? I could be your man. Excellent detail man with experience in casting, direction, production, advertising and publicity, plus solid background in business operation and management. 37, father of 2, personable (not pretty). Salary important but secondary to work in which I can make a contribution. For complete resume and/or interview write: Box #3380, VARIETY, 154 W. 46th Street, New York 36, N.Y.

## COLLECTOR'S ITEM

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## TV EXECUTIVE—CPA

Employed in major market. Seeks relocation, Los Angeles area. Experienced in station management, production, distribution and broadcasting. Capable of (1) full responsibility for accounting, contracts and plant operation. (2) station management.

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## DREAM HOUSE FOR SHOW PEOPLE WITH THEATRE STUDIO

2½ acre landscaped estate 30 minutes from Broadway. Large 6 bedroom house with 4 bathrooms. Facilities for servant quarters. Magnificent living room with banquet size dining room. THEATRE STUDIO has stage completely equipped and wired and can easily be soundproofed for recording. Also make-up room facilities. Lots of space for family wheels and horse.

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Excellent Residential Area  
Asking mid-fifties. Contact:  
BEIR-HIGGINS REALTY ASSOC., INC.  
67 Allendale Ave., Saddle River, N. J.  
DAvis 7-5600

# COLUMBIA POST-48 FEATURES FOR TV

### WXYZ-TV, Detroit

**"SALOME"**  
**22.5**  
Avg. Rtg. **74.9%**  
Avg. Share  
Sept. 14, 1962  
11:25 P.M. to 1:15 A.M.  
Special Trendex Survey

### "THE WILD ONE"

**21.5**  
Avg. Rtg. **68.9%**  
Avg. Share  
Sept. 15, 1962  
11:25 P.M. to 1:15 A.M.

Distributed exclusively by  
**SCREEN GEMS, INC.**



## CBS-TV 'Tongaloa' Series in Impasse

Mexico City, Sept. 18.

The suspension of shooting of further segments of the "Tongaloa" series, after 12 episodes made in the Acapulco vicinity, has actors and union officials worried about possible loss of work.

Original deal by CBS, in association with producer Jose Luis Celis, was for shooting of 39 segments in Mexico.

Series had work stoppage as outcome of mauling by lions of several players, and casting problems. According to Jaime Fernandez, of the National Association of Actors, series will continue, with suspension only temporary. Union statement said suspension was by mutual accord between producers and workers.

While originally "Tongaloa" series was hailed as providing at least six months of employment for Mexican talent and technicians, Jaime Fernandez said producers had signed an initial contract for six weeks minimum, and work had covered a nine-week period before suspension.

## RADIO & TV SET SALES SHOW DIP IN GERMANY

Frankfurt, Sept. 18.

Sales of both television sets and radios in West Germany are on the downtrend. Experts suggest that even though there has been a price war which has dropped the prices for the television cabinets here perhaps the people have just about reached a saturation point and so fewer sets are being made and sold.

With a total of 6,700,000 television sets registered in West Germany, just about every third household has the equipment.

In the first six months of this year, the German tv equipment industry turned out 780,400 sets, which is 21% less than the 992,100 produced in the same period in 1961. And the entire year's output, including the upped production which will probably be needed for the increased Christmas sales, is estimated to total about 1,700,000 television sets.

## Trans Europe TV's New Mobile Units

Paris, Sept. 18.

Trans Europe Television announced a new mobile unit tape and film video setup that is attuned to the advent of satellite communications. Director Robin Scott revealed this week that international video meant more foreign production from all tv countries and that the setup was geared for all.

Scott stressed a price range for all and close working ties with TV Wales and Western England, EMI, Richard Dimbleby's Puritain Films, Europe No. 1, France's private setup beaming from the Saar, and impresario Lars Schmidt. Outfit will also package deals as well as provide production facilities for others.

Scott feels that Trans Europe's ties can keep overhead at a minimum. Company is headquartered in Paris.

## British Com'l TV Rural Operators Resent Stranglehold of 4 Majors

London, Sept. 18.

Whatever else may emerge from current governmental-Independent Television Authority dickers, it's an odds-on bet on TV Row here that action will be taken to loosen the majors' stranglehold on the commercial tv network; a move being urged most strongly of all by certain regional stations, like Border-TV, which comes under the "third league" heading so far as size of audience and ad billings are concerned.

Border-TV, which makes only a modest profit, is typical of about five other out-of-town operators who were created well after the four major stations had pooled program resources to form an unbeatable sellers' market. Small independents have found themselves forced to take the key operators' terms which invariably mean that in return for plugging into the

network, the locals must not only pay a network fee but part with a percentage of their ad revenue.

Smaller regionals have thus found themselves in a position where it is uneconomic to drop a network show to produce more than their quota, set by the ITA, because even if the comparatively small network fee is saved they must still dole out the percentage of revenue as per contract. And what local with a hefty slice of the billings already spoken for, is going to drop a network show which can be picked up in some cases as cheaply as \$40 an hour, to mount one program more than it has to?

What is also causing a lot of resentment among the area outlets, is the fact that through the wheeling and dealing of the four major stations, there is not, at any one time, more than one program

(Continued on page 43)

## Mutual Lockout

Continued from page 25

filiation was given through consideration, but was ultimately turned down primarily because of the outlet's strong local news setup.

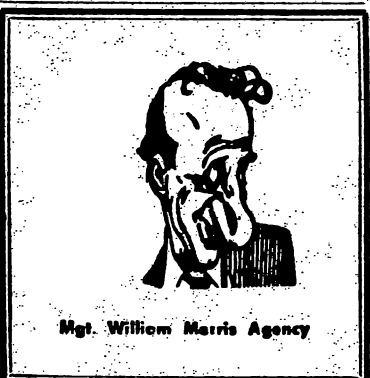
Although Mutual provides a good foreign service, Sullivan said, WNEW's prime interest would be local coverage. Station now has a news department of 16, and, with featured specialist added, rounds out to 20, he said. Staff has been built in the four years since WNEW the hourly five-minute newscasts supplied on a promotion trade-off by the New York Daily News (Latter were carried for 17 years, and have since moved to WPAT, Capital Cities' Paterson, N. J., music station covering the metropolitan area).

Since the WNEW negotiations, Mutual has been talking to WHN, station taken over earlier this year by Storer Broadcasting. There has been no confirmation of a deal with Storer, although the group and Mutual were linked in coverage of the Democratic State Convention in Syracuse this week. Tieup, which saw Mutual commentator George Hamilton Combs and a New York news staffer covering for Storer, was apparently semi-hush hush, since no release was issued by the network and a publicity item from WHN on the coverage listed Combs as a "Total Information" newsman as though he were on the station staff rather than Mutual, which got no credit at all.

There is a possibility that Hurleigh can get a wedge with the Storer outlet via the impending strike of newsmen at the station. Could be that WHN would swing to Mutual for its news during the strike blackout and continue with the web thereafter.

One-time Mutual affiliate WOR (when RKO General and Mutual were both owned by Tom O'Neil) now has a strong local news setup, like WNEW, and 15-minute hourly newscasts through the day. Mutual commentators Combs and Fulton Lewis Jr. are carried by WOR on its early night news and feature block of two-hours plus, but there is little chance of any further web service. Another indie, Straus Broadcasting's WMCA, is serviced by the parent company's Radio Press International.

Hurleigh's last stand would be New Jersey for one of the indies there that cover the New York market.



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BAITMAN KODAK COMPANY

W. J. German Inc.

ADVERTISING

AGENCY

## From The Production Centres

Continued from page 22

quiz program "It's Academic" . . . WWDC-AM-FM will be the originating station for pro football Redskin network going into South . . . WRC rad a opening football season with "Showcase" . . . WAVA-FM lengthening "Music Americana" program one hour . . . WTOP-TV running "Youth Wants to Know" instead of CBS' "Ted Mack and the Original Amateur Hour" . . . Arnold Michealis, producer of ABC's "Alibi Stevenson Reports," spent a day here honing up for show which returned to air Sunday.

### IN LONDON

ATV's program-selling subsidiary, ITC, shifted 18 skells to Malta-TV which is later this year . . . As expected setowners' licences topped the 12,000,000 in July. Post Office reports . . . Folks who saw this year's Radio Show totalled 350,620 as against 385,925 who went last year . . . Southern-TV signed a check for more than \$33,000 to aid arts and science within its transmission area . . . Associated-Rediffusion, Associated Television and Granada-TV jointly bought "Sam Benedict" . . . Wates-TV, which bowed on Friday (14), picked up four Yank shows not yet seen in Britain, "The Millionaires," "Conquest" and "Air Power" from CBS and "Markham" from MCA . . . Caroline Lloyd joined ATV (Midlands) as announcer . . . In five years, Roy Thomson's Scottish-TV has increased its potential audience fivefold. Station can now be seen by more than 3,150,000.

### IN DETROIT

NBC's "Today" show will originate live from Detroit Oct. 18-19-22 to cover the 44th National Automobile Show . . . A record 22,000 new toys were collected as "admissions" to the "Toys for Tots Jamboree," jointly sponsored by WXYZ and The U.S. Marine Corps Reserve at a local amusement park. The Marines will distribute the toys to needy tots at Christmas . . . WWJ-TV is filming salvage operations for the huge British freighter, "Montrose" which is laying on its side in Detroit River mud after a collision with a barge. WWJ newsmen Ven Marshall is supervising the filming and will narrate . . . WJBK will preview the new American-made automobiles for the 1963 model year on "Assignment Detroit," with newscaster Bob King interviewing Detroit auto execs . . . "Probe," new weekly series starring Dr. Albert E. Burke in a current events opinion program, is a new offering on WWJ-TV in the 5:30 p.m. Sunday spot . . . WJBK disk jockey Marc Avery will team with the golf pro at Detroit municipal courses at the special invitational Fred Waring Shawnee Golf Tournament at Waring's estate in Pennsylvania.

### IN ST. LOUIS

Sam Samora is the new promotion manager at KTVI, successor to Charles Cash who moved into Atlanta's WSM as director of publicity. Samora comes to St. Louis from WXYZ in Detroit . . . Disk jockey Ed Wilson back in town headlining a daily record show for Balaban-owned WIL. Wilson is the 300-pound deejay-singer who quit a lucrative platter program with KSD two years ago and moved to Hollywood in attempt to crash the gates of television's film series. Sez Wilson: "I've been loafing—more or less for two years—and it is time I got back to work" . . . KSHE-FM will broadcast Washington U. football games this season and KMOX radio will air the Missouri U. schedule. Skip Erwin is set for the play-by-play on the Washington U. contests and Harry Caray will do the Mizou tilts . . . Capt. Roland J. Schumacher, traffic division, St. Louis

### TV STATION WANTS FEM VOCALIST

Major Eastern station is currently accepting applications for auditions for new morning variety show. Applicants must have professional experience as pop singer as well as radio or TV experience as m.c., announcer, hostess, personality or d.j. Send tape, photos and resume to BOX V-3379, VARIETY, 154 W. 46 St., New York 36.

### Stauderman To O-B-M

Cleveland, Sept. 18. Bruce F. Stauderman, vice president in charge of radio-television at the Meldrum & Fewsmith agency here, moves Oct. 1 to New York City for a special writer-producer position with Ogilvy, Benson & Mather. Stauderman's new post is believed an innovation with the Manhattan agency. Another adman is being recruited from J. Walter Thompson for the same dual creative work on television commercials.

Stauderman, originally a freelance radio-television writer in Manhattan, came to Cleveland some 11 years ago as program executive.

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. . . in marvelous Minnesota—each one with something to offer in the way of outdoor enjoyment.

For indoor enjoyment, KSTP-TV is the first choice, providing superior entertainment for 810,800 television families in this active, growing Northwest market with more than FIVE BILLION DOLLARS of spendable income.

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television 5  
100,000 WATTS • NBC  
MINNEAPOLIS • ST. PAUL

Police Dept., marked his 23d year of broadcasting on KXOX radio, Sunday (16). Capt. Schumacher's safety show, "So It Can't Happen to You," has aired 1199 consecutive weeks without a miss . . . KSLH, the St. Louis Public Schools fm radio station, returns to the air on Monday (24) for its 13th year of operation.

### IN MINNEAPOLIS

WTCN-TV attempting to set up series of tv debates between Minnesota Gov. Elmer L. Anderson and his DFL opponent Karl Rolvaag . . . Minnesota Twins sportscaster Herb Carneal will handle play-by-play telecasts of road games of pro football Minnesota Vikings with ex-Gopher griddier Clay Tonnemaker doing color sidelines on WCCO-TV. WCCO sportscaster Don Dahl will narrate films of Univ. of Minnesota grid games on Mondays . . . WDGy distributing Cy Coleman LP "Broadway Pianorama" as sales gimmick . . . Jack I. Moore was renamed president of WAYL-FM after acquiring his partner's interest in the FM stereo station . . . "Axel and His Dog," oldest of the local small fry shows and first program in this area to be carried in color, has been moved to a Saturday a.m. slot by WCCO-TV and has been replaced weekdays by the "Bomba" adventure series. Clellan Card, who has appeared on the "Axel" show since 1954, remains to host the new series.

### IN MILWAUKEE

U. of Wisconsin football games will be broadcast by WTMJ, Milwaukee Journal station. This year Blue Cross-Blue Shield and First Wisconsin National Bank will sponsor. Mike Walden, WTMJ sportscaster will do play-by-play, with Don Kindt, former Wisconsin and Chicago Bear halfback, on color commentary . . . Green Bay league football games will also be broadcast by WTMJ and will be fed to a six-station radio network in Wisconsin, says George Comte, veepee and general manager of tv-radio . . . Capt. Eddie Rickenbacher was a guest on WISN-TV's "Milwaukee Reports," covering the topic "Conservatism Must Face Up to Liberalism." He was interviewed by four Milwaukee Junior Bar Association members, Robert L. Habush, Jerold I. Perlstein, Richard J. Steinberg and Leonard L. Loeb . . . WMVS-TV, Milwaukee Vocational and Adult School educational station, off the air since June 29, has begun fifth broadcasting year and increased (by 10 hours) program schedule. This increase now puts WMVS-TV on the air 8 a.m.-10:30 p.m. daily Monday through Friday. This is first time such airtime has been maintained. Previous Friday signon was 4:30 p.m.

### IN CINCINNATI

"Hollywood's Answer to Communism" filled three hours of prime time on WKRC-TV with McAlpin's department store the tagger sans commercials . . . Marian Spelman, Ruby Wright and Bob Braun, Crosley singers, featured on separate nights in the Carthage Fair grandstand show, backed by Barney Rapp's band . . . Striving for FM sound on the AM dial, WCKY is offering a music package from WGBS, Miami, and has added announcers Murray Roberts, from Norfolk, Va., Ken Linn, from Indianapolis, and Lee Stewart via WAUX, Milwaukee . . . Bud Chase, vet versatile talent with Cincy stations, Ziv productions and ad agencies, departs WKRC to join the ABC network Oct. 4 in his native Chicago . . . A trade turnout of 300 saluted TV Guide's fall preview at a cocktailery in the Terrace Hilton hosted by Charles Pritchett, the mag's Cincy regional chief.

### IN PHILADELPHIA

Pete Boyle, one of the area's pioneer tv performers, will serve as guide and story-teller for the new weekday series, "Uncle Pete's Zoo Stories," on WRC-TV to be videotaped on-location. Best sequences will be assembled for a 30-minute reprise on Sunday afternoons . . . Jack Oberman, a former Uncle WIP, now the 88er at the Valhalla, formerly the Petti Arms . . . Patti Page and husband Charlie O'Curran in town visiting WIBG deejay Joe Niagara . . . Penn State Football a "sellout" on WCAU this fall. The full 10-game schedule will be co-sponsored by Ritter Product-Food Fair and Knights Insurance Co. Tom Bender does the play-by-play . . . Henry Rhea, director of engineering for Triangle Stations, named pres. of ITA Electronics Corp. WCAU-TV has purchased the Screen Gems package of 73 post-1954 Columbia pix. Films to begin early in 1963 will be first-runs in Philly. Pix include "From Here to Eternity," "Eddy Duchin Story," "Full of Life," "Bell, Book and Candle," "Last Angry Man" and others.

### IN PITTSBURGH

Bob Holland has resigned from WIIC to become tv news director at WCAU-TV, Philadelphia. Holland won 19 awards in various categories when he headed the news department at Channel 11. George Urbough is the acting news director . . . Don Riggs' "Safari" show on KDKA-TV has been expanded from its present 45 minutes to 150 minutes. Show combines adventure films and studio audience participation and presents all types of wild life . . . Georgia Cochran, former art and promotion director of WTVW, Evansville, Ind., has joined the promotion department of WTAE . . . Randy Hall, KDKA all night disk jockey and late night sportscaster on KDKA-TV, will do the color to Tom Bender's play-by-play on the Penn State football games . . . Marilyn Ferguson, former Sun Telegraph feature writer, has joined the news staff of WTAE.

### 'Manchurian Candidate'

#### As ABC Election Sponsor

ABC-TV, which is making its most ambitious effort this year to cover the election night returns, has finally landed one, and possibly two, bankrollers for the night of Nov. 6. Already locked up for one-sixth of the election coverage is United Artists which plans to plug its upcoming film, "The Manchurian Candidate." Web says it expects to wrap up another sponsorship deal this week.

As a first for the web this year, ABC-TV will be operating this year with regional boards which have been specially staffed. Howard K. Smith and the web's chief Washington correspondent, William H. Lawrence, will be on duty for the interpretive commentary.



## CAROL and SANDY

Stars of Canadian TV Program "CARTOON CORNER" Seen Twice Weekly, CBMT, Montreal Available for TV Appearances, Fairs, Personal Appearances, Parties Contact: Tom Blythe Enterprises 5368 Sherbrooke St., West Montreal, Que., Canada

### Turell

Continued from page 24

had to be the carry-over from "Untouchables" . . . and "After 22 weeks, it still had to be a fluke."

(Across the nation, "Silents" in its ABC-TV runs cleared around 107 stations. "Untouchables," the show's lead-in, cleared more than 170. In a couple of random National Nielsen, "Untouchables" pulled a 17.7 to "Silents" 8.2, and a 20 to Sterling series 9.5.)

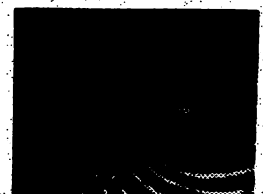
Because he was hopeful of a network sale, Turell says he held the series off the syndication market until now. With the exception of an initial sales effort on the Coast, the syndie campaign in just getting underway. On the Coast, the package is sold in Los Angeles, Seattle, Bakersfield, San Francisco and elsewhere. Phoenix is also sold in the initial move eastward.

High on the potential of the old pictures, Turell now has in the works a feature package in conjunction with the Museum of Modern Art on the "greatest films of all time."

### 'Romper Room'

Continued from page 25

Room, said that international programming of the tv kindergarten show via franchises provides unlimited opportunities for international goodwill. Deal calls for the Romper Room teacher to be selected and trained for each foreign station as they are in U.S. stations. Headquarters for the Australasia Romper Room training center will be Sydney, where Fremantle has engaged a trained Australian woman to act as teacher. Fremantle also will license the use of the Romper Room name to foreign manufacturers of toys and other children's products. Fremantle prexy Paul Talbot said that his organization and Romper Room are at present investigating the possibilities of entering markets in other parts of the world.



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## WLE's Reprieve On 'Smutty' Preem

Washington, Sept. 18.

The FCC has voted 5-1 to let Radio Station WLE, Raleigh, N.C., off with a warning instead of jerking its newly granted license for a "smutty" first day promotion.

FCC Chairman Newton Minow did not participate in the decision. Commissioner Robert Bartley cast the no vote.

The commission reopened the case last March, a month after it had approved transfer of a license from Raleigh Broadcasting Corp.'s WSHE to Raleigh-Durham Broadcasting, Inc.'s WLE.

It found WLE used its new call letters prematurely and signalled its first day of broadcasting with all-day repetition of one record interspersed with weird sounds and an off-color story.

FCC decided not to take action because premature use of the call letters was inadvertent and the station, admitting bad taste in the one-day puff, promised not to do it again.

In its warning letter promulgating its decision, the commission wrote:

"Although we certainly have no wish to stultify 'exuberance' or the efforts of new licensees to capture the imagination of their listening audiences by inventive broadcasts on their first day of operation, it is difficult to find that the repetitious playing of one record, interspersed with an off-color story, discordant sounds and other vagaries qualifies either as inventive or as in the public interest."

"Rather than serving the needs and interests of the radio audience, such promotional practices are obviously designed to serve what the assignee must conceive to be his private economic interest by shocking the community rather than by attracting its attention by virtue of the character of any new program format which the new owner may have decided to present."

## British Com'l TV

Continued from page 41

available in the network pool. This precludes all bargaining, price-raising and so on. The local operator is faced with the simple choice: take it or produce your own. And for reasons aforementioned, the choice is nearly always the former.

Mood of the regional stations has been brought out in the open by John Burgess, chairman of Border-TV. He has told shareholders: "Border-TV has been distributed at the lack of control which we are able to exercise over the selection and contents of the programs produced by the network companies."

He believes that networking is in need of a great remedy when the franchises expire in 1964. He goes on: "Regional companies must be free to exchange programs between themselves thus providing an alternative source of programming to the present network."

This will only be possible, Burgess believes, when the existing fiscal arrangements for paying out the majors is radically altered.

"At present," says the executive, "Border-TV has studio facilities which could be extended and has men and women capable of making an important contribution to TV. Our present contribution is inadequate because of the restrictions imposed by the present networking system. Except on very rare occasions these limit a sustained effort from the regional companies."

Ottawa—W. John Dunlop, Canadian Broadcasting Corp. official who supervises religious shows, has been accredited by the Vatican as representative of CBC and the National Religious Advisory Council of Canada for the CBC English-language coverage of the Second Vatican Council, Oct. 11. Dunlop will coordinate CBC airmers from Rome, some via Telstar.

## ABC Radio O&O's

Continued from page 24

Morrow, Charlie Greer, Dan Ingram, Scott Muni, Fred Hall and Bob Lewis. Heavy stress on news and local documentaries, to be supplemented shortly by editorializing, have also beefed up the station's image. And not to the teenage audience alone. The figures indicate that despite WABC's rocking sound, it covers the full audience spectrum just as much as the middle-of-the-road music stations do. That was true even before WABC began carrying the Mets baseball games this season, another upbeat programming factor.

Chicago's WLS is another case of a station coming off the floor. Acquired by AB-PT from the Prairie Farmer interests, WLS was loaded down with paid religious shows when Ralph Beaudin moved in as general manager in 1960. These religious stanzas were dropped in favor of free religious as part of a total modernization of the station's operation. By June of 1961, WLS moved to the top of Chicago

ratings and has been one-two with WIND ever since.

Detroit's WXYZ, longtime hit under Neal, has maintained its leading position under general manager John Gilbert. In Pittsburgh, KQV, managed by John Gibbs, has come out of the pack in the last two years into the No. 2 spot, although still considerably behind powerhouse KDKA. The KQV operation has been marked by a total streamlining, including glass-enclosed studios on street level equipped with the latest tape cartridge setups.

In Los Angeles, general manager Ben Hoberman has cut a solid niche for WABC with an all-talk policy, patterned somewhat after WOR in N.Y. In a tough market dominated by KFWB and KMPC and with some 12 other important stations in the running, KABC has moved up into the top half-dozen stations. More importantly, the all-talk policy has won strong advertising support. In San Francisco, KGO, under Elmer Wayne, has pursued a moderate music policy with stress on top albums, news and local commentary, including on show from the hungry cafe with Les Crane.

## 'Assn. of Unhappy Viewers' Formed to Upgrade German TV

Solingen, Sept. 18.

An unusual organization called the "Association of Unsatisfied Viewers" has just been formed by a 43-year-old housewife here.

Mrs. Hannelore Bennert claims that she already has 200,000 members, each anteing up a monthly fee of 50 pfennings (15c).

With the money, and the backing of the outraged viewers, she plans to lobby with the television officials to see that she and her followers receive "better programs."

The housewife, wife of a local stainless steel cutlery maker, explains she got the idea for the organization a year ago when she was particularly annoyed at a bad program on her local set.

With a small outlay of capital, she took ads in local newspaper asking for other displeased viewers to get in touch with her. She is now planning to open an office, publish a monthly newsletter for

her discontented members, and make regular trips to the German television stations to urge the officials to follow her recommendations.

"We want to see the films that are being considered for showing on television, and we want to help select those that are finally bought," she explained. "We want to read the scripts and help decide which should be filmed for television. We want more entertainment programs during the evening, not so many repeats of old shows and less politics."

Just whether all her 200,000 paying members have the same taste as she does, and will follow along in the monthly paying and complaining schedule, is yet to be seen.

Paris, Tex.—Clifford Marshall, owner and prez of KPLT, has named Jeff Methven, veepee and general manager of the station.

ADVERTISEMENT

ADVERTISEMENT

## WHY IS STATION WNDT—CHANNEL 13

### UNFAIR

## To the American Federation of Television and Radio Artists (AFL-CIO)

- **AFTRA Is in Favor of Educational Television.**
- **AFTRA Has and Will Continue to Support Educational Television.**
- **AFTRA Members Have Historically Contributed Their Time and Talent to Educational Television.**

WNDT has refused to enter into a contract with AFTRA which would give protection in categories in our membership which have been TRADITIONALLY represented by AFTRA. These categories include Teachers, Professors, Moderators, Program Hosts, Home Economists, and similar persons, as well as Actors, Singers, Dancers, and Announcers.

Many of these persons have appeared on other Television Stations in the New York Metropolitan Area doing the same work under AFTRA Contracts on non-commercial Educational or Public Service Programs, such as "SUNRISE SEMESTER," "CONTINENTAL CLASSROOM," and similar programs.

The COMPANY'S position that they will not take advantage of the Professors and Teachers and others on WNDT cannot be accepted by AFTRA. The COMPANY has refused to include that protection in a collective bargaining agreement. Professors and Teachers, are entitled to the same protection against exploitation of their knowledge and learning as is presently contained in AFTRA's contracts with other radio and television stations in the Metropolitan Area.

A Professor's lecture on television is comparable to a book written by that Professor. When a Professor writes a book, he receives a royalty on each book sold. How then can the Company seek to record on tape the Professor's or Teacher's work, pay him a token, or in some instances no fee at all, and then have the right to re-play the tape as many times as the station desires, and/or exchange it for recordings from other stations. In effect the teacher will be required to compete against himself without additional

payment or other protection. AFTRA is prepared to negotiate rates that would be FAIR to the Company and the individuals involved. To be specific, AFTRA has offered:

1. To reduce rates drastically, because WNDT is a non-commercial Educational Station.
2. To make joining AFTRA optional with the individual.

The Company has rejected AFTRA's offer as unacceptable. They refused to recognize that the Professors, Teachers, and similar individuals are already covered by collective bargaining agreements with AFTRA on other stations in the New York Metropolitan Area. These individuals appear on "SUNRISE SEMESTER," "CONTINENTAL CLASSROOM" and many other programs and will be doing EXACTLY THE SAME WORK ON WNDT.

The Board of Education of the City of New York has, after representation by AFTRA, informed the teachers assigned to do certain in-school teaching programs at WNDT that recordings of their services will not be replayed so as to harm or exploit the teachers' rights. WNDT, has refused to enter into a contract with AFTRA to give comparable protection for other Teachers, Professors and similar persons appearing on WNDT.

AFTRA is proud of its record of over 25 years of negotiated labor agreements with radio and television stations in the New York Metropolitan Area, including provisions which cover and protect Teachers, Professors, and other persons who conduct or participate in programs in similar categories.

The current labor dispute at WNDT Channel 13 is the result of THE ANTI-LABOR POSITION AND TACTICS of the EDUCATIONAL BROADCASTING CORPORATION, owner and operator of Station WNDT, Channel 13, New York City.  
AMERICAN FEDERATION OF TELEVISION AND RADIO ARTISTS (AFL-CIO), 724 FIFTH AVENUE, N. Y. 10, N. Y.

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154 W. 46th St., New York 36, N.Y.

## Francis' 'Country,' Dana's 'Teens,' Lettermen's 'Jim, Tony & Bob' Top LPs

**CONNIE FRANCIS: "COUNTRY MUSIC CONNIE STYLE"** (MGM). The past several of Connie Francis' single clicks have had a definite country music orientation so she's not exactly a Nashville novice. Trouping down to Nashville for this package, Miss Francis has surrounded herself with some of country music's top instrumentalists and the Jordanares to give her the alfalfa-flavored vocal chorus support. The set, therefore, has the sound authenticity that fits such tunes as "Can't Stop Loving You," "She'll Have To Go," "Oh Lonesome Me" and others of similar genre that have made their mark in the pop field.

**BILL DANA: "JOSE JIMENEZ TALKS TO TEENAGERS OF ALL AGES"** (Kapp). The interview format that has worked so well for Bill Dana in past Jose Jimenez sessions scores well for him here in what registers as one of his strongest outings. There is less of the dopy Jimenez and more Dana, although he retains traces of the Spanish accent. This work for a quicker array of one liners that score for a consistent collection of very funny material, most of which was written by Dana. The session was recorded before a live audience of teenagers who get to participate via questions, etc. Among his material is a cheerleader routine: vocational, etiquette, teen problem and marriage counselor bits; history lesson and other things. It's a very strong item which should make it solidly both on the air and in the stores.

**THE LETTERMEN: "JIM, TONY & BOB"** (Capitol). Well established in the singles and album field, The Lettermen will have no trouble getting this new LP entry into top selling brackets. Their harmonizing continues to have an all-around appeal that draws the teenagers as well as the adults. This package works over folk ("Michael"), pop-folk ("Unchained Melody"), standards ("When You Wish Upon A Star") and current faves ("Silly Boy") to good advantage.

**THE NEW CHRISTY MINSTRELS:** (Columbia). Already creating excitement on Coast gigs, the New Christy Minstrels shape up as potent entries in the folk arena. It's a king-sized group, as far as folk combos go, having a complement of 10 instrumentalists-singers which give their traditional entries a full-bodied sound that packs a vocal wallop. The group is under the direction of Randy Sparks who leads the Minstrels through 14 sides of unusual color and strength. Pullout programming sides could be "This Land Is Your Land," "Don't Cry Suzanne" and "Nine Hundred Miles."

**JOHN D. LOUDERMILK: "12 SIDES OF JOHN D. LOUDERMILK"** (RCA Victor). As a writer out of the Nashville school, John D. Loudermilk has turned out a flock of clicko items for several young diskers. In this package he takes to interpreting his own material and he comes off as a good singing entry, too. He has a nice way with a tune and he knows how to blend a hillbilly orientation with a pop feel. Some of the sides that have a pullout chance on the disk jockey level are "Bully On The Beach" and "All Of This For Sally."

**RALPH BURNS ORCH: "SWINGING DOWN THE LANE"** (Epic). Ralph Burns follows his strong "No Strings—With Strings" album seller with a big band work-over of a passel of oldies and a couple of interesting concoctions of his own. All sides swing for listening and terping pleasure highlighted by Burns' original scoring style. Included are a knockout instrumental version of "I Left My Heart In San Francisco," a Chopin Etude and a smooth version of "Ebb Tide," with the tune's composer, Robert Maxwell, featured on the harp.

**EMIL COLEMAN ORCH: "EMIL COLEMAN LIGHTS UP THE PLAZA"** (Philips). A long-time maestro at the Persian Room in New York's Hotel Plaza, Emil Coleman has developed a faithful following for his society dance beat. He's taken a dozen solid standards for this LP workover and given them a lilt and a breezy-

ness that's quite captivating. The arrangements by Jim Tyler & Sy Oliver give tunes like "Who Cares," "Do It Again," "I've Got A Crush On You" and "I Wish I Were In Love Again" a society sweep that's hard to resist. The Plaza faithful should flock to this one as well as those who like their music for dancing presented in an easy-going but stylized manner.

**BOB BRAUN: "TILL DEATH DO US PART"** (Decca). Riding on his "Till Death Do Us Part" click, Bob Braun takes off on an album excursion that shows he can do other things just as well. He's got a vocal style that takes hold even though the moods of the songs may be as varied as the breezy "Just In Time" and the romantic "How Deep Is The Ocean." Sid Bass gives the set an added punch with his direction of the orch and chorus.

**OSCAR BROWN JR.: "IN A NEW MOOD"** (Columbia). In his first two albums, which established him as a vocalist who bore watching, Oscar Brown Jr. concentrated on his compositions. Now, he's moved on to the works of others that cover a variety of moods and which fall easily into his vocal stride. Work songs like "Sixteen Tons," blues like "Nobody Loves You When You're Down And Out" or showtune standards like "Where Or When" come imaginatively alive in Brown's handling. Credit, too, goes to Al Cohn and Ralph Burns who arranged and/or conducted the sides.

**THE FOUR FRESHMAN: "THE SWINGERS"** (Capitol). The Four Freshman continue as one of the most inventive vocal groups around today. Their style is fresh and bright and they put some nifty cool jazz flourishes into their instrumentalizing that give the set an added fillip. "Satin Doll," "I'm Gonna Go Fishin'" and "Let's Take A Walk Around The Block" could get big programming play.

**DAVID ROSE ORCH: "THE WONDERFUL WORLD OF THE BROTHERS GRIMM AND OTHER MOTION PICTURE FAVORITES"** (MGM). David Rose knows how to get the most out of pic music with his lush instrumental techniques and colorful melodic shadings. With the theme from the



**LAWRENCE WELK**

Presents His Newest Dot Album  
"BABY ELEPHANT WALK"  
and  
"Theme from the 'Bros. Grimm'"

current Cinerama film, "The Wonderful World of the Brothers Grimm" getting support from pic faves like "Spellbound" and "Exodus." Rose should get a lock on programming play that will help build the package into a strong selling item.

**"GRETA KELLER IN THE WALDORF KELLER"** (ABC-Paramount). The Continental stylings of Greta Keller are nicely presented via this outing which marks her debut on ABC-Paramount Records. Singing in German and French as well as English, she sets a easy and pleasant mood which makes for a very listenable session. A finely inflected mildly dramatic quality prevails, backed efficiently by Paul Mann & his music. Among Miss Keller's tunes are "Thanks For the Memories," "My Ship," "Lamplight," "These Foolish Things" and others.

**TITO PUENTE: "EL REY BRAVO"** (Tico). One of the leading exponents of latin rhythm, Tito Puente has come up with another fine outing of big band Latino tempos. Terpers will have a fine time with the disk and its much listening values too. Puente's big band delivers the Latino sound with full and often-exciting precision. No particular tempo is stressed here but the mood is always spirited and it adds up to a fine package in the Latin groove for this durable purveyor of the idiom.

## Longplay Shorts

Columbia Records is rushing the release of the first album to be recorded in the new Philharmonic Hall of New York's Lincoln Center. The LP, titled "The Sound of Lincoln Center," will feature Brahms' Symphony No. 2 with Leonard Bernstein conducting the New York Philharmonic. The recording will be available simultaneously with the Lincoln Center opening on Sept. 23. Capitalizing on vocalist Sam Cooke's recent two-sided hit single, "Having A Party" and "Bring It On Home To Me," RCA Victor is releasing "The Best Of Sam Cooke," an album comprising most of Cooke's clicko singles over the past few years. Caedmon's fall releases, of 13 albums, spotlight Dylan Thomas, Richard Burton, Bertrand Russell, Boris Karloff, Pamela Brown, Shirley Booth, Lotte Lenya, among others.

Jac Holzman, Elektra Records president, concluded arrangement with Musictapes, Inc., under which Chicago firm will manufacture tapes for commercial use of all Elektra disks. First release will include tapes from recordings by Theodore Bikel, The Limeliters, Sasha Polinoff, and the Original Trinidad Steel Band.

Kapp Records is supplementing its current album program with four new releases, bringing the total to 13. The new LPs are by Jose Jimenez, Richard Ellsasser, Pete King and a package titled "All American Marches." Columbia diskers Anita Bryant, whose LP "The ABC Stories of Jesus" is set for release the last week in September, returns to the fair circuit with stints at the Mid-South Fair in Memphis (Sept. 21-27), Bloomsburg, Pa., Fair (Sept. 28-29) and the Alabama State Fair (Oct. 1-3). Dimension's "Little Eva" began a 17-day tour of the South with Sam Cooke. Her first album, "Locomotion," was released last week. Olatunji, whose latest Columbia LP is "Flaming Drums," goes into Washington's Howard Theatre Sept. 21 for a week's stay. Sammy Kaye will feature his new vocalist, Dennis Smith, on a Decca album of American folk songs.

Dizzy Gillespie will debut on the Philips label with "Dizzy On The French Riviera." Audio Fidelity picked up the following distributors: Associated Record Distributors in East Hartford, Conn.; Cosnat in Cincinnati; Calmar in Dallas; and Associated Distributors in Indianapolis.

Philips Records is kicking off Dizzy Gillespie's debut LP on the label with a "G-Day" Sept. 24 in San Francisco, to be followed by similar appearances in other cities. Spanish Montilla Records will bow LPs by Alfredo Kraus and Marisel this month. Roulette Records will have 13 albums in October, including two new Murray "the K" sets, an outing by Maynard Ferguson, the off-Broadway caster of "This Was Burlesque" and a "Songs For the John" disk it's a tie-in with the "Poems For the John" humor book. UA diskers Ferrante & Teicher, who have just completed a new Holiday LP and single, left for a two-week European concert tour last Monday (17). Howard Scott, in charge of MGM's album a&r department, left last Friday (14) for a three-week tour of Spain, France and England.

## Top Singles Of The Week

(The 'Best Bets' of This Week's 100-Plus Releases)

**SAM COOKE . . . . . NOTHING CAN CHANGE THIS LOVE**

(RCA Victor) . . . . . **Somebody Have Mercy**  
Sam Cooke's "Nothing Can Change This Love" (Kagst) impresses as a potent ballad slice by this fine blues singer whose delivery pulls out all the emotional stops. "Somebody Have Mercy" (Kagst) is another good blues side pegged for spins.

**BOBBY DARIN . . . . . IF A MAN ANSWERS**

(Capitol) . . . . . **A True, True Love**  
Bobby Darin's "If A Man Answers" (Adarist) launches this performer on his new label affiliation with a cute rocking number with a clever lyric which he projects with his customary savvy. "A True, True Love" (Adarist) is a straight ballad with a pleasing quality of simplicity.

**MITCH MILLER . . . . . THE LONGEST DAY**

(Columbia) . . . . .  
Mitch Miller's "The Longest Day" (Spankat) is a stirring choral slice of the theme song from the upcoming Darryl F. Zanuck war epic. On one side, the chorus delivers the lyric and, on the other, joins with the orch in a colorful marching instrumental.

**PAUL EVANS . . . . . GONNA BUILD A MOUNTAIN**

(Kapp) . . . . . **D-Darling**  
Paul Evans' "Gonna Build A Mountain" (Ludlowt) from the legit musical "Stop The World—I Want To Get Off," is a first-rate inspirational ballad which this singer projects to the hilt. "D-Darling" (Essex) is a cute spelling song with juve appeal.

**FATS DOMINO . . . . . DID YOU EVER SEE A DREAM WALKING**

(Imperial) . . . . . **Stop The Clock**  
Fats Domino's "Did You Ever See A Dream Walking" (DeSylva, Brown & Henderson) gives this oldie one of this easy rhythm workovers which trademark this click performer. "Stop The Clock" (Travis) is a bright slice with chances.

**TOMMY ROE . . . . . PIDDLE DE PAT**

(ABC-Paramount) . . . . . **Susie Darlin'**  
Tommy Roe's "Piddle de Pat" (Low-Twit) is a fresh-sounding romantic ballad slanted for the teenagers via a first-rate lyric and a sock arrangement. "Susie Darlin'" (Chancellor) reverts back to a conventional rocking ballad idea.

**JOANIE SOMMERS . . . . . WHEN THE BOYS GET TOGETHER**

(Warner Bros.) . . . . . **Passing Strangers**  
Joanie Sommers' "When The Boys Get Together" (Tod) is a smartly written piece of juve-slanted material which this songstress delivers in attractive style. "Passing Strangers" (Admont) is another pretty ballad rating attention.

**VINCENT EDWARDS . . . . . SAY IT ISN'T SO**

(Decca) . . . . . **I Got It Bad**  
Vincent Edwards' "Say It Isn't So" (Berlin) gives this star of the "Ben Casey" to series the type of oldie ballad which he can belt very effectively. It could hitchhike on the show's popularity into the bestseller lists. "I Got It Bad" (Robbins) is another standard dish up in an interesting version.

**NANA MOUSKOURI . . . . . WHAT NOW MY LOVE**

(Fontana) . . . . . **Wildwood Flower**  
Nana Mouskouri's "What Now My Love" (Remick) launches this young Greek songstress into the U. S. pop market with a highly commercial ballad which she handles in English and French lyrics with pipes. "Wildwood Flower" (MRC) is a charming American folksong which she wraps up neatly.

**THE FOUR LADS . . . . . SWEET MAMA TREE TOP TALL**

(Dot) . . . . . **That's What I Like**  
The Four Lads' "Sweet Mama Tree Top Tall" (Hollist) is a nifty rhythm workover of a crackerjack number which traces back to the years just before rock 'n' roll took over. "That What I Like" (Chappell) is a pretty side also with plenty of commercial impact.

**HASH BROWN . . . . . DEAR ADDY**

(Philips) . . . . . **Stringy Mashed Potatoes**  
Hash Brown's "Dear Addy" (MRC) shapes up as a solid comedy platter broad enough to get the teenagers chuckling and finger-popping to the rocking beat. "Stringy Mashed Potatoes" (MRC) is an okay slice in a strictly teenage idiom.

**BILLY TAYLOR QUARTET . . . . . CAPRICIOUS BOSSA NOVA**

(Mercury) . . . . . **Impromptu**  
Billy Taylor's "Capricious Bossa Nova" (Duane) is a swinging instrumental in the dance groove which should give this side the necessary spinning impetus. "Impromptu" (Duane) is another tasteful side featuring the leader's polished pianistics.

**REUBEN PHILLIPS . . . . . UPTOWN**

(Ascot) . . . . . **High-Low**  
Reuben Phillips' "Uptown" (Fayreney) registers as a killer-diller instrumental, driving all the way with a sustained momentum typical of the best in swing. "High-Low" (Fayreney) is another strong side in a similar groove.

**JIMMY RADCLIFFE . . . . . AN AWFUL LOT OF CRYIN'**

(Musicor) . . . . . **The Forgotten Man**  
Jimmy Radcliff's "An Awful Lot of Cryin'" (Arch) shapes up a catchy rhythm entry belted with some attention-getting vocal flourishes by this blues singer. "The Forgotten Man" (Arch) is an offbeat ballad entry with good chances.

**CHARLIE BYRD . . . . . SAMBA DE UMA NOTA SO**

(Riverside) . . . . . **The Duck**  
Charlie Byrd's "Samba De Uma Nota So" (Leeds) is a nifty entry in the bossa nova groove, featuring this jazz guitarist in a polished, swinging performance. "The Duck" (Fermata Int'l) is another tasteful instrumental slice for general programming.

\*ASCAP. †BMI.



# JAZZ HOOKED ON SQUARE 'JUNK'

## Court Rejects Broadcast Petition That ASCAP Collect Fees at Source

The American Society of Composers, Authors & Publishers won the first round in its battle with the tv stations over a new rate schedule last week when New York Federal Judge Sylvester J. Ryan ruled that the Society cannot be compelled to collect at the source of production.

One of the main issues in the petition filed by Shenadoah Valley Broadcasting (representing about 335 local tv stations) and others for the determination of reasonable license fees was that the Court should grant a new type of license under which the tv stations would pay ASCAP only for the Society's music that is used in locally produced programs. The tv stations wanted music used in feature films and syndicated tv programs produced after some unspecified future date to be "cleared at the source" which would have the rights paid for by the producer at the time of production. (Currently stations pay under blanket or per-program licenses covering all programming except that furnished by the networks which have separate contracts with ASCAP.)

Judge Ryan held that the petitioners were not parties to the consent decree and that they have petitioned only as beneficiaries under it and they may not under cover of the protection from discrimination afforded them under its provisions indirectly effect an amendment to that judgment so as to wrest from ASCAP a type of license it is now under no judicial compulsion to grant. He added, "Here we do not have a petition for the modification of the Consent Judgment filed by a party to the judgment."

The Court further said, "The petition will be entertained if petitioners so elect to proceed."

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## Court Fight Against AFM Travel Tax Turning Into Battle of Bandleaders

A battle for supporters seems to be developing out of the Federal court case in which several orchestra leaders are attempting to wipe out the American Federation of Musicians' 10% traveling surcharge. Some leaders who had pledged intervenor support to the plaintiffs have now reportedly withdrawn from the action while the orch leaders now claim 71 intervenors on their behalf.

Skitch Henderson, Freddie Martin and Mischa Novy have reportedly withdrawn their support from the plaintiffs. Last week, orch leader attorney Godfrey P. Schmidt filed a motion naming 54 intervenors on his side and the total is now claimed to be 71. Among those joining the plaintiffs as intervenors are Horace Silver, Chuck Wayne, Johnny Long, Bill Doggett, Wingy Manone and Jimmy Campbell.

The orch leaders have been sending out forms authorizing Schmidt to add those who sign and return them to the action as intervenor plaintiffs. Although not seeking a similar intervenor roster for its defense, the union has also been canvassing leaders for support of the surcharge policy.

Meanwhile, because there are several leader vs. union actions in various stages of litigation in N.Y. courts, all actions involving leaders and the AFM have been assigned to Judge Richard H. Levett. An antitrust action by the Orchestra Leaders of Greater N.Y. against the Federation is due to come up Oct. 29. The case involving the intervenors is currently being considered by the judge as to motion for a temporary injunction pending trial on the 10% impost. There is also an appeal for an earlier case against the tax which was lost by the OLGNY. Latter is the only one Levett will not handle, in that he rendered the original opinion.

## Ernest Gold Signs With British Chappell

Composer Ernest Gold has signed a pact with Chappell & Co. of London for the international publication of all of his work, with the exception of material penned for films and chamber music. Under the terms of the agreement, Chappell will have the rights for three years.

First three Gold tunes to be handled by the pub under the deal are "Wonderful To Know" and "Wild Is the Wind," with lyrics by English lyricist Laura Weston, and "You Should Be Set to Music," with lyrics by British composer Ian Grant. Chappell has previously published Gold's music, including his Oscar-copping "Exodus" score.

## Brit. Execs Call Prolific Yanks Disk 'Headache'

London, Sept. 18.

Prolific artists such as Ray Charles, Brenda Lee and Elvis Presley who consistently hit it big in America are proving a headache to British distribution executives. Problem is when to release a followup disk?

A case in point, illustrative of the distributrix dilemma, is that of Brenda Lee. Releasing under the Decca fold here, Miss Lee's "Sweet Nothings" was building gradually into a big hit, her first in Britain. But the number, which eventually climbed into the bonanza class, was taking it so steadily and evenly that Decca top brass were reluctant to release a second Lee platter for fear it may kill the first.

While "Nothings" was gradually making for the top, however, three other Lee releases were stockpiling in Decca's vaults. Outcome of the affair was that one of her releases just didn't get exposure at all.

Electric & Musical Industries, Decca's big competitor, is faced with a similar situation currently. This time involving Ray Charles. Latter's "I Can't Help Loving You" is still high in the top 20 recordings here but EMI has felt the need to bring out his present hit "You Don't Know Me." One disk inevitably detracts from another's sales potential but, asks one exec, when, potentially, hot numbers begin to pile up, what can you do?

Pye, leading indie label, has also had to face this question with local artist Joe Brown. Hit "Picture Of You" which made the No. 1 spot had hardly slipped below the top 20 horizon—which does not necessarily mean its a dead duck sales-wise—when his latest waxing, "Your Tender Look" burst on the market.

When to come forth with the followup song is now, says one insider, among one of the most hazardous tasks in the business.

## ACKER BILK BLOCKS OLD DISKS' RELEASE

London, Sept. 18.

Clarinetist Acker Bilk, who became a top-seller in the U.S. with "Stranger On The Shore" has been granted a 14-day interim injunction by the High Court restraining Central Record Distributors from selling 13 tunes which Bilk recorded in 1957.

Musicians complained that the disks made when he was unknown would damage his reputation. Disks, he claimed, were of poor quality.

## HYPO SOUNDS FOR POP MARKET

By EDDIE KALISH

Jazz is making a comeback in the pop market. The once-staple item on the pop scene during the swing era seems to be regaining some of the lost ground that slipped by it in the 1950's when the modern and progressive sounds began to become more a purist than pop fan's concern.

It's not all by accident either. Several diskeries have been making a conscious effort to get their jazz product into a groove where it could be accepted as a popular item as well as jazz. Of course, there's a lot of happenstance here too but generally the pattern has been that jazz can break through if 1) it's not too hip and 2) it's got some unusual peg to work from.

Of necessity, there has to be strong melodic content for a jazz disk to score in the pop market. But most important is that special peg. Among the hooks that have been used have been legit, pix and tv themes, a dance beat or some other rhythm experiment, an unusual sound, a new vocal-instrument coupling or some other form of jazz innovation with pop overtones.

The current kick is the bossa nova, which has Herbie Mann on the charts and Stan Getz and Charlie Byrd in on the chase. Dave Brubeck scored heavily this year with a series of experimental rhythmic sessions, both LP and single. It is interesting that in the Brubeck case the combination of a strong melody line in his pieces and the time experiments' uniqueness helped put him over. The bossa nova is a sort of jazz samba with an easy rhythm and basic melodic strain also, which makes it an easy mark for the pop fans.

John Coltrane, one of the more progressive sax men around today, also managed to hit the charts. But the piece he did it with, "My Favorite Things," was much more melodically-inclined than most of his stuff and helped propel the LP well. Cannonball Adderly has also clicked in the pop market. His "African Waltz," however, was copying more of an r'n'r groove than a pure jazz message and this helped him over. The same for Jimmy Smith, who's currently riding well. His pulsating organ spirit can easily be picked up by the rhythm & blues fans and this

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## SET NAT'L CONFERENCE TO UP JAZZ IMAGE

A group of New York music biz traders, interested in setting up a national conference to work for the betterment of jazz, its image and that of its musicians et al, have formed a temporary steering committee to develop an agenda for a general meeting to take up some of these problems, set for Sept. 26.

This steering committee is an enlarged version of a group formed a while back to discuss and try to remedy some of the problems which face jazz and its purveyors. Four names have been added to the list of those who originally met after the recent Newport Jazz fest to mull the idea of setting up the conference. At a meeting held last Thursday (13), Quincy Jones, Mercury Records a&r producer; Mort Fega, jazz broadcaster on WEVD, N.Y.; Elliot Horne, RCA Victor publicity man, and Milt Gray, a publicist, joined the steering body.

Arnold Shaw, general professional manager of E. B. Marks Music was named temporary chairman of the committee which also includes George Avakian, Victor pop a&r head; Sid Bernstein, a booking agent; Maxwell Cohen, an attorney; Willis Conover, WCBS and Voice of America jazz deejay; John Hammond, jazz producer for Columbia Records; critic George Simon, agent Bob Maltz and fest producer George Wein.

## Columbia Rebutts FTC Antitrust Rap; Sez Outside Label Exclusivity Deals For Record Club No Longer Operative

Washington, Sept. 18.

### Tito Rodriguez Finds Venezuela Too 'Hot'

Tito Rodriguez, Latino band leader, has cancelled a proposed two-week tour of Venezuela due to political unrest in that country. Instead, he'll begin a Coast trek on Sept. 27 in Los Angeles which will continue through Oct. 21, when he and his orch will return east for Fall appearances in that area.

The S.A. tour has been tentatively re-scheduled for February, 1963. The Coast move will include appearances in Stockton, Oakland, San Jose and L.A. Rodriguez opens his eastern assignments with the U.N. Ball Oct. 24.

## Columbia Maps New Roundup Of Vintage Show LPs

Columbia Records is resuming its program of recreating Broadway musicals and operettas. The vintage material will be recorded with star casts and in advanced stereo techniques.

Following on the heels of "Showboat," which led off the new series a few weeks ago, Col is now prepping "Annie Get Your Gun," "The Merry Widow" and "The Student Prince." Robert Goulet is flying out to the Coast this week with Columbia artists & repertoire director Jim Fogelson to cut "Annie" with Doris Day. The original Broadway cast album of the Irving Berlin musical starring Ethel Merman was released by Decca. Several years ago, Capitol came out with a package of the tv version starring Mary Martin.

Already in the can are new productions of "The Merry Widow" and "The Student Prince." The "Widow" features a special English libretto which Col's Masterworks chief Schuyler Chapin, commissioned for the recording. It stars Metropolitan opera diva Lisa Della Chiesa. The "Prince" cast is headed by Roberta Peters, Jan Peerce and Giorgio Tozzi. The "Prince" principals were at one time contracted to RCA Victor but Col is using them on a freelance basis for this new program.

Goddard Lieberson, Columbia's president, launched the revival series several years ago when he was exec-veepee. Among the shows he put into LP form were "Porgy & Bess," "Pal Joey," "Girl Crazy," "Oh, Kay," "Anything Goes," "Babes In Arms," "On Your Toes" and "The Bandwagon." Recently the label released Harold Rome's 25-year old revue, "Pins and Needles."

## NEW DISTRIB METHODS WORRY BRIT. RETAILERS

London, Sept. 18.

British record dealers are worried over the type of deal Pye has with the vast Cadbury chocolate firm under which the label's Golden Guinea albums are offered as prizes in a contest, a part of a big Cadbury promo. campaign. Although Pye first sought the blessing of the Gramophone Record Retailers Assn. before entering the pact with Cadbury, some dealers assert that this is the thin end of the wedge which will undoubtedly lead to further manufacture-diskery tie-ups which, in turn, will be detrimental to the retail trade.

Another factor is the release by Electric & Musical Industries of their "Living Bible" package of albums not only through diskeries but via direct mail.

Columbia Broadcasting System parent company of Columbia Records, has struck back at Federal enargies that it illegally dominates the longplaying record field by saying that music lovers can still find ample musical bargains. In a brief filed here, CBS asked that the Federal Trade Commission's entire complaint filed on June 25 be thrown out.

The company freely admitted it had entered into special contracts with record companies, but said many of these agreements are in effect dead and the others do not illegally restrain competition. FTC alleged that CBS entered into licensing agreements with "competing record manufacturers giving it the exclusive right to manufacture and sell by direct mail through its club. LP's manufactured from the licensors' master recordings.

The exclusivity of these contracts, the FTC said, "have foreclosed access by actual and potential mail order competitors of CBS to more than 1,000 records representing more than 450 important artists."

But, the broadcasting company replied, one of the provisions was made in 1958 only and never since then. A second was made solely in 1959 and a third was included only in two individual contracts. All of these special contract provisions, CBS went on, "were either waived or otherwise rendered ineffective and inoperative long prior to the filing of the complaint here."

Moreover, the brief to FTC continued, "neither such contract is now in effect, and... similar provisions have not appeared in any contract executed with a licensor after March 31, 1959." The special licensing agreements, the FTC alleged, gave CBS an unfair competitive advantage "not the re-

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## John Lewis Extends Atlantic Assignments Into Album Production

John Lewis, jazz pianist-composer and musical director of the Modern Jazz Quartet, has extended his alignment with Atlantic Records. In addition to being an artist for the label, Lewis will now also function as an artist & repertoire exec and album producer.

The pianist has been an exclusive Atlantic diskier for the past five years. During this time he's brought several ideas for disks to Nesuhi Ertegun, the company's v.p., several of which were used. Lewis was recently on a European tour and got some ideas for disks. Ertegun gave him the green light on the projects and, after hearing the results, offered him the a&r producer post.

Among the European projects is a set which Lewis produced in Stockholm, Sweden, on which he appears as an artist with Swedish violinist Svend Asmusson. The set, called "European Encounter," will be released this fall. In Milan, Italy, Lewis cut a modern classical chamber work, "The Five Movements for String Quartet, Opus 5," by Anton Webern, with the Italian string quartet, Quartetto Di Milano. In Baden-Baden, Germany, Lewis supervised an LP with Albert Mangelsdorf, European jazz trombonist, on which he also played.

On a side trip to Yugoslavia to hear a jazz fest in Bled, Lewis heard the Zagreb Jazz Quartet and arranged to bring them to Baden-Baden where he recorded them.

The pianist-composer will be producing LPs regularly for Atlantic. As an a&r man, he'll be bringing new groups into the label and will also design various special projects.

# VARIETY

## ALBUM BESTSELLERS

(A National Survey of Key Outlets)

This Last No. Wks.	Wk.	Wk.	On Chart		
1	1	47		WEST SIDE STORY (Columbia)	Soundtrack (OL 5670)
2	4	4		MUSIC MAN (Warner Bros.)	Soundtrack (W 1459)
3	3	18		PETER, PAUL & MARY (WB)	Peter, Paul & Mary (W 1449)
4	2	21		RAY CHARLES (ABC-Par)	Modern Sounds in Country & Western (ABC 410)
5	3	14		DAVID ROSE (MGM)	Stripper (E 4062)
6	6	22		ANDY WILLIAMS (Columbia)	Moon River (CL 1809)
7	8	7		BOBBY VINTON (Epic)	Roses Are Red (LN 24020)
8	10	14		ROME ADVENTURE (Warner Bros.)	Soundtrack (W 1458)
9	14	6		RAY CHARLES (ABC-Par)	Ray Charles Greatest Hits (ABC 415)
10	27	8		TONY BENNETT (Columbia)	I Left My Heart in San Francisco (CL 1869)
11	7	12		ELVIS PRESLEY (Victor)	Pot Luck (LPM 2523)
12	21	4		KINGSTON TRIO (Capitol)	Something Special (T 1747)
13	12	9		HENRY MANCINI (Victor)	Hatari (LPM 2559)
14	9	17		KINGSTON TRIO (Capitol)	Best of Kingston Trio (T 1705)
15	13	12		MUSIC MAN (Capitol)	Original Cast (W 990)
16	23	87		CAMELOT (Columbia)	Original Cast (KOL 5620)
17	39	3		GEORGE MAHARIS (Epic)	Portrait in Music (LN 24021)
18	11	9		JOHNNY TILLOTSON (Cadence)	It Keeps Right On A-Hurtin' (CLP 3058)
19	15	20		ACKER BILK (Atco)	Stranger on the Shore (129)
20	16	45		HENRY MANCINI (Victor)	Breakfast at Tiffany's (LPM 2362)
21	37	6		HERBIE MANN (Atlantic)	Herbie Mann At The Village Gate (1380)
22	18	45		WEST SIDE STORY (Columbia)	Original Cast (OL 5230)
23	26	39		JOAN BAEZ (Vanguard)	Joan Baez, Vol II (VRS 9094)
24	24	13		VINCENT EDWARDS (Decca)	Vincent Edward Sings (DL 4311)
25	17	17		JIMMY SMITH (Verve)	Bashin' (V 8474)
26	31	22		NO STRINGS (Capitol)	Original Cast (O 1695)
27	28	5		FRANK SINATRA (Capitol)	Sinatra Sings of Love and Things (W 1729)
28	19	18		GEORGE MAHARIS (Epic)	George Maharis Sings (LN 24001)
29	—	1		ROY ORBISON (Monument)	Roy Orbison's Greatest Hits (M 4409)
30	36	17		MANTOVANI (London)	American Waltzes (LL 3260)
31	35	12		JOAN BAEZ (Vanguard)	Joan Baez, Vol I (VRS 9078)
32	29	2		NAT KING COLE (Capitol)	Ramblin' Rose (T 1793)
33	45	21		BILLY VAUGHAN (Dot)	Chapel by the Sea (DLP 3424)
34	34	2		JUDY GARLAND (Capitol)	The Garland Touch (W 1710)
35	30	6		DION (Laurie)	Lovers Who Wander (LL 2012)
36	50	4		ROBERT GOULET (Columbia)	The Two of Us (CL 1826)
37	42	48		ELVIS PRESLEY (Victor)	Blue Hawaii (LPM 2426)
38	20	9		PETER NERO (Victor)	For the Nero Minded (LPM 2538)
39	—	1		ROGER WILLIAMS (Kapp)	Mr. Piano (KL 1290)
40	—	9		RAY ANTHONY (Capitol)	Worried Mind (T 1752)
41	—	20		STATE FAIR (Dot)	Soundtrack (DLP 9011)
42	40	28		ROGER WILLIAMS (Kapp)	Maria (KL 1266)
43	41	56		DAVE BRUBECK (Columbia)	Time Out (CL 1397)
44	—	1		LAWRENCE WELK (Dot)	Baby Elephant Walk (DLP 3457)
45	—	119		SOUND OF MUSIC (Columbia)	Original Cast (KOL 5450)
46	44	3		EL CID (MGM)	Soundtrack (E 3977)
47	38	25		FRANK SINATRA (Capitol)	Point of No Return (W 1676)
48	22	5		RAY CHARLES (Atlantic)	The Ray Charles Story (2-900)
49	23	21		HARRY BELAFONTE (Victor)	Midnight Special (LPM 2449)
50	32	4		EVERLY BROS. (Warner Bros.)	Golden Hits of the Everly Bros. (WW 1471)

## LIEBERSON TO EUROPE TO EXTEND CBS LABEL

Goddard Lieberman, president of Columbia Records, is on a quickie to Europe to wrap up label's latest plans on the European introduction of CBS Records.

The new CBS label, already underway in the United Kingdom, Eire, Greece, Mexico, Argentina and Brazil, is slated to break into every major market of the world within the next year. Lieberman will be back in the U.S. in time for the opening of New York's Lincoln Center on Sept. 23.

## Deadlock Continues In Britain's 'Jingles Strike'

London, Sept. 18.

Latest move in the "jingles strike," in which the Musicians' Union and the Assn. of Specialized Film Producers-Institute of Practitioners in Advertising are deadlocked, stems from the union which has instructed tooters not to record for theatre commercials.

MU previously barred members from making vidplugs until the admen and producers agree to increased fees and recognize the principle of royalty payments.

According to the IPA, further three-cornered meetings are expected soon, but no firm date has been set. IPA spokesman stated that the MU has asked for four times the amount of fees its members now receive. ASFP-IPA offer of a 50% increase was rejected.

## Lawyer Into Disk Biz With Norell Label

New York attorney Aaron Solomon has formed Norell Records, a division of Norell Enterprises. Sy Shaffer has been named musical director of the new diskery whose product will be distributed by Jay Gee Records.

The label has signed singer Steve Bryan and his first release is "The Lilac Tree" and "If I Had My Way." Morty Wax has been signed as consultant and publicity director for the diskery.

## Jazz Hooked

Continued from page 45

has done it for him on two LPs in a row now.

Other jazz artists and groups that have scored on the pop scene include the Modern Jazz Quartet, whose unique harmonic structure has caught on several times; Erroll Garner, whose interesting chord rhythms and personality have worked well for him, and others including, natch, Louis Armstrong, Slide Hampton, Hank Crawford, Gene Ammons, Shelley Manne, Chico Hamilton, Miles Davis and others.

Using the more theatrical peg, Stan Kenton hit it with a "West Side Story" LP. Eddie Harris with an "Exodus" platter, Andre Previn with a "My Fair Lady" interpretation and others. Henri Mancini has blended some jazz touches into much of his composition and playing to score steadily for a few years now.

Ray Charles is perhaps the leading musician and singer with jazz and pop hooks, all of which seem to keep him consistently strong. And so on. But the disk companies are also trying to help matters along with jazz singles programs and other projects designed to get their jazz men into the chart-making orbit. Big orchestral backings have been added to jazz disks and strings have become a part of jazz recordings such as in the Paul Desmond and Stan Getz-Eddie Sauter platters. Jazz a&rs men are also looking for other avenues like bossa novas and pix themes, etc., in which to showcase their jazz units.

It has all worked to the point where jazz is now gaining greater popular acceptance than in several years. Naturally, there is argument among jazz buffs as to whether the stuff that makes it is really jazz but there hasn't been a definitive definition for the idiom that could ever prove or disprove what is or what isn't jazz. The fact is that the sounds and the rhythms of jazz are crashing the pop market with more regularity all the time and that more and more labels are issuing more and more jazz. It's beginning to happen again.

# VARIETY

## SINGLE RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This Last No. Wks.	Wk.	Wk.	On Chart			Label
1	2	4		SHERRY	Four Seasons	Vee Jay
2	1	7		RAMBLIN' ROSE	Nat King Cole	Capitol
3	4	9		SHEILA	Tommy Roe	ABC-Par
4	12	5		PATCHES	Dicky Lee	Smash
5	3	11		LOCO-MOTION	Little Eva	Dimension
6	5	8		SHE'S NOT YOU	Elvis Presley	Victor
7	15	3		GREEN ONIONS	Booker T. & MG's	Stax
8	23	5		LET'S DANCE	Christ Montez	Monogram
9	8	6		TEEN-AGE IDOL	Rick Nelson	Imperial
10	6	12		BREAKING UP IS HARD TO DO	Neil Sedaka	RCA Victor
11	35	3		RAIN, RAIN GO AWAY	Bobby Vinton	Epic
12	16	14		TWIST AND SHOUT	Isley Bros	Wand
13	13	5		VENUS IN BLUE JEANS	Jimmy Clanton	Ace
14	24	7		YOU BELONG TO ME	Dupress	Coed
15	29	4		SURFIN' SAFARI	Beach Boys	Capitol
16	—	1		MONSTER MASH	Bobby Pickett	Garpax
17	21	8		RINKY DINK	Dave Cortez	Chess
18	11	6		SEND ME THE PILLOW YOU DREAM ON	Johnny Tillotson	Cadence
19	9	9		PARTY LIGHTS	Claudine Clark	Chancellor
20	20	6		ALLEY CAT	Bert Fabric	Atco
21	22	6		YOUR NOSE IS GOING TO GROW	Johnny Crawford	Delfi
22	27	5		YOU BEAT ME TO THE PUNCH	Mary Wells	Motown
23	17	5		SILVER THREADS AND GOLDEN NEEDLES	Springfields	Phillips
24	19	8		DEVIL WOMAN	Marty Robbins	Columbia
25	14	8		SWINGIN' SAFARI	Billy Vaughn	Dot
26	7	8		YOU DON'T KNOW ME	Ray Charles	ABC-Par
27	31	2		DO YOU LOVE ME	Contours	Gordy
28	10	10		SHAME ON ME	Bobby Bare	Victor
29	30	3		LIE TO ME	Brook Benton	Mercury
30	32	16		ROSES ARE RED	Bobby Vinton	Epic
31	—	1		TORTURE	Kris Jansen	Hickory
32	46	2		IF I HAD A HAMMER	Peter, Paul & Mary	Warner Bros.
33	25	3		BEACHWOOD 4-5789	Marvelettes	Tamla
34	26	10		THINGS	Bobby Darin	Atco
35	40	11		YOU'LL LOSE A GOOD THING	Barbara Lynn	Jamie
36	37	7		WHAT'S A MATTER BABY	Timi Yuro	Liberty
37	—	1		PUNISH HER	Bobby Vee	Liberty
38	18	8		VACATION	Connie Francis	MGM
39	43	2		HULLY GULLY BABY	Dovells	Parkway
40	36	3		BOYS NIGHT OUT	Patti Page	Mercury
41	45	4		COME ON LITTLE ANGEL	Belmonts	Sabrina
42	48	5		WONDERFUL DREAM	Majors	Imperial
43	—	1		BLUEBIRDS OVER THE MOUNTAIN	Echoes	Smash
44	38	2		IT MIGHT AS WELL RAIN UNTIL SEPTEMBER	Carol King	Dimension
45	—	1		IF I DIDN'T HAVE A DIME	Gene Pitney	Musicor
46	44	10		BRING IT ON HOME TO ME	Sam Cooke	Victor
47	—	1		I REMEMBER YOU	Frank Fields	Vee Jay
48	28	9		MR. IN-BETWEEN	Burl Ives	Decca
49	—	6		TILL DEATH DO US PART	Bob Braun	Decca
50	42	5		I'M THE GIRL FROM WOLVERTON MT.	Joanne Campbell	Cameo



## Coral Gets Cozy Cole, Capitol Signs Dick Shawn; Other Deals

Coral Records has signed drummer Cozy Cole and jazzster Charlie Teagarden. Cole will wax LPs and maybe some singles. He'll be under the a&r supervision of Henry Jerome. But Dant will be handling Teagarden's waxing on the Coast.

### Capitol: Dick Shawn

Dick Shawn enters recording field for the first time with a new Capitol pact under which he will do an album of straight singing. Dave Cavanaugh will produce for Capitol.

Comedian said he will do none of his nitery act in the new album, believes it is "a waste to blow your act on records because it is death for material."

### Plaza: Jeremy Slate

Plaza Records has inked pix and videries actor Jeremy Slate to a disk pact. He begins recording this week. Recently, Slate appeared with Elvis Presley in "Girls, Girls, Girls" and in a lead slot in tv's "Aquanuts."

### Pye: Johnny Bev. Wynter

Composer Johnny Beveridge abbreviates his surname for his first Pye platter, "Tell Her You Love Her," to Johnny Bev. Tony Hatch a&r'd the sesh.

Former Decca labelite, Mark Wynter was snapped up by Pye topper Louis Benjamin and put on wax with "Venus In Blue Jeans" for immediate release.

### Vanguard: Rabbi Carlebach

Vanguard has signed a flock of new artists recently, including Rabbi Schlomo Carlebach, a specialist in Hassidic and Hebrew repertory.

The label also signed several folksingers, including Jackie Washington, Israeli performer Itamer Cohen, and a folk group, The Rooftop Singers.

### Norell: Steve Bryan

Steve Bryan, a vocalist, has pacted with Norell Records. His first release, "The Lilac Tree" and "If I Had My Way," is being distributed nationally by Jay Gee Records.

### Ad Lib: Little Esther

Ad Lib Records has signed r'n'b chirp Little Esther. Her first session will be cut this week for release on the company's new subsid label, Lenox. Cliff Parham is a&r'ing the session which takes place in Nashville.

### Goldie: Gene Avery, De Maio, Johnny Applachian

Goldie Goldmark's recently-formed Goldie Records has inked three new artists. They're singer Gene Avery, who'll be aimed at the teeners; pianist De Maio and singer Johnny Applachian.

## Gene McDaniels Sues Liberty for Alleged Royalty Dipsy Doodles

Singer Gene McDaniels has filed suit in N.Y. Supreme Court against Liberty Records, charging breach of contract and various financial manipulations by the diskery, including failure to pay proper royalties.

The complaint charges that Liberty has arbitrarily and capriciously forced the singer to record for it and that the diskery has illegally charged traveling expenses and other such fees so that McDaniels would never receive any royalties. The action also charges that Liberty is setting up false and illegal write-offs against the singer's earnings and has advised him that he owes it \$35,000 and that he has to work it off. Also charged is that the diskery has threatened to destroy the singer's name and reputation if he refused to record.

Suit seeks a declaratory judgment declaring the rights of parties under an Oct. 29, 1959 agreement calling for McDaniels' services on Liberty. Also sought is a declaration that Liberty has breached the contract by failing to submit true accounting of the royalties due the singer.

### Roulette Beefing Up

#### Nat'l Promotion Staff

Roulette Records is continuing its promotion staff buildup. Bob Krasnow has joined the diskery as Coast promotion rep. He'll headquarter in San Francisco. Chuck Livingston will now cover Chicago and vicinity. Don Weise will be working for the label out of the Cosnat office in Philadelphia. Bob Herrin has been added to the New York staff.

This roster is being augmented by the pacting of several non-exclusive indie pluggers.

## Disk Indies Yen Own O'Seas Labels

London, Sept. 18.

Such is their desire to release here under their own banner, American disk companies are apparently now willing to switch affections from either of Britain's two major diskeries to one or other of the larger independent concerns. This is evidenced, most recently by the switch, as of next month, of Cameo-Parkway Records from Electric & Musical Industries to the Pye outlet.

The mushrooming Yank banner decided, according to European rep Harry Walters, that the Pye Org "can give our artists greater emphasis than our record company in Britain." But industryites have been saying that the most important factor in the luring of C-P away from BMI into the Pye orbit was the "own label" promise.

As if to confirm the view, a somewhat surprised Len Wood, EMI topper, noted that "nobody could have more adequately covered the responsibility towards artists than we." He said that so far as record sales went, EMI did a "fine job" on C-P disks featuring Chubby Checker, Bobby Rydell and others. But the major resisted approaches to let Cameo-Parkway unfurl here under its own banner.

Pye, it will be remembered, won the Reprise franchise in the face of stiff competition from the majors for similar reasons. Label owner Sinatra was sure Pye could hand out the "personal touch" not to be found around the bigger boys—plus the fact that Reprise released as Reprise in the U.K.

## HIGH TALENT COSTS KO MILW. JAZZ CONCERTS

Milwaukee, Sept. 18.

A subscription jazz concert series, "Music For Moderns," held at Shorewood High School Auditorium annually since 1958, has been discontinued. Top name jazz orchestras and combos were featured.

According to Raleigh Woolf, Shorewood chairman of the volunteer group backing the concerts, the high talent cost, forcing ticket prices up for the subscription series, caused dropping the jazz concerts. During four years' operation, "Music For Moderns" showcased Count Basie, Duke Ellington, Dave Brubeck, Dizzy Gillespie, Erroll Garner, Oscar Peterson, also Lambert, Hendricks & Davan and other top jazz talent, at Shorewood Auditorium.

## Diamond Label Acquires 36 'Baby' Cortez Masters

Joe Kolsky, president of Diamond Records, has bought the rights to 36 masters by Dave (Baby) Cortez.

In the catalog are such earlier Cortez clicks as "The Happy Organ," "Catnip" and "The Whistling Organ." In addition there are 12 masters that have never heretofore been released and which were recorded this year just prior to the termination of his contract with Clock Records, a subsidiary of Emit Music Corp.

The deal also calls for a division of certain copyrights presently owned by Emit on a 50-50 basis with Tobi Ann Music, which is headed by Phil Kahl.

## 'Oliver', 'Stop the World' Legiters to Boost Merrick Name on London Platter

Broadway producer David Merrick's name will be popping in the disk field this season. London Records will have a show LP out this fall which will feature one side of music from the score of "Oliver" and one side of the tunes from "Stop the World—I Want To Get Off," both Merrick Broadway-bound productions.

The LP credits Merrick on its cover and the producer has also written the liner notes. Manovani is the artist on the platter which was produced in conjunction with Merrick. London also has the original casters of "Stop the World." The "Oliver" Broadway album is on RCA Victor and, incidentally, Merrick also receives a plug on this one.

London parent, British Decca, has the original British waxings for both shows. London has already been cashing in on the "Stop the World" tunes and, after release of the "Oliver" score on Oct. 1, the diskery also plans considerable coverage of its score, although it doesn't plan to release the British cast waxing here. The company will release a disk of "As Long As He Needs Me" by Georgia Brown who is from the original company, along with waxings by Edmundo Ros, Max Bygraves and Ronnie Aldrich—all British performers.

## JACK TRACY TO HEAD MERC'S COAST OFFICE

Chicago, Sept. 18.

Mercury Records has sent a&r man Jack Tracy from its Chi headquarters to Hollywood to head up its Coast office, and has named Lou Reizner its coordinator of imported music. Firm also announced that Eddie Mascari has rejoined company as general manager of publishing activities and director of copywriting and licensing.

Reizner will review imported tapes and conduct research for all four labels—Mercury, Philips, Smash and Fontana—and will advise on marketing and artwork for the albums. He was formerly with Stacey Records. Mascari had been with Mercury for a year before taking a five month hiatus.

## Nevins-Kirshner's New Music Empire Expands Into Own Diskery Operation

### Mark Rydell to Slice

#### Soaper Theme for Merc

Chicago, Sept. 18.

Mark Rydell, thesp on the daytime teevee soaper "As The World Turns" for six years, will record the show's theme, "Penny," on the Philips label.

Rydell has left the show and is currently in Hollywood directing and recording. The new single will be cut under the direction of Quincy Jones.

## 'Moon River' Tag In Court Test

After becoming one of the biggest songs of the past year, "Moon River" is now having its title challenged in court. Songwriters Lee and Benjamin David have filed suit in N.Y. Supreme Court against Paramount Pictures, Famous Music, pix producers Martin Jurov and Richard Shephard, lyricist Johnny Mercer, composer Henry Mancini and Forster Music asking \$250,000 damages and an injunction for alleged unlawful use of the tune's title in "Breakfast at Tiffany's."

According to the complaint, the Davids wrote a song called "Moon River" which was copyrighted in 1921 and renewed in 1946. They charge that the defendants' use of Mancini & Mercer's tune has greatly diminished the value of their property right to the name "Moon River" and that defendants have unfairly competed in the usage of the song in the film.

They also claim that their title has acquired a secondary significance, that defendants have wrongfully appropriated the title and that defendants were aware that the Davids had written a song by that title when they used it.

Paramount et al have made a general denial of all allegations. They claim that the Davids' property rights to the title had been abandoned by non-use and had fallen into public domain.

## Inside Stuff—Music

Lucerne, Switzerland's 24th International Music Festival Aug. 15-Sept. 10, emerged a hit, with many of the 25 symphony, chamber and solo concerts SRO and an average capacity of nearly 90% at the 2,000-seat Kunsthhaus (total number of available tickets is 37,000). Most of the big symphony concerts, in particular, with name conductors and soloists, were long-in-advance sellouts (tariffs are \$7 top).

The 1962 event gained special momentum via an unusually high number of American or U.S.-domiciled artists. The former include such names as Van Cliburn, the up-and-coming Negro mezzosoprano Grace Bumbury, Evelyn Lear and husband Thomas Stewart (whose combined careers are flourishing in Germany) and pianist Leon Fleisher, whilst George Szell, William Steinberg, Erica Morini, Janos Starker, Zino Francescatti and Jean Martinon are American residents.

Music continues to figure as the main artistic and cultural activity of Hungary and especially in its capital, Budapest. There is intense worship of its greatest son, composer Bela Bartok, a street, a square, a park, a theatre and a concert hall are named after him. His works appear on the program of nearly every concert and lately there has been an impressive "Bartok Archives"—a glory few 20th Century composers can boast of. The foundation is presided by the Belgian musicologist Denys Dille who has devoted his life to this institute. His aim is not only devoted to honor the memory of Bartok, through acquiring whatever is still available of his manuscripts, letters, portraits and in short everything connected with his life and work—but also with the search for youthful and as yet unpublished Bartok compositions. Lately a brilliant, completely unknown "Scherzo" for piano and orchestra has been made available.

Songwriter Bob Russell is getting a new disk ride on his "You Came A Long Way From St. Louis" standard. In recent months, he's picked up nine new diskings. The tune has been done by Della Reese (RCA Victor), Peter Duchin (Decca), Tammy Grimes (Columbia), Teresa Brewer (Coral), Barney Kessel (Reprise), Anita O'Day (Verve), Ray McKinley & the Glenn Miller Orch (RCA Victor), Frankie Carle (RCA Victor) and Etta Jones (Argo). Among his current items are the score for the pic "Reach For Glory," and the title song from "A Matter of Who."

Review in VARIETY last week of American feature documentary, "Black Fox," from the Venice Film Fest, omitted crediting score to New York composer (currently on a Ford Foundation grant) Ezra Laderman. His previous filmic credits include tele documentaries and several theatrical short subjects.

Score for the Venice entry was played by the Juilliard String Quartet (its first film assignment) and a group called the New York Chamber Players.

Richard Adler's Hertz Rent A Car tv-radio commercial, "In The Driver's Seat," has been put into sheet music form in an arrangement with Sahara Music and Chappell. The four-page music sheet is being handed out cuff at Hertz stations in 1,100 cities. Initial printing run was 50,000 copies. Sahara is Adler's firm in the Chappell combine.

The continual flow of new material and new young artists into Tin Pan Alley's music-disk scene has become one of the prime factors in the steady increase of new recording company labels on the market.

Al Nevins and Don Kirshner, for example, who have been one of the foremost indie disk producing combines these past several years, have been forced to branch out with their wholly-owned recording company subsidiaries to handle the overflow of songs and singers they think worthy of getting a crack at the disk market. Rather than have the material pile up on their desks or the performers cooling their heels on the sidelines waiting for an opening at the over-committed established labels, N-K recently set up two disk labels, Dimension and Motion, to handle this overflow.

N-K are sticking to their indie production deals, as with Barry Mann for ABC-Paramount, but they feel that with the Dimension and Motion operations they now can get more entries into the disk sweepstakes. Both labels, by the way got off to a fast start; Dimension moved out strongly with Little Eva's "Loco-Motion" and Carol King's "It Might As Well Rain In September." Motion is racking up a neat score with The Cardigan Boys' "Everybody Loves A Guy Named Johnny." Both labels are being distributed by Amy Records.

In addition to the writers and singers (many times they are the same person) in the N-K setup, the firm is also grooming them to handle disk production assignments. Heading that group now for N-K are Gerry Goffin, who did "Love Motion," Jack Keller, who did "Venus In Blue Jeans," and Charlie Koppelman & Don Rubin who did "Everybody Loves A Guy Named Johnny."

According to Emil La Viola, the firm's doors are still wide open for young writers even though he has between 30 and 35 staffers attached to the N-K operations now. The N-K peg is on the young—the average age of the writers, singers and disk producers attached to them is 23. La Viola is N-K's general professional manager.

In addition to its disk production activities, N-K also has a publishing operation of which the leading firm is Aldon Music, a Broadcast Music affiliate. In 1961, Aldon placed 200 of its songs on singles and the pace set the first half of the year indicates that at least 300 of its copyrights will get disk workovers.

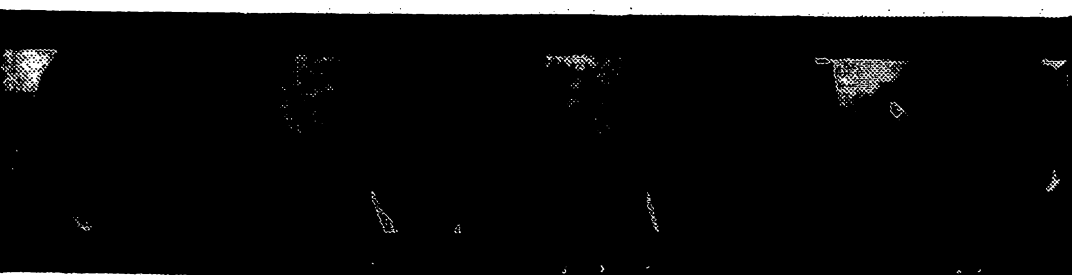
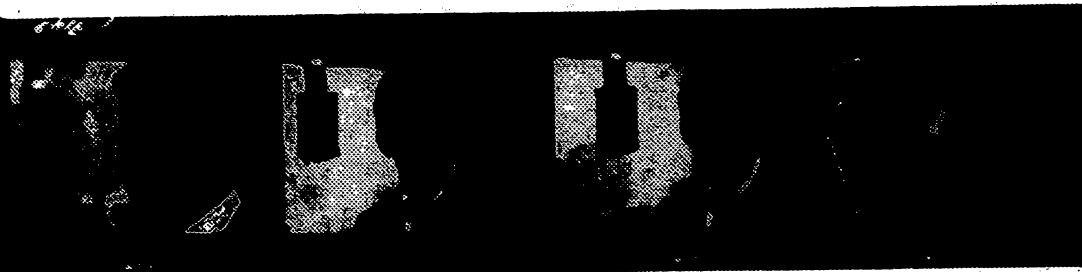
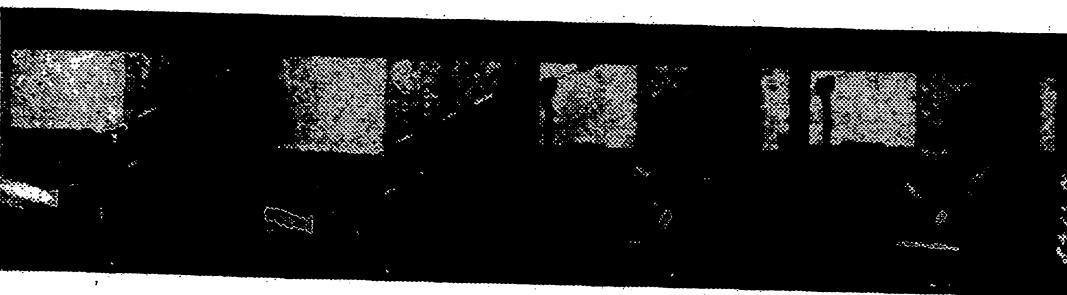
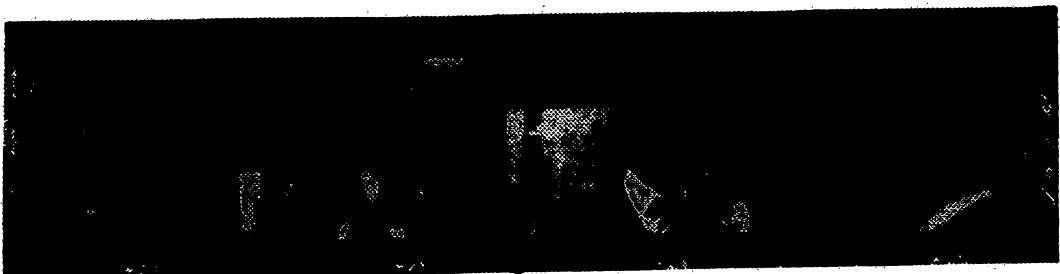
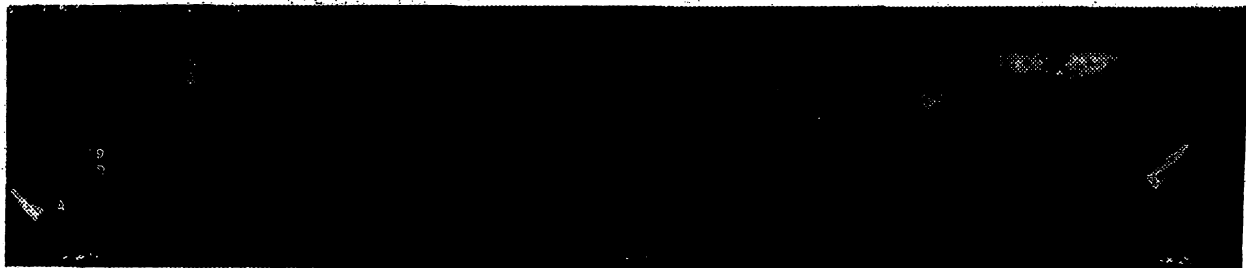
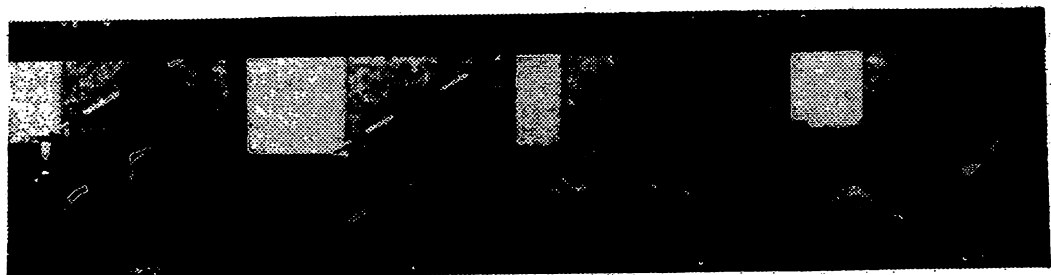
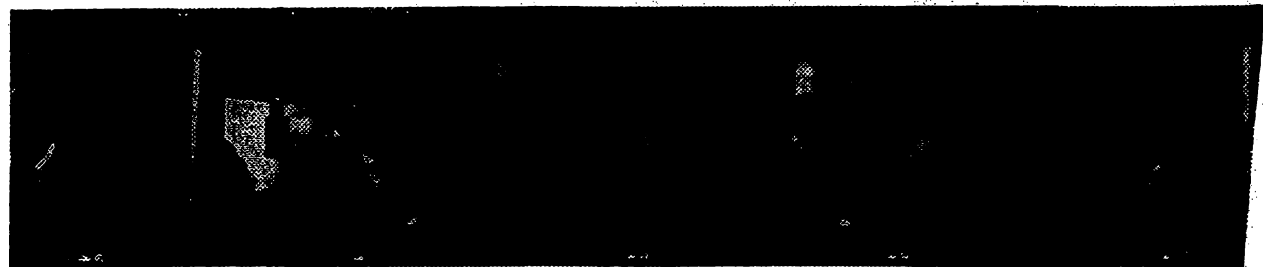
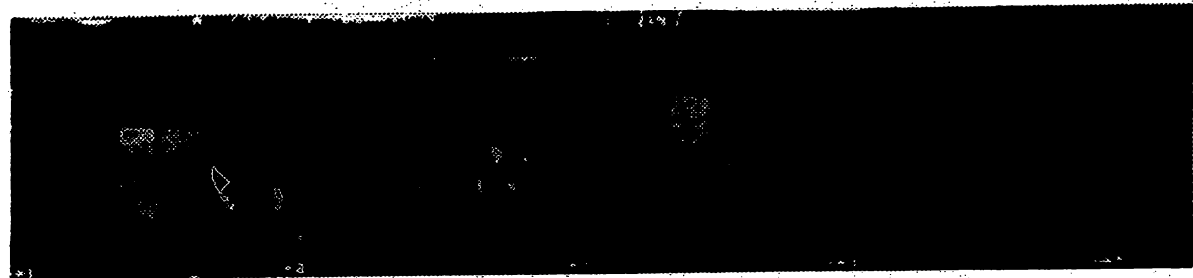
N-K recently set up a Coast operation, under the direction of Lou Adler, to handle activities in the pix and tv.

## Schwartz's Advice To Young B'way Composers: 'Get a Good Book Writer'

The most important thing in a musical play today is the story, according to composer Arthur Schwartz, who spoke last week at the opening session of the ASCAP Seminar on the Musical Theatre. "No matter how wonderful the songs may be, the show cannot succeed if the story is weak. On the other hand, a show with a good story will be a hit even if the songs are not outstanding."

Schwartz emphasized that a young writer for the musical theatre must have two things beside talent: he must be able to sell himself and his ideas, and, even more importantly, he must be able to edit himself critically. "Don't be afraid to experiment," he urged the 240 enrolled participants at New York's Judson Hall. "Experimentation is the very heart of the musical theatre." Schwartz also paid tribute to Jerome Kern as the first truly outstanding composer of the modern American musical theatre. "Gershwin admitted that he copied Kern when he first began to write. Kern also had great influence on Youmans and Rodgers."

The ASCAP seminar is an eight-week series that is designed to help young composers and lyric writers become familiar with every phase of the musical theatre. All the sessions are being broadcast over New York's municipal station, WNYC.



# Bobby's first single on Capitol! A smash ...naturally!

From the Ross Hunter color production, **IF A MAN ANSWERS** (a Universal-International Picture), co-starring Bobby Darin and Sandra Dee, comes the title tune of the year. Words and music by Bobby Darin. Single record #4837.

**DEALERS, ONE-STOPs & RACK-JOBBERs:** contact your Capitol sales rep NOW for details on a sensational sales program for Bobby's first hit on Capitol.





## Court Rejects B'casters

Continued from page 45

within 10 days from the date hereof, as one filed for fixation of reasonable fees on a renewal of the type of license that is now and for many years held by them."

CBS and NBC had sought determination of a reasonable fee for a license to perform publicly by tv broadcasting on its local stations and, some or all ASCAP tunes and also a determination of license fees by tv broadcasting on its networks.

The court said, "While theoretically the petition is brought under provisions of the Decree for the fixing of fees, what it really seeks from ASCAP is a radically different license from that under which petitioners have been operating under the Decree for the past 12 years and only secondly the fixing of a reasonable fee for such license."

"The type of license sought is neither the blanket nor per program license described in the judgment. Petitioners would have a composite sort of license containing a little bit of both which would grant them the right to use any, some or all of the compositions in ASCAP's repertory on all their locally originated broadcasts, while excluding from such license music performing rights for network programs and pre-recorded material produced after Feb. 8, 1962 other than the

petitioners: as to these, petitioners would demand that the rights be secured, cleared and paid for at the source. Petitioners had made written application for such a license and ASCAP refused."

The Court said, "The underlying and immediate question raised by this petition is the court's power under the decree to compel ASCAP to issue such a license; until that is determined the question of a fee under such license is not reached."

The Government is in accord with petitioners on the principle that if the court finds the type of license requested to be reasonable, it has the power to compel issuance. It, however, expressed no opinion on the reasonableness of the license.

Judge Ryan agreed with the position taken by ASCAP that the "fact that a particular license requested may be more reasonable than that which has been given in the past, does not impose upon ASCAP the duty to grant such license, nor does it give the court additional powers not contained in the amended judgment."

## Cozy Cole Tagged For O'seas State Dept. Tour

Cozy Cole's quintet has been tagged by the State Dept. for a tour of East and West Africa under the auspices of the International Cultural Exchange.

The jazz drummer's musical group will open in Uganda on Oct. 8. The entire tour will take about 20 weeks.

## Vienna Symph to Make First U.S. Tour in '63

Vienna Symphony, not to be confused with the Vienna Philharmonic, is to make a five-week tour, its first, of the United States. That will be a year hence in the 1963-64 season.

Wolfgang Swallisch will conduct the entire tour, to be booked and managed by Andre Mertens of Columbia Management.

## Amy Ups Jack Fine

Jack Fine has been upped to v.p. in charge of sales and promotion of Amy-Mala Records. He had previously doubled as eastern rep for the Walt Disney music publishing firms as well as being national promotion rep for the Vista and Disney Labels.

Arthur Yale continues as exec v.p. of the Amy Mala firm.

## Col Rebuts

Continued from page 45

suit of free and open competition. CBS had pressed nearly 7,000,000 LPs under licensing agreements for sale through its club as of Sept. 1, 1961, the complaint charged. It included in the list of licensors, labels, and artists which reportedly became a part of the agreements: Verve Records, Ella Fitzgerald, Gene Krupa, and Shelly Berman; Mercury Records, Patti Page; Warner Bros. Records, Everly Bros. and Bob Newhart; Kapp Records, Medallion label, Jane Morgan and Roger Williams; Bernard Lowe Enterprises, Cameo and Parkway labels; Chubby Checker and Bobby Rydell.

The CBS answer charged that "competitive clubs have also sold the records of other competitive record companies."

In its complaint, FTC said the LP market is dominated by CBS and two other companies—RCA Victor division of Radio Corp. of America and Capitol Records Inc. CBS was the pioneer in the field in 1955 with the other two following shortly thereafter with competing clubs.

Tax figures indicate the three clubs accounted last year for about 20% of total record sales, the FTC charged, with CBS' share about half of the total field.

CBS also took the occasion to deny another Federal charge of underselling the dealers' buying prices in its offers to club members. To this charge, the broadcasting firm asked an entire dismissal of the complaint.

## DICK PEIRCE JOINS INDIE VALIANT LABEL

Hollywood, Sept. 18. Dick Peirce, former Coast manager of operations for RCA Victor who departed the diskery last week, has accepted a vice-presidency with indie record producers, Billy Sherman and Barry De Vorzan and their Valiant Records label.

At Valiant, Peirce will be responsible for all phases of diskery operations including the signing of talent and selection of material.

## 'For Hire' Pacts in Focus In Legal Maneuvers Over BVC's Donaldson Catalog

A motion seeking a summary judgment made by Donaldson Publishing Co. in its longpending suit for numerous valuable copyrights against Bregman, Vocco & Conn was denied by N.Y. Federal Judge Wilfred Feinberg in a decision handed down Aug. 30. The judge ruled that there were questions of fact, including the interpretation of the employment agreement, which could not be decided without a trial.

The Donaldson company sought summary judgment that it owns the 78 musical numbers written by the late Walter Donaldson in the years 1928-33. The Donaldson firm filed two suits, now consolidated into one, against BVC, on a claim that the Donaldson songs, which include such numbers as "Makin' Whoopee," "I'm Bringing A Red Red Rose," "Love Me Or Leave Me," "Volga Boat Song," "Kansas City Kitty" and "Romance," belonged to them by reason of the transfer of the renewal of copyrights to the plaintiff by the daughters of Walter Donaldson. BVC claimed the renewal copyrights as employer for hire by Walter Donaldson under a five-year employment beginning May 15, 1928.

Donaldson submitted affidavits of Edgar Leslie, Samuel Goldwyn and James Mulvey in support of its arguments. BVC submitted affidavits of Jack Bregman and Walter Douglas, head of the Music Publishers Protective Assn.

Of particular interest is the claim made by the plaintiff that a publisher who loans out a songwriter-employee to a motion picture or theatrical producer to write the songs for a film or stage show, could not be "the employer for hire" under the Copyright Act. The plaintiff claimed that this was a novel point that had never been decided before and on this basis at least a large number of the songs should be adjudicated as belonging to the plaintiff.

All of the numbers in the suit were published originally by Donaldson, Douglas & Gumble, a company which was organized in May, 1928, by Walter Donaldson, Walter Douglas and Mose Gumble, with each of the parties having one-third of the stock. The company had a five-year written exclusive employment agreement with Donaldson. The copyright ownership was changed later when Jack Bregman, Rocco Vocco and Chester Conn bought Donaldson, Douglas & Gumble and BVC obtained renewal copyrights as employer for hire as to the songs involved.

The plaintiff argued that under the employment agreement the publisher took less than all of the rights and therefore was not an employer for hire. Voluminous briefs were submitted by the plaintiff in support of this and the "loan-out" points which it urged as the basis for summary judgment.

Both parties are claiming declaratory judgment that each is the owner of all of the songs and each party is claiming large amounts from the other party for damages for infringement and unfair competition.

Plaintiff is represented by Rosen, Seton & Sarbin with Morris Ebenstein as counsel, and BVC is represented by Max Chopnick of Conner, Chopnick & Garrell.

## Mancini's New RCA Deal

Hollywood, Sept. 18. Henry Mancini, who copped an Academy award for his scoring of "Breakfast at Tiffany's," has inked new three-year deal with RCA Victor.

He originally joined label in 1959, where he's sold in excess of 2,000,000 albums since dotting.

## On the Upbeat

### New York

Narissa Nickel is the newest addition to Columbia Records' public relations department. Miss Nickel's duties include singles publicity for Columbia and its subsidiary label, Epic Records.

Al Pellegrino doing orchestrations for Jimmy McHugh's Seattle World's Fair concert starring Jane Powell, Vic Damone and Stan Kenton's orch. . . . Model Music, Hollywood pubbery, has secured the rights to "The Bossa Nova." The instrumental by Luciano Guerrero now has English lyrics by Jack Machado. . . . Eddy Manson will compose the music for the new Stardust Bleach tv commercials.

"Come On Strong," title song for the Garson Kanin legitime penned by Sammy Cahn and Jimmy Van Heusen, has already lined up diskings by Lena Horne (RCA Victor) and Sammy Davis Jr. (Reprise). . . . Singer Mitzi Mason signed to General Artists Corp. by Buddy Howe.

Pianist Buddy Barnes at the V.I.P. Restaurant until the end of the month. . . . Chubby Checker returns from his tour of Great Britain on Sept. 23. . . . Nelson Riddle will compose the score for Paramount's "Paris When It Sizzles." . . . Marshall Strome, son of David Strome, Detroit rack jobbing exec, marries Deena Lazarov on Sept. 23.

Atco waxer Ben E. King began a Caribbean singing tour Friday (14) in the Dominican Republic which will run through an Oct. 12 finale in Mexico City. . . . G. B. Anselmi, chairman of the Italian Ri-Fi Record Co., and the company's prexy and manager of the foreign department, Alberto Carisch and Giuseppe Velona, are in New York for huddles with the diskery's U.S. attorney and business rep, Richard H. Roemer, and various Yank label execs.

Atlantic Records has picked up Betty Lavett's "Shut Your Mouth" and "My Man" for its imprint and is distributing two new Stax disks by Rufus Thomas and the Mar-Keys. . . . E. B. Marks Music has grabbed Bunker Hill's "Hide & Go Seek," currently out via Mala Records, on a copublishing deal with Florentine Music. . . . Peter Nero will be the first guest conductor on Andy Griffith's new NBC-TV show, beginning Oct. 1. . . . Quincy Jones big band will appear at the Monterey Jazz Fest. . . . Pianist Jose Iturbi will give solo recitals at Philharmonic Hall, N. Y., Oct. 2 and Oct. 5.

### London

As result of Chubby Checker's switch from EMI to Pye, his "Dancing Party" has been released here on two labels. . . . Current British chartoppper Frank Ifield, whose "I Remember You" is on U.S. release, plans a trip to America in October. . . . Johnny Dankworth Orch. to tour Britain with Sophie Tucker next month. . . . Dion and Buzz Clifford in for forthcoming trek with Del Shannon. . . . Acker Bilk's "Stranger On The Shore" still in local top 20 listings, where it has been for the past 40 weeks to make it an all-time record holder. Single is expected to pass 2,000,000 sales mark any day now.

Singer Karl Denver released from hospital after recovering from autosmash injuries. . . . Billy Fury dropped out of his summer show with measles. . . . Dion, Sam

Cooke, Little Richard and Chubby Checker inked for ABC-TV's "Thank Your Lucky Stars" teen-beat showcase. . . . Shirley Bassey set for her third Australian tour, starts Jan. 28. . . . Harold Davison planes to California in October to finalize Frank Sinatra for spring visits to U.K.

### Philadelphia

Gene Krupa at the Baltimore Tavern, Sept. 27-29. . . . Lambert, Hendricks & Bavan working Pep's this week. . . . Connie Francis in next month to plug her first book, "For Every Young Heart." . . . Jimmy Wisner and wife Norma Mendoza leaving to settle on the Coast. . . . Peter, Paul & Mary booked into Town Hall Nov. 9. . . . Jackie Lee, "Mr. Hot Piano," playing the Latin Casino Lounge. . . . The Ebbtides current at Dick Lee's. . . . Bernard Peiffer and Gus Nemith back at the Picasso. . . . Kay Walker, former vocalist with the Freddie Gray Orchestra, quit the band and nitery fields to join the local Arthur Murray staff. . . . Former localite Marv Holtzman, a&r man with the President label, signed guitarist-singer Charlie Gracie whose first release will be "Night and Day USA." . . . Elliot Wezler launching two labels—Son Nova (classical) and Purist (pop).

## The HIT! OF THE WEEK

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### THE ORIGINAL!

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BOSSA NOVA

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### Another Smash By

BRIAN HYLAND

Warmed Over Kisses

(Left Over Love)

ABC-10357

### WINSOME FOURSOME!

(Her name is) SUZANNE

Richard Hayman — Mercury

CORRINE CORRINA

Pete Fountain — Coral

BLACK AND TAN

FANTASY

David Rose — MGM

ST. JAMES

INFIRMARY

Frances Faye — Bethlehem

MILLS MUSIC, N.Y.C.

### JOANIE SOMMER'S

NEW HIT

WHEN THE BOYS

GET TOGETHER

WARNER BROS. RECORD NO. 5308

EMILIO PERICOLI SINGS

"ROMANTICO AMORE"

WARNER BROS. RECORD NO. 5303

MUSIC PUBLISHERS  
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### STORE FOR RENT

NEW YORK

10th Avenue (46 St.) Ave & Street entrances; approx. 2500 sq. ft.; basement; ALSO—Small Store with basement; also; immediate possession; ATTRACTIVELY PRICED. PL 3-2170.

## Failure of Seattle's Nude Shows Good News for N.Y. Fair Execs

Failure of the nude shows in the Seattle Century 21 Expo to come through with boom boxoffice or to emerge with top personalities in the realm of the epidermis has strengthened the determination of the sponsors of the New York World's Fair 1964 to eschew the pleasures of the flesh. The long-announced opposition to the nudes such as themed the Seattle Gayway, is now an official policy that has practical background.

At a directors' meeting of the Fair corporation last week on the Flushing site of the 1964 show, former N.Y. Supreme Court Justice Samuel I. Rosenman, declared that Seattle definitely showed that girl shows do not pay off, and therefore, they'll continue to go after shows that will advance the dignity and decorum of the event. Major shows, previously announced, will be the Aquacade, where four shows daily are to be given, rain or shine. The Amphitheatre will be covered so that it will be immune to weather. Maestro Meyer Davis, is the impresario here, with Leon Leonidoff as producer. Ringling Bros. and Barnum & Bailey will present a one-ring Continental circus. There will be a wax museum. Also on the planning boards are a teenage dance hall, proposed by Intercontinental Cuisine Inc., an Indian Village, a magic show, and an American Museum of Comedy. All the propositions are being investigated. All exhibitors will have to construct their own buildings and tear them down after the fair. Rosenman is in charge of development of the Lake area where the amusement section will be located.

Meanwhile, fair execs stressed the magnitude of the undertaking. In order to have the Fair pay off, 70,000,000 admissions at \$2 for adults, and \$1 for children will be needed. Officials have already started to work on obtaining group admissions.

It was also pointed out that thus far, the Fair corp. is in a solvent state, with a bank balance of \$7,270,000 after an expenditure of \$21,629,000.

Curiously enough, the industrial section is under the direction of a showman, Martin Stone, who entered show biz ranks as an attorney and later produced the "Howdy Doody" show and now is head of the N.Y. Herald Tribune radio stations. The industrial section has over 70% of its space accounted for, and by such firms as the three major automakers. General Motors and Ford will each have seven-acre sites. The GM Bldg, Stone said, is expected to get 70,000 visitors daily. The Bell Telephone exhibit will portray the story of communications in the form of a floating wing. The General Electric exhibit will be designed by Walt Disney. Some of the other top exhibitors in this wing are to include IBM, Sinclair, U.S. Steel, Eastman Kodak, Pepsi Cola, Johnson's Wax, among others. The industrial section will also include a N.Y. Port Authority Heliport, 120 ft. high, which below the landing level will have a cocktail lounge and restaurant.

## 'RIFLEMAN' STARS SET FOR HOUSTON RODEO

Houston, Sept. 18. Two stars of "The Rifleman," the TV show, will be featured in Houston's 31st annual Grand Champion Livestock Show & Rodeo for 1963. Chuck Connors, who plays the title role, and Johnny Crawford, who plays the son, have been signed, scheduled to open Feb. 20.

## H'wood 'Stereo's \$73,020

Hollywood, Sept. 18. "Stereo in Concert" bill topped by Sammy Davis Jr. grossed \$73,020 on its two-night stand at the Hollywood Bowl here. Promotion was by Concerts Inc. and attendance was pegged at \$20,862.

Davis' fee couldn't be learned, but George Shearing, also on the card, got a flat \$6,500 for the twin-bill. Peter, Paul & Mary received \$4,500, and the Pete King Orch. was in for scale. Bowl, per usual, got 10% of the gross as its rental.

## Scot Vaude Unit Starts Tour of U.S. & Canada

Glasgow, Sept. 18. Jimmy Logan, Scot vaude comedian, has planned to Canada for a Canadian-U.S. concert tour. His first date is at Westmount High School, Montreal, with subsequent bookings at Ottawa, Hamilton, Toronto, Cleveland, Regina, Winnipeg and Edmonton.

He will also play the Queen Elizabeth Theatre, Vancouver, Oct. 5-6, and Carnegie Hall, N. Y., Nov. 2. After dates at Hartford, Conn., and Orange, N. J. he winds trek at Montreal Nov. 7 prior to pantomime "Goldilocks" at Theatre Royal, Newcastle, Eng.

Others in unit include singer Dennis Clancy, comedian Jimmy Neil, accordionist, Bobby MacLeod and soprano Margaret Macdonald. Logan's wife, Grace Ross, herself a dancer, will also tour. Neil Kirk is agent for the bookings.

## Sinatra-Sanicola Having a Frost

Hollywood, Sept. 18. The 28-year-old association of Frank Sinatra and Hank Sanicola has struck a sour note. In the wake of New York rumors of a rupture, Sanicola yesterday (Mon.) admitted, "We had one of our little beefs—about the operation of the Cal-Neva. We'll discuss it further."

When asked if disagreement on the Lake Tahoe venture (due for a 250-room hotel expansion) meant they had dissolved their team, Sanicola reminded, "We're partners in many things beside the Cal-Neva—in the music business, real estate, etc."

He added, "It could be okay again by tomorrow. It's happened before." Sanicola laughed. "I guess I'm the only guy who will disagree with Frank once in a while."

Sinatra, contacted on the set of his current film, "Come Blow Your Horn," gave more than his usual no comment. He replied, "That's nobody's business."

## Not-So-Provincial Province of Quebec

Montreal Talent Range Wide But Rest of Area Not Yet Putting the Show on the Road-Side

By ROBERT J. LANDRY

Montreal, Sept. 18. The Province of Quebec, viewed in the perspective of a 20-year lapse, is enormously changed and modernized and everywhere marked by "les touristes Americains." It is perhaps less French, and less provincial, than of yore and obviously trembling on the brink of even more changes. Curiously enough, talent somewhat lags as a tourist come-on, though the Quebecois are more than averagely talented theatrically, as occasional samplings attest.

Of summer theatres there is little evidence. Quebec City has La Feniere, where "Topaze" in French was presented, to practically no U.S. patronage. Some 10 miles away at the resort Lac de Beauport, in a tiny wharfshed on the grounds of the elegant Manoir St. Castin, a group of professionals offered, to hotel guests only, various French playlets. Troupe calls itself La Grenouille.

Possibly the most curious "show" seen by this wandering VARIETY staffer was in an old stone carriagehouse, next door to the Chateau Frontenac in Quebec. A group of teenagers has the premises rent-free from the municipality to present themselves as L'Olympia des Jeunes and also, alternately, Les Comediens de L'Estoc. This operates on a "libre," or no admission policy, drawing passers-by directly off the sidewalk.

It does not sound too promising but, within, the young monologist, Serge Rainville, was precociously

## Pearl Bailey Broke D.C. Barrier, Next Lena Horne

Washington, Sept. 18. The Shoreham Hotel, which operates Washington's classiest niteries, recently booked its first Negro act, with Pearl Bailey playing a highly successful fortnight on the Shoreham Terrace. Now, boniface Bernard Bralove discloses he has signed Lena Horne to open the Blue Room for the new season on Sept. 25.

Shelley Berman follows Miss Horne Oct. 9, with the remainder of the season not yet firmed.

Bob Cross Orch. remains, for its fifth year at the Shoreham.

## Death of Child at Ottawa Midway Cues Canadian Probe of Carnie Rides

Ottawa, Sept. 18. Sparked by the recent death of a child from injuries received when she fell from a midway ride at the Central Canada Exhibition, a nationwide probe into safety measures (or lack of them) on carnival rides has begun. The National Safety League of Canada has taken a survey to find what, if any, legislation exists in Canadian provinces and municipalities to prevent such accidents.

Death of 10-year-old Linda Sakeley of Ottawa followed her fall from The Meteor, an adult ride on the World of Mirth midway at CCE Aug. 20. A coroner's inquest found complete absence of safety standards on the rides and recommended that legislation and regulations be set up by Ontario.

Girl's parents are suing Fred Cerbini, owner, and Bill Murry, operator, of The Meteor, as well as World of Mirth and CCE. Ottawa's femme mayor, Dr. Charlotte Whitton, has delayed action for legislation until the suit is heard in court.

The Meteor, relatively new, was premed at CCE this year in the adult-ride section. World of Mirth also had 20 moppet rides scaled to children.

## Ricky Nelson to UTM

Hollywood, Sept. 18. Singer Ricky Nelson has been signed to United Talent Management Inc. He's a former MCAer. However, all dates are expected to be supervised by his father, Ozzie Nelson, who is expected to frown on cafe dates for the time being.

## 4A's Suspends Jackie Bright From Its Exec Panel; Hears Rap Vs. AGVA

Hollywood, Sept. 18. Associated Actors & Artistes of America, at semi-annual Coast meeting here Thursday (13), declared "vacant" 4A's office of first veepee, which had been occupied by now-suspended American Guild of Variety Artists, exec secretary Jackie Bright.

The 4A's hierarchy ruled that whereas Bright is under suspension by his own union until "he has cleared himself of certain charges made against him" during recent U.S. Senate probe of AGVA, he is off the 4A's exec panel until he clears himself and is reinstated to the AGVA post.

At the meeting presided over by 4A's prexy Conrad Nagel, AGVA's Doug Spears presented a resolution he offered and got passed at AGVA local membership meeting here last Tuesday (11), asking 4A's take over administration of AGVA until its members are out of alleged "subjugation" by AGVA exec administrators.

Nagel stated he had "received" the Spears motion and would forward it to 4A's headquarters in New York. No action was taken on Spears' resolution, but it was subject of much discussion as AGVA's acting secretary (during suspension of Bright) Bobby Faye was presented at conclave.

The press release issued following meet, incidentally, did not mention Spears' petition.

The 4A's board also voted unanimously to support the American Federation of Television & Radio Artists' demand that New York's new educational tv station WNDT pay "full commercial rates when using professionals." Reportedly AFTRA eventually may try to line up for membership even school-teachers who work on station.

Board also heard report from Screen Extras Guild exec secretary H. O'Neil Shanks of SEG's recent organizing of extras in Hawaii.

Equity was repped at meeting by prexy Ralph Bellamy, Frank Maxwell (local prez), Angus Duncan and Dorothy Davis; AFTRA by national exec sec Donald Conaway and Hollywood leaders of union—Ken Carpenter, Claude McCue and Frank Nelson; American Guild of Musical Artists by Francis Barnes, Thomas Clarke, Henry Reese; Screen Actors Guild by George Chandler, Jack Dales, Chester Migden; Screen Extras Guild, Jeffrey Sayre, H. O'Neil Shanks, Robert Gilbert; Hebrew Actors Assn. by Jacob Kalich.

AGVA reps present, aside from Faye, were western regional rep Irvin Mazzel and members Penny Singleton, Herbie Faye, Jack Haley, Roy Rogers (not the cowboy) and Margie Coate.

It might be noted that AGVA execs protested when Miss Singleton attended that union's local meet Tuesday (11) on grounds she is under AGVA suspension; but there was no protest at her attending the 4A's sesh.

## Chevalier Kicking Off Mosque, Newark, Season

Impresario Felix G. Gerstman has lined up a hefty season of pop and classical concerts for the Mosque Theatre, Newark. Maurice Chevalier will kick off the season with a one-man show on Sept. 20. The classical lineup includes the Orchestre National Francais with Lorin Maazel, conductor, on Oct. 10; Artur Schnabel on Nov. 11; Van Cliburn on Jan. 26, and Joan Sutherland on March 10. Special attractions will be Benny Goodman in a classical and jazz concert on Nov. 3. Goodman will appear with the New Jersey Symphony.

Folk singers Joan Baez and Theodore Bikel are scheduled Nov. 23 and March 17, respectively. Gerstman, who is producing in association with local manager Moe Seftee, are completing arrangements for Judy Garland and Johnny Mathis. Both appeared for the management last year.

## Chevalier's 53G, S.F.

San Francisco, Sept. 18. Maurice Chevalier's five performances at the Masonic Memorial Hall here drew an okay \$53,000. House was scaled at a \$6 top.

Show, which opened last Tuesday (11), got critical endorsements from the Examiner, Chronicle and News Call Bulletin.

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## SEATTLE EXPO'S NEW 1-DAY RECORD—106,860

Seattle, Sept. 18. Warm sunny weather and "Canadian Week" soared the Seattle Fair to a record daily attendance of 106,860 Saturday (15), some 27,000 ahead of previous daily record, 79,968, set on Sunday Aug. 9. Attendance was a big 73,784.

"The Wonderful World of Music" with Jane Powell, Vic Damone, Jimmy McHugh and Stan Kenton orchestra wound six-day, eight-performance stand in the Opera House Sunday with a good \$60,000 gross, according to producer James Fitzgerald.

## Como Frere Bankrupt

San Antonio, Sept. 18. Mr. and Mrs. Dominic Como have filed a voluntary bankruptcy petition in a local Federal court. He is a brother of singer Perry Como. The couple listed liabilities of \$66,273 and assets of \$10,814. Petition states the Comos used to live in San Antonio, but now reside in Sherman Oaks, Calif.

It said Como's chief occupation is the promotion of theatrical talent. At one time he operated the Pickwick Club in Houston.

(Continued on page 56)



# TALENT DUELS FOR TOP SPOTS

## Intime Cafe Revue Upbeat; Coca's Comeback Via Dinner Theatre Inc.

Dinner Theatre Inc., which is producing legit musical shows for presentation in cafes throughout the country, has organized a new subsidiary which will produce intimate revues for niteries. First vehicle under the new setup is The Imogene Coca Revue, which will open at the Sheraton-Jefferson Hotel, St. Louis, Nov. 25. Show will also mark the cafe comeback of Miss Coca, who hasn't worked nightclubs in several years.

Arthur Treffeisen has left the Tim Gale Agency to head the new outfit.

Dinner Theatres, headed by Carl Sawyer & Dick Skanga, has been producing musicals for cafe consumption. They have been slotting these shows into a wide assortment of hotels and niteries. This is their first venture with the intimate revue format.

Although the new operation will be concentrating on the Coca show at the start, new properties are being sought and availabilities studied for future shows.

The intimate show picture, of course, is highlighted by the New York situation, which has two mid-town spots slugging it out for supremacy in this field. The Upstairs at the Downstairs, which opens Sept. 20 with a series of previews and Sept. 27 formally, will have a Ben Bagley stagead show, "No Shoestrings" a title based on the fact that he formerly produced the series of "Shoestring" revues. Cast will comprise Danny Carroll, June Connell, Bill McCutcheon, Patti Regan, June Squibb and Larry Wilde, who will perform on an enlarged stage. The Downstairs Room will continue with a condensed version of "Seven Come Eleven," last season's occupant of the Upstairs Room. Irving Haber is the operator here.

The Plaza Hotel has rechristened the Rendezvous Room as Plaza 9, with a revue, "Dime a Dozen," to be staged by Julius Monk, who formerly did the shows at the Haber operation. Inked thus far for the revue, to preem Oct. 18, are Ronny Graham & Ellen Hanley, Ceil Cabot and Jack Fletcher, all of whom worked at various times for Monk at the previous operation.

Jim Eiler's Showplace in Greenwich Village, has been the scene of two-person revues, which have been instrumental in drawing some uptown trade as well. "Second City" at Square East deals mainly in sketches rather than songs.

The net effect of the Theatre Dinner entry into revue ranks will be more severe competition for the services of writers, lyricists and composers. Formerly, the Upstairs and Downstairs had a virtual monopoly for the scripts and composers who wanted a N.Y. showcasing, outside of musical comedy ranks. Today, all spots plus the new corporation will be vying for the same product. Should names develop out of these ventures, then the intimate revue could develop into one of the more expensive ventures in the cafe field. Today, it's a substitute for names.

## N.Y.-L.A. FRIARS MOVE TO PATCH UP HASSLE

The Hollywood and New York Friars Clubs are working to patch up their differences. The Manhattan parent, at a board meeting last week, voted to find a means of continuing affiliations. First step in the process will be a gander at the membership roster of the Coast group, in order to determine whether the Hollywood club has more nontheatrical members, (30%) than the constitution allows.

It was also claimed by the Hollywood board, that Irving Briskin, its president, spoke without authorization in claiming that 95% of the group were from nontheatrical fields. Roster is now being forwarded to N.Y. for study.

## 'Improvisational Theatre' Getting Hub Hotel Test

Boston, Sept. 18.

A new theatre-restaurant type operation, "Compass Theatre at the Somerset," is going to be tried at the Somerset Hotel opening Oct. 5, with two shows a night of improvisational theatre.

David Shepherd, a cofounder of Chicago's Compass Theatre, and who supervised Compass Theatre at Hyannis on Cape Cod this summer, will direct. Casting is being done in New York for a company of four.

Shows will go on at 8:45 and 11 p.m. Tuesdays through Saturdays, and Sundays at 3:30 and 7 p.m. A stage is being built in the room, and food and beverages will be served during the shows. It will be Boston's first taste of improvisational theatre.

## Philly Niteries Seen as Having Gala Season

Philadelphia, Sept. 18.

With the reopening of the area's three largest rooms, night life here has been reactivated for the season. The 1,600-seat Latin Casino, across the river in Delaware Township, N.J., relighted Sept. 6 with Eddie Fisher in for a three-week stand as the initial headliner.

Palumbo's 900-seat theatre-restaurant in South Philadelphia swung into action Sept. 8 with Lou Monte heading the floorshow. Sciolla's, the North Philadelphia spot and the town's second largest room, kicked off last Thursday (13) with the Lloyd Price Orch.

Latin Casino is booked solidly through the winter. Keely Smith, with Marty Allen and Steve Rossi, follow the Fisher show, Sept. 27-Oct. 10. Other headliners skedded for the big Jersey showcase are: Johnny Mathis and Jean Carroll, Oct. 11-24; Juliet Prowse and George Kirby, Oct. 25-Nov. 14; Ella Fitzgerald and Jack E. Leonard, Nov. 15-28; Ray Charles, with Pepper Davis and Tony Reese, Nov. 29-Dec. 12; Patti Page, Dec. 13-22; Jackie Mason and Damita Jo, Dec. 23-Jan. 6; Liberace, Jan. 7-16; Ritz Brothers and Adam Wade, Jan. 17-27; Steve Lawrence and Eydie Gorme, Jan. 28-Feb. 14; Sally Davis Jr., Feb. 15-24; Lena Horne and Bob Melvin, March 21-April 7.

Advance bookings at Palumbo's include: Jerry Vale, Sept. 18-23; Lou Monte, in a return visit, Sept. 26-30; Al Fisher and Lou Marks, Oct. 3-7 and Oct. 10-14; Al Martino, Oct. 17-21 and 24-28; DeJohn Sisters and Bobbie Baker, Oct. 31-Nov. 4 and Nov. 7-11; Bobbie Baker, Nov. 9-19; Mickey Shaughnessy and Al Alberts, Nov. 21-30; DeJohn Sisters, Dec. 1-22.

Sciolla's is embarking on a new policy this year of breaking up its weekly floor show format with musical attractions, of which the Price band is the first. Gene McDaniels is the initial floor headliner, Sept. 24, and will be followed by the Mills Brothers, Oct. 1, and Jerry Lester, Oct. 8.

## Fisher's Eden Roc Date

Harry Mufson, operator of the Eden Roc, Miami Beach, who went down to the Latin Casino, Cherry Hill, N.J., for the preem of Eddie Fisher on Thursday (13), has inked the singer for a stand at his Beach hotel. Fisher will go in Feb. 15 for 10 days.

Mufson, who has started to line up personalities for the winter season, has also signed Keeley Smith to precede Fisher, starting Feb. 6. He has been conferring with various agencies in New York regarding other headliners.

## MORE ELBOWING WITH LESS BIZ

By JOE COHEN

With the diminishing amount of niterie time throughout the country, talent agencies now have the added problem of making each date count for the utmost in the development of a performer's career. The situation is especially true in New York where the choice of the kinds of rooms are wider and each serves a distinct type of function. It's not only necessary to provide a spot where the turn can be appreciated to its utmost, but it's necessary to fit in the performer with an audience to which it's best suited.

Difference in the type of patronage has become a powerful factor in the casting of performers. In former years, it was not as necessary. A full house seemed to be the attribute that catapulted an entertainer to bigtime. It was virtually the same concept that prevailed in the vaude houses. Since empty seats and tables can't applaud, a full house made the act a hit. Today, the concept has become much more restrictive because of the value of cafes as showcases for television, musicals, revues, tents, etc. The kind of spot in which an act appears has become trebly important.

Today, the duel for talent between the various clubs is highlighted by a choice between the Copacabana and Basin St. East, both N.Y. The role of the Copacabana, in former years, was uncontested. The "direct from the Copa" billing which distinguished marqueees throughout the country is still highly important, but for the purposes of playing to pro audiences, talent agencies thinking is divided. For example, Peggy Lee emerged at her peak with her first date at Basin St. East when it opened. She wasn't strong b.o. at the Copa. (Continued on page 56)

## Moscow Circus Pulls \$500,000

Toronto, Sept. 18.

Moscow Circus did a good but unspectacular near to \$200,000 gross on its Toronto date, with Maple Leaf Gardens scaled at \$4 top and 10,000 seating capacity, for 10 evening performances and eight matinees closing Sunday (16). It started poor but built on crux praise and word-of-mouth.

"Cultural exchange" was made between Soviet Union and Canadian governments, with Canadian Concerts & Artists as go-between. Hotel fares and feeding of the animals were paid for by Canadian government. Booking outfit, headed by Paul Johnston of Eaton Auditorium, Toronto, set the circus into four Canadian dates; Ottawa for three days; Toronto and Montreal for two weeks; Quebec City for five days.

Forum, Montreal, started Monday (17). Moscow Circus played to more than 85,000 during its 18-performance Toronto run.

## Pianists in Lotsa Shifts At Spokane Nightclubs

Spokane, Sept. 18.

When pianist Billy Tipton left Vic Romane's niterie, Allen's Alley (closed now to reopen as Vic's Showcase Room), he had been playing there just a month short of four straight years.

Tipton's trio now is playing for dancers at the Glass House, where it succeeded the Modernnotes, whose Larry Collins and Bob McKinley are ensconced in the Moulin Rouge of the new Desert Saharan. Jazz pianist Arnie Carruthers, late of the Lamppost, is now at the piano bar of the Zepp Inn, where he succeeded Harry Snider. Back at the piano bar of the Early Birds Breakfast Club, after an absence of three years is Paddy Blu, a New Yorker who since this spring has called Lynwood, Wash. home.

## Joey Adams Reelected AGVA Prexy In One-Man Field, Minimum Vote

## Canadian Nat'l Exhibition Tops 3,000,000 Attendance

Toronto, Sept. 18.

With weather this year excellent, the Canadian National Exhibition finally reached its 3,000,000th visitor. The paid turnstile clickers totalled 3,009,500 in the 15-day annual fair, according to Hiram McCallum, CNE g.m. Previous record was 2,962,500 in 1960. The increase over last year was 137,000.

The first three-millionth customer was Lorie Running, 10, who was loaded with gifts flash-bulbed by photographers and given free run of the grounds.

## Smiley Hart Takes Lie Test In AGVA Probe

Clayton (Smiley) Hart, former organizer for the American Guild of Variety Artists in the Sarasota-Tampa area, has taken the lie-detector test given by the Dept. of Justice at the behest of Sen. John D. McClellan (D-Ark.), chairman of the Senate Subcommittee on Permanent Investigations, which recently probed the affairs of the variety performer union.

Although no results of the test were revealed, Hart declared that his wife, who was also slated to be examined on the device, had been excused from taking the test. Jackie Bright, suspended national administrative secretary of the union, who also declared he would take a lie test, still has to undergo the process.

Object of the test is an attempt to determine whether Hart and his wife gave Bright \$2,000 to be transferred from Washington to the Florida area. Hart testified before the McClellan committee that he jokingly told Bright, while stationed in Washington, that he would give a lot of loot to be transferred to Florida. Hart stated that he later received a call from Bright saying that it could be arranged for \$2,000, and he subsequently paid that amount to Bright. Mrs. Hart corroborated the charges, but Bright vehemently denied them. To end the impasse, Hart suggested that all concerned take the lie-detector test. Bright, at first, balked at the idea, but later consented.

## D.A., Police Win Court's Okay on N.O. Vice Raids

New Orleans, Sept. 18.

The district attorney's office and police Thursday (13) had a greenlight to continue their vice raids on French Quarter strip joints. Civil District Court Judge Paul E. Chase denied a petition of 13 Bourbon Street niterie operators for a court order stopping the raids.

The judge said he could not interfere with proper exercise of police power and did not agree that the nightclub owners were being harassed. Their remedy, he said, lies in the criminal district court, where charges against them and their employees have been filed.

The club owners in a suit filed 10 days ago, contended that they have been "collectively and individually harassed in an unfair and illegal manner" during the crackdown on vice in French Quarter and Canal st. night spots.

Ice Follies' Sock B. O.

Hollywood, Sept. 18. "Ice Follies" wound up an 11-day stand at the Sports Arena here on Sunday (16) with a whopping \$505,000 for 17 performances.

The blade romp was scaled at a \$4 top.

Although most administration candidates made the grade in the annual election of the American Guild of Variety Artists which was concluded Saturday (15), the protests of the membership on the lack of competition for the offices of president, second vicepresident and national board members from St. Louis and Montreal branch were evident. Joey Adams running unopposed, his perennial competition, Penny Singleton having been knocked out via a five-year suspension, succeeded himself in office as did Al Kelly also running sans competition as second v.p.

The protests came in the form of the smallest vote (2,219) in several years. Nearly 100 write-in votes for Penny Singleton as well as numerous written protests on the ballot, which included phrases such as "What is this, Russia?" "What kind of election is this?" and others.

Winners in the election were Adams, Gus Van, who beat Paul Valentine for first veepee, Kelly, second veepee unopposed; Jack Haley over Jimmy Val Gray, for the third vice presidency; Sally Winthrop over Candy Candido for recording secretary; Joe Smith over Russell Swann and Rex Weber for treasurer.

Murray Lane nosed out incumbent Midge Jackson as Baltimore branch member; Billy Kelly will represent Boston; Lester Lake beat incumbent Wally Lane from Cincy; Linda Compton, wife of Chicago local manager Marty Kavanaugh, beat Bill Boehm as Cleveland board member.

The key vote for Denver board member was won by incumbent Jay Lester who narrowly beat Ray Conlin Sr. Vote was 841 to 819. Lester, a power on the national board, hasn't lived in Denver for many years. Armand Marion was unopposed in Montreal. Tina Marie retained her New Orleans post. Ted Blake beat Lou Testa from Pittsburgh; Billy Grant edged out Don George from Portland; Danny O'Day unopposed from St. Louis; Joe Murphy won in Toronto, and Steve Allison kavoded incumbent Dick Bain from Washington.

Voting for board members at large resulted in election of Georgie Price, Gus Van and Karl Wallenda.

## DETROIT'S AL SIEGEL INTO RACETRACK BIZ

Detroit, Sept. 18.

Al Siegel, owner of night clubs in Windsor and Toronto, partner in a huge vending machine biz that sprawls across Canada, host to thousands of travelers via his motel business, is now branching out in the recreation field. This will include horse racing, swimming, camping, skating and skiing which will be tied in with a passenger ferry operation.

Siegel, along with a group of other Windsor promoters, will develop a racetrack as part of a 400-acre recreation tract in Windsor, with a ferry as transportation across the Detroit River.

Siegel's big Elmwood Casino is the No. 1 nightclub in the Detroit-Windsor area.

The new development will be along the river shoreline. The track will be known as Windsor Raceway Ltd. and facilities will include a small lake, cabanas and other sports arenas. Penciled in for future development are prestige-type apartments overlooking the river.

## Vegas' Podium Spin

Las Vegas, Sept. 18.

Strip hotels here are shuffling bandleaders.

Dick Stabile replaces Carlton Hayes as house maestro at the Desert Inn, beginning with the Jimmy Durante show, Oct. 2, and Russ Black takes over for Nat Brandwynne at the Flamingo with Ethel Merman's Oct. 25 preem.

## Sheraton Hotels Fight Motel Inroads With Cutrates, Parking in 19 Cities

The urban hotels, after finding themselves losing many customers to their exurban counterparts, the motels which in recent years have moved into the cities, are now competing with the motels in the strongest terms they know—the room rate. The Sheraton hotels have announced a new, low rate type accommodation to be operated under the Sherwyn name. The new category will be at a maximum \$5.75 single rate to be made available in 16 of the 19 cities in which the new service will be instituted.

Four entire hotels have been converted to the Sherwyn plan. They are the Sherwyn, Pittsburgh; Louisville, Ky.; Omaha and Sioux Falls, S. D. Sheraton hotels with the Sherwyn plan will comprise the outlets in Akron, Albany, N.Y.; Cincinnati, Indianapolis, Mobile, New Orleans, New York (Sheraton-Atlantic), Oklahoma City, Philadelphia (Sheraton Motor Inn), Providence, Springfield, Mass.; St. Louis, Worcester, Hamilton, Ont., and Toronto.

The major difference in all Sherwyn hotels will be simplified accommodations, elimination of class restaurants, roomservice and banquet facilities.

The motel has become major competition to the big city hotels, and with more hotels springing up in major cities, together with the encroachment of the motels in the top towns, existing hotels have seen their occupancy rate lowered tremendously. They are now starting to compete with the motel's free parking facilities and lower rates by offering the same items. The Sheraton prospectus on the new operation stated that many travellers have found that some cities may be top-heavy with luxury accommodations and short on really economical facilities.

In New York, for example, the Sheraton chain will roam the entire range with setting aside of some facilities at the Sheraton-Atlantic to the Sherwyn plan, then to the commercial hotel such as the Park Sheraton, to the luxury

operation of the Sheraton East (ne Ambassador).

The shift of the major hotels partially to the Sherwyn plan indicates that talent may be downgraded in these operations. However, it's figured that shows and cocktail lounges may have to be accented in other hotels so that these inns may be made more attractive to travellers willing to spend that extra loot on better accommodations and facilities.

### Club Diplomat as New Cincy Class Nitery With Allen & Rossi Preem Bill

Cincinnati, Sept. 18. Cincy's growing nitery belt swells Thurs. (20) with opening of the Club Diplomat, plush theatre-restaurant in the hilltop Kemper Lane Hotel. Marty Allen & Steve Rossi are initial headliners, with Wally Johnson's six-piece band for showbacking and dansapation. Room seats 380 and has a lounge for 80.

New venture, representing an investment of over \$100,000, is backed by Louis Bolce, attorney, and V. S. Hamblen, realtor, both new to the show field. Col. Joe Goetz of the Air Force Reserves, who trouped entertainers around the globe during World War II, is talent booker. Leonard Wilhoit, formerly of the shuttered Beverly Hills, on the Kentucky side of the Ohio River, is general manager. Goetz also was with BH for a brief period.

Future bookings include Kitty Kallen, Alan Mowbray, Yvonne de Carlo, Jerry Lester, Nelson Eddy & Gale Sherwood, Guy Mitchell, Dagmar, George Jessel, Al Martino, Joey Adams, Carmel Quinn, Les Paul & Mary Ford, Harmonica Rascals and Georgia Gibbs.

Other spots representing talent here at present are the Surf Club, Swifton Colony, Cock-N-Bull, Blue Angel, Living Room and lounges

### Sackin Exits Bon Soir

Nat Sackin has moved out as partner in the Bon Soir, N.Y., because of pressure of his other enterprises. Ernie Pagano will continue in charge of the setup. Sackin operates a string of dry-cleaning establishments in Greenwich Village.

In charge of bookings will be Irwin Arthur.

### N.M. State Fair Banking On TV and Film Names To Lure 565,000 Visitors

Albuquerque, Sept. 18.

The 25th anniversary New Mexico State Fair opened Thursday (13) for an 11-day run here, with TV and film names as lures, a new \$1,500,000 building program a reality and its top attendance in history anticipated.

Fair Manager Tex Barron, who has been running the operation for past four seasons, says he expects better than 565,000 to attend the expo, a gain of about 10% over last year when 511,000 were clocked. "That's providing good weather continue to hold, and remains like it did in 1961," he adds.

Show biz names—mostly of oater video fame—are featured with rodeo competition in fair's 12,000 seat Tingley Coliseum. Included are Paul Brinegar & Sheb Wooley of CBS-TV Rawhide series; Pat Boone, Homer & Jethro, Slim Pickens and Don Collier of NBC-TV's erstwhile "Outlaws" oater series.

Singer Jimmie Rodgers is emcee for all nightly shows, which are scaled from top of \$3. State Fair got off on Thursday and Friday (13-14) with "Saga In the Sun," historical pageant made up of local talent.

Fair is one of the few in the country that has legalized horse race betting and the handle is a mighty figure in overall planning. Last time around track handle amounted to about \$4,000,000, and expected to go bigger this year. Fair's construction program provided a new grandstand for the pari-mutuel race fans.

## Chi Living Room Owner's Racetrack Bouncers Put Acts & Agents on Spot

Chicago, Sept. 18.

Chi agents are anxiously waiting for the dust to settle following the disclosure of severe financial difficulties of the owner of the Living Room, one of the best talent outlets in town. Trouble, which reportedly had been brewing for several months, came to light when the attorney for Arlington Park racetrack revealed that Living Room owner Al Segal had endorsed and cashed 11 checks totaling \$22,000 at the track and stopped payment on them.

Segal, who only a few months ago purchased the club from his brother Dan Segal, owner of a nitery with the same name in New York, has since left town.

The Chi room got over the first hurdle last Friday (14) when it posted a \$14,000 bond with the American Guild of Variety Artists for Steve Lawrence's nine-day stint starting that same night. A spokesman for the club said that the nitery is incorporated and Al Segal's financial difficulties would in no way influence the operation of the club.

Talent agency concern can be indicated by the fact that one office here has \$60,000 worth of future bookings set in the club and another has \$40,000.

Management of the Living Room said that they are optimistic about the future of the club, but are afraid that the adverse publicity would hurt business. More to the point, it will probably necessitate the posting of bonds for each act in the near future.

The Living Room is located on the site of the old Trade Winds, whose owner, Art Adler, was murdered and stuffed in a sewer. The police at that time theorized that he was deeply in debt to underworld loan sharks.

### Sorcar's Russ Click

Sorcar Magic Show, sent to the Soviet Union as part of cultural exchange program with India, clicked in Moscow and was held over for second week at the Moscow Theatre. Its opening at the Leningrad, originally slated for Sept. 8, was postponed to Thursday (14).

Magico was transported from India with his 14-person troupe by a Russian Aeroflot liner, and props and equipment were sent by ship from his home base.

### Hub's Cafe Season Outlook Dim; Bradford, Steuben Policies Iffy

Boston, Sept. 18.

Hub's nightclub outlook is dim and spotty this season. The Bradford Roof, which ran a theatre-nitery operation last season with legit musicals in the round, has dropped the project this season. Steuben's opens Thursday (20) with a billed "Latin-American" show, and is feeling for a new policy. Whether or not it will continue its longtime policy of three acts, changing every two weeks, is iffy at the moment.

Blinstrub's is in operation with the Baronets, Severio Saridis booked to open Sept. 21, and Arthur Godfrey in for Sept. 29 through Oct. 7. The Frolic in Revere will continue its name policy and has Myron Cohen current this week. The Monticello in Framingham has opened with Anita Bryant current this week, and has booked a lineup of names for the season.

Newest room policy is at the Statler Hilton Terrace Room where Vicky Autler opened Monday (17) in a policy which has names every two weeks.



# DON FORBES AND JOEY VILLA

## JULES PODELL'S COPACABANA

New York

August 24, 1962

Forbes and Villa  
c/o G.A.C.  
640 Fifth Avenue  
New York, N. Y.

Dear Don and Joey:

Every so often a new and exciting act makes its debut at the Copacabana. I must agree with the critics, as well as our patrons, that yours is one of the funniest I've ever seen.

Your magnificent material and clowning is in the true tradition of the great comedy teams who have preceded you.

I would like you to know that I am so pleased and delighted that I have notified G.A.C. that I have picked up your option to return to the Copacabana next season.

Best Wishes.

Sincerely,  
*Jules Podell*  
COPACABANA, Inc.

### LEE MORTIMER

New York Mirror

"Greco came on in a tough spot. Before him, Forbes and Villa, in what I believe is their first time in double harness, got off to one of the most explosive greeting newcomers have ever received in the long history of this glided cellar."

"Forbes and Villa proved again the potency of the formula created by Allen and Rossi, who have been so widely copied this year. But this team is more than a copy, comes up with magnificent material and clowning of its own. Don Forbes is the straight man and singer while Joey Villa, the comic, is one of the funniest natural clowns I've ever seen, his impersonations—especially of Jack Leonard—are marvels in themselves. These boys are 'in' as a new standard attraction."

### ANTHONY SHANNON

New York World-Telegram & Sun

"On the same bill with Greco for a three-week engagement is the comedy team of Don Forbes and Joey Villa. The pair gag it up in the Dean Martin-Jerry Lewis style, Forbes being the singing half and Villa the zany comic."

"Their routine is loud and quite funny, and the audience reacted favorably. Villa's takeoff on Jack E. Leonard probably highlighted the act. But Forbes' impersonation of Sinatra's singing style may keep Frank in motion pictures permanently."

### EARL WILSON

New York Post

"Smash hit comedy team Don Forbes and Joey Villa at the Copacabana."

### GENE KNIGHT

New York Journal-American

"The comedy team of Don Forbes and Joey Villa left the customers laughing, which is the best way to beg off."

Returning — FALL of '63  
**COPACABANA**, New York  
Headlining **OCTOBER 13th**  
**BROWN'S HOTEL**, Louisville, Ky.  
Headlining **NOVEMBER 7th**  
**EDDYS'** Kansas City

Soon — On TELEVISION:  
**ED SULLIVAN SHOW** (CBS-TV)  
**The TONIGHT SHOW** (NBC-TV)



Management  
**BOB SCHWARTZ and JILLY**  
Publicity, **JACKIE CANNON**

P.S.: Thank you JACK E. LEONARD for the Panama Hats!





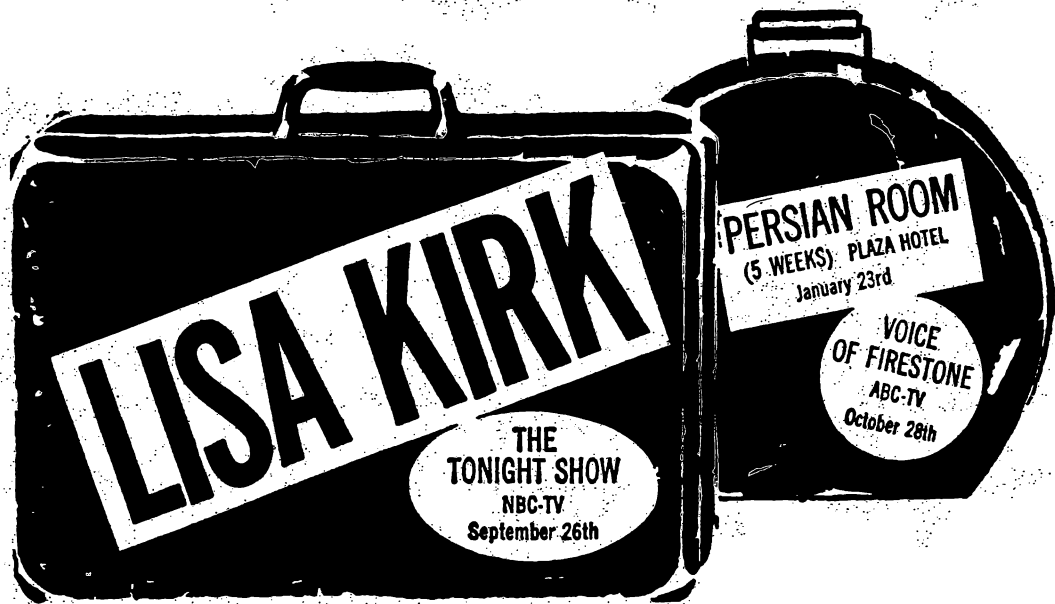
**"Best Entertainer from America Since Danny Kaye!"**

—Peter Hepple, "The Stage & Television Today", London

**HELD OVER FOR 10 WEEKS**

at "London's Talk of the Town"

**...RETURNING NEXT SEASON  
FOR RECORD 13 WEEKS!**



## Chi's Suburban Niteries Ink Names As Lure for New Crop of Cafegoers

By MORY ROTH

Chicago, Sept. 18. The long-projected decentralization of Chi niteries took another big step forward last week with the signing of Frank Sinatra et al by the Villa Venice in north suburban Northbrook for four weeks starting Nov. 12.

The VV's entry into the top name sweepstakes marks the third club within less than six months to debut with heavyweight performers. The posh new Sahara Inn kicked off with name talent five months ago and Pepe's followed suit a few months later. Both of the latter are on Mannheim Rd. near O'Hare Airport.

Eddie Fisher will lead off the VV's blockbuster parade Nov. 12 for a week. Sammy Davis Jr. will then take over for a week, and Sinatra and Dean Martin will double up for the last two weeks. It's the first time that Sinatra has played a club in Chicago in at least a decade, and it will no doubt provoke the sort of frenzy that the Clan aroused at the 500 Club in

Atlantic City a while ago and in their Las Vegas appearances.

The revival of the Villa Venice as a major club took many traders here by surprise, for the niterie has been an off-and-on proposition since its heyday a decade or more ago. Apparently the current owner, Leo Olson, has seen the handwriting in the crabgrass and is taking a calculated risk on the exodus from the city of a substantial moneyed clientele.

### A Tested Formula

The people plus parking formula has been working well for the new batch of hardtop motion picture theatres, and early response to the two Mannheim Rd. clubs has been excellent. There is also talk of other motels near the airport adding showrooms.

The reasons for the trend to the outlying areas by theatres and clubs are as old as the postwar population shift to the suburbs. For instance, the Mannheim Rd. area is just a short drive from at least 25 north suburban towns, including such upper income enclaves as Highland Park, Wilmette and Winnetka.

Too, the nearby airport itself, considered the busiest in the world, is a source of much stopover business to the clubs in the area. (This had previously been true of entertainment spots near the downtown railroad stations.)

It's not certain that the trek to the outskirts will immediately hurt downtown biz. The Loop has pretty well had it as far as nightclubs are concerned, and the Rush St. boite belt will probably hold its own as the focal point of the intimacies.

### Trend Long Underway

The movement of entertainment away from the central part of the city has been underway for some time. The jazz spots in the Negro area on the south side are doing well in recent years, during which time the Birdhouse near Rush St. folded.

A small revue, "Hits of Broad-

way," is flourishing at the south side Del Prado hotel. The Martinique, a theatre and restaurant in south suburban Evergreen Park, has been eminently successful, and that area has also seen several small clubs open in recent years.

One of the biggest beneficiaries of the new clubs is talent. Manny Skar's Sahara Inn has been booking some of the top names for its Club Gigs, competing directly for acts with the old line and prestigious Empire Room of the Palmer House downtown. Pepe's is maintaining a name and semi-name policy and is diverting acts that would ordinarily play the Living Room on Rush St. or the Loop hotel supper clubs.

Why did the club owners wait for several years after the big movement of population to the suburbs? "Those suburbanites have learned to live with their mortgages and they're tired of teevee," is the way one booker sees it, "and the club and theatre owners now see gold in those picture windows."

## 'CAPADES' SIGHTS 2D 2D BEST GARDEN TAKE

An excellent \$550,000 is anticipated for the 19-day run of "Ice Capades" at Madison Square Garden, N. Y., ended Sunday (16) when they will do two shows. This is expected to be the second highest gross in the history of the show at the Garden, exceeded only by the take of two years ago, which was over \$600,000, but which ran for 21 days.

Show's producer, John H. Harris who was recently operated on at the Atlantic City Hospital, has been discharged and is presently recuperating at his Longport (N.J.) home.

## Ban Separate Negro 'Nites' at Rollercoade

Toledo, Sept. 18.

Rollercoade, roller-skating rink here, has been ordered to discontinue scheduling separate "nights" for white and Negro patrons.

Order came from the Ohio Civil Rights Commission after a recent hearing on a complaint filed by nine persons, most of them Univ. of Toledo students.

## Darin's 20G Potential At Coast Moulin Rouge Stint

Hollywood, Sept. 18.

Bobby Darin gets a flat guarantee against all covers for his four day-seven show stint at the Moulin Rouge, opening Thursday (20). Frank Sennes is testing a new policy of weekend big name shows at the spot with Darin stint.

Rouge, which holds 1,200, will have \$2.50 cover for engagement, giving Darin a \$20,000 potential for four-day gig. In addition, Sennes is also paying for Alan Drake and an orchestra on the bill.

## Africa Yens U.S. Talent

New Brighton, S. Africa. Editor, VARIETY:

I hereby appeal through the good offices of VARIETY over a matter of social and cultural interest to the people of Southern Africa.

It is noteworthy that we Africans here in the south are the most ardent followers of American artists of worldwide renown like Ella Fitzgerald, et al.

On behalf of the African people, I appeal to those colored American artists who could be kind enough to pay short courtesy visits to our country. Despite the strong race problems in our country, we colored or, rather Africans, are able to offer sufficient comfort to such great artists as Ella, Sammy Davis Jr., etc.

Further details: 1. When Louis Armstrong visited Africa recently he was refused entry into my country. So far no good reason was given.

2. Archie Moore has offered to tour my country with exhibitions for charity organizations serving African youth. He has been allowed a visa and is expected soon.

I am sure we would be in a position to influence an understanding between the U. S. State Dept. and our government.

Alex. Singham.

## Vaude, Cafe Dates

### New York

Liberace to play a concert date at the Brooklyn Academy of Music, Sept. 23 under auspices of Guido Salmaggi, Brooklyn Opera Co. impresario. . . . Paul Anka booked for a route of Caribe theatres and niteries starting Oct. 31 for a two-week minimum at \$20,000 weekly guarantee. . . . Petro Bros. and Pinky Lee pacted for the International production of the Harold Minsky show starting Oct. 10. . . . Georgia Gibbs goes into the Persian Room of the Plaza Hotel, Oct. 10 under a booking by Joe Glaser's Associated Booking Corp. . . . The Detours, at the Copacabana Lounge, will play a total of 24 weeks in that spot. . . . Phil Foster an Oct. 7 starter at the Holiday House, Pittsburgh. . . . Fran Warren & Troublemakers to Pepe's, Chicago, for two weeks beginning Sept. 26. . . . Eartha Kitt cancelled out of an Australian commitment to play the Chevron Hotel Sydney, to be followed by a string of concerts.

Sophie Tucker moves into El Morocco, Montreal, April 20. . . . Neal Sedaka has pacted with General Artists Corp. . . . Oscar Brown Jr. inked for the Gate of Horn, Chicago, for six weeks starting Jan. 2. . . . Marguerite Piazza moves to the Roosevelt, New Orleans, Jan. 31. . . . Jack E. Leonard has a quick repeat for the Sahara, Chicago. He's signed for September of next year. . . . Los Chavales de Espana pacted for a four-weeker at the Queen Elizabeth, Montreal, April 13. . . . Jerry Lester down for Scollia's, Philadelphia, Oct. 8. . . . Dave Astor set for the Riviera, Las Vegas, April 12. Jimmy Durante has been booked for four weeks at the Desert Inn, Las Vegas, Oct. 3, as a lure for the American Legion, which opens its national convention in Las Vegas, two days later.

### Hollywood

Gigi Galon returns to Dino's Lodge Sept. 24 for two weeks. . . . Patti Page, to headline at Sahara Club, Chicago, for two frames starting Sept. 24, booked for return stand at Latin Casino, Cherry Hill, N.J., for 10 days beginning Dec. 13. . . . Johnny Mathis launches two-week British tour Nov. 22. . . . The Limelitters (Lou Gottlieb, Glenn Yarbrough, Alex Hassilev) and Juan Esquivel orch gig at Hollywood Bowl Sept. 22. . . . Joanie Sommers, current at Crescendo, booked by Copa, N.Y., for a fortnight commencing Jan. 17, preceded by perch at Miami's Diplomat, Dec. 26-Jan. 1. . . . Alan Drake inked as comic on bill Bobby Darin toplines at Moulin Rouge, Sept. 20-23. . . . Gordon & Sheila MacRae open 10-day stand at Radisson Hotel, Minneapolis, Oct. 22. . . . Brook Benton starts two-week hitch in lounge of Flamingo, Las Vegas, on bill with Harry James band, Sept. 27.

Frances Faye booked into Crescendo Sept. 26. . . . Diane Hall returned to Fairchild's, closing out of Space Bar, Disneyland. . . . Polly Bergen opens stand at Harrah's, Tahoe, Oct. 11, followed by George Gobel and Louis Armstrong band Oct. 25. . . . Margarita Sierra one-nighting through Brisbane, Adelaide, Melbourne and Newcastle, Australia. . . . The Lancers tee off six-day stand at Fresno (Cal.) County Fair Oct. 9. . . . Ella Fitzgerald starts fortnight at Sahara, Chicago, Oct. 25. . . . Gordon & Sheila MacRae do concerts at Purdue U. Oct. 19-20.

### Chicago

Fernanda Montel set for the Blackstone Hotel Nov. 12-Dec. 1. Sheila Reynolds plays same spot

Dec. 3-22. Following skeddes for Eddys', K.C.: Joya Sherrill Sept. 14-28; Dick Haviland, Sept. 29-Nov. 8; Savario Saridis, Nov. 9-22, and Dukes of Dixieland, Nov. 23, for two weeks. . . . Dorothy Shay down for Eddy's Oct. 26 for two weeks and the Vapors, Ho Springs, Sept. 20 for a week. Max Cooper slated for the Gildee Cage, Ft. Wayne Oct. 1-13 and the Chi Playboy Nov. 23-Dec. 13. . . . Pimpoff Thedy Family held over for three weeks at the Desert Inn Lounge, Las Vegas. . . . Roy Char slated for Chan's, Winnipeg Canada, Dec. 3 for three weeks. . . . Jol Dari at the Boom Boom Room here through the month of September. . . . Robert Clary opens the Bonaparte Room of the Sheraton Blackstone Sept. 26, ending it summer hiatus. . . . Margaret Whitling toplined the Sherman House Sept. 11, followed by Henny Young man Oct. 2 and Evelyn Knight Oct. 30. . . . Peter Lind Hayes & Mar. Healy top the Palmer House bill Oct. 30-Nov. 17.

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## NELSON and PALMER

Like Gangbusters



# showtime

BY BOB WALTERS

Nelson & Palmer, the funny men at the Ho-Ti, come on like Gangbusters and never slow down. It goes something like this: Wham! They play, sing, dance. Palmer plays accordion. Nelson solos. Palmer wants to solo. Nelson won't give up microphone. Palmer bites Nelson's arm. Palmer solos. Impressions. Four Aces (two guys sound like four). Billy Eckstine (Nelson helps Palmer). Nat King Cole, as done by Nelson. Very sad. Palmer cries. Is he touched? No, but his finger got caught in his accordion. Palmer impersonates "absent-minded Italian cowboy." Nelson sings like Eddie Fisher. Palmer makes faces. Nelson sings ballad. Palmer does exotic striptease (he takes off his accordion). Nelson plays fender bass. Palmer plays boogie-woogie piano. Big finale. Wham!

Nelson (Bob) and Palmer (Artie) exhaust themselves as well as their audiences, but it's a happy kind of exhaustion. When the customers aren't laughing (which, most of the time, they are), they're smiling and waiting to laugh some more. It's the funniest act to hit Portland in quite a while.

Bob Nelson (half-face at left) is a good-looking guy who does well with a straight tune, and serves as a perfect foil for the zany antics of rubber-mugged Artie Palmer (half-face at right). Both play a number of instruments, both can sing and both, most importantly, have well-blended comic talents and the ability to set a hot pace and stay with it every minute of the show.

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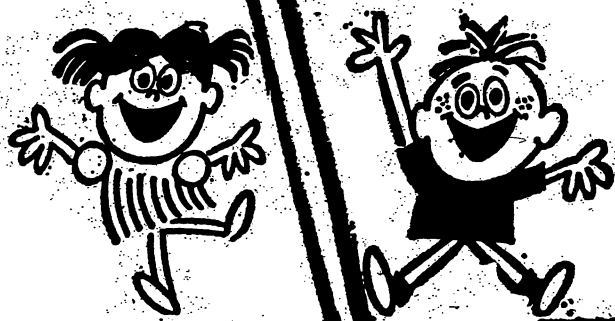
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Holiday House, Pitt.  
Pittsburgh, Aug. 24.  
Johnnie Ray (with Jimmy Campbell, Bill Falbo, Maurice & Carroll, Ralph DiStefano Orch. (10); \$1 cover.

After an absence of three years, Johnnie Ray is back again. With enough sincere sentimental attention to every number that would have made an earlier Johnnie Ray actually cry, the Prince of Walls gives one of his most inspired performances. On his trademark songs such as "Cry," "Little White Cloud that Cried" and "Walking and Talking with the Lord," the applause was deafening as he goes into the number and tomb-like silence falls over the packed room as patrons strain to catch every note. On his first howl, Ray uses "Whiskey and Gin," the record that first brought him to the attention of district deejays. He had the crowd emotionally taut at this time and continued to drain them until he went off with a rousing version of "I'll Get By." LK.

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Hot Springs

October 11  
**ROOSEVELT HOTEL**  
New Orleans

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## Not So Provincial Quebec

Continued from page 50

Campo Twins, constituted the bill at A-La-Porte St. Jean.

To generalize from a sketchy "research," French-Canadian cafes range from good-natured corn to American-imitating values; but with occasional pleasant surprises. A theatrical booking agent met along the way made the statement that the province has some 3,000 cafes using talent—usually one, two or three turns. Small musical combos predominate and there is a fair scattering of jazz, including quite a number of U.S. Negro ambassadors of the beat.

The luxury resort hotels like the Frontenac, the Manoir Richelieu at Murray Bay, and the Manoir Tadoussac at the mouth of the Saguenay River, all use house orchestras, doubling from refined lobby concert music for the older folk to Guy Lombardo-like dance tempi in the basement bar.

The Canada Steamship Co. provides one of Quebec's great spectacles—the up-river and down-river boats. The main cruising vessel, the Richelieu, takes along feature films and entertainers. All have hard-working orchestras to

play passengers on and off and to break the hours with both cocktail and afternoon dancing. An unbilled trumpeter on the S.S. Tadoussac displayed a hot lip.

Murray Bay, one of the memorable resorts of the old bon ton, still recalls the days of President William Howard Taft and others of his family. The Pointe au Pic community is dominated by the Manoir Richelieu, with 350 rooms, a heart-and-back breaking golf links, a salt water pool. The fine summer villas of the rich are still open and Murray Bay is by no means moribund, though styles in vacations are changed everywhere; and here, too, by the ubiquitous motorists. Several new motels in the \$12-\$15 daily double range have augmented the Murray Bay facilities. It is not true, as travel agents in Manhattan are apt to tout, that it's either the Manoir Richelieu or pitch a tent.

A syndicate of Montreal and Quebec business men this season formed an enterprising private club, the Mountain Crest Lodge, occupying a site directly above the Manoir. There will eventually be 100 members, are now 69, with main house and cottage accommodations for 80-odd. But the arresting side-fact about the Mountain Crest Lodge syndicate is that it is reviving harness racing. This prevailed at Murray Bay for 35 years but has been off the past four. Judge Armand Trudell of Montreal is taking the leadership in this revival, which may be a factor next summer. Murray Bay's problem is to get tourists "that far north" of Quebec.

Meanwhile the rugged, picturesque countryside is the great come-on. As yet there is none of the "putting the show on the road-side" which marks motoring in New York State. There seem to be no Quebec versions of Storytown, Gaslight Village, Land of Make-believe, Frontier Town, Enchanted Forest, Animal Land or "North Pole, N.Y." which beckon to the passing cars, and their juvenile occupants.

Montreal remains, of course, the showcase for talent. Here, in summertime, there is a special effort to use entertainment to draw adult patronage. The Film Festival, recently reported in some detail by VARIETY, is one of various festivals including, this year, three one-act operas by Canadian composers, a "Richard II" by La Comedie Canadienne, various symphony concerts, chamber quartet recitals. A jazz festival brought in Miles Davis, Sonny Rollins Quartet, Chico Hamilton Quartet, Jimmy Giuffre Trio, Chris Connor and the Bernard Peiffer Trio.

Some of the Montreal hotels, as per the Ritz-Carlton, defer floor-

shows during the warm weather. Although setting the tone for important acts, the hotels are not universally in favor of name talent. It's naturally a matter of economics and business judgment. One circumstance here is the large number of French boites using talent. Montreal is a relatively "late" metropolis, the latest in Canada and more nocturnal by far than the average U.S. city. There is a good deal of pub-crawling, naturally biggest Friday and Saturday.

Now with a large Italian immigrant colony added, Montreal remains a city of considerable sophistication. Extensive medical school, university, fine arts, gastronomic, consular, financial and manufacturing aspects combine with tourism to support the tone.

Montreal's nice places are very nice indeed. Typical of these is the posh Windsor. Its Scotch banquet manager, Ernest Ireland, spent 20 years at the Ritz. There has been some discussion of using name entertainers in the downstairs room, La Reserve, which, however, has been sellout for some time with straight dance policy. A certain Montreal joie de vivre finds expression in this room with a routine of audience participation fun which Ireland emcees and which VARIETY's Montreal rep, Max Newton, dubbed "Sing Along With Ernie."

There is the usual conflict in Montreal between operators of the various hotels and cafes and the booking agents. "Misrepresentation of values" is charged by the bonifaces on occasion. "Bad judgment or bad room logistics" may sum up the agents' counter-complaint. Money, of course, is always the central issue. A room will do big business with costly talent, then try to coast on the momentum with cheap acts, only to have its following go sour. And so on.

Canada's largest hotel, La Reine Elizabeth, operates here. With big conventions (and there was one last week) this tavern enjoys, in part, something of a "captive audience" but even convention delegates, as tourists generally and Montrealers very definitely, tend to "go on the town." It's that sort of burg.

### Bellydancers

The entertainment range is quite wide. Lately there is a small vogue going for bellydancers. Lila Gamal, Beautiful Afet, Delightful Amira, Emchantress Nadia (their billing), perform at Lou Black's Living Room. "King Farouk's favorite," Fawzia Amir, carries out the "fun at the harem" idea at the Club Sahara. Contrastingly, there are at least two night spots where the waiters sing operatic arias between soup and salad. Another current come-on is the "Jewel Box Revue," the female impersonators from Brooklyn and other U.S. spots. They hop next to Paris.

Montreal puts out a pretty fair line of moderate-priced groceries. True, here as in the States, "French cuisine" may translate as sirloin steak and whiskey. A very unique place with 81 listed versions of crepes, plus onion soup or fondue, has recently opened and is doing heavy trade with an operating format that some U.S. operators are sure to pilfer. A La Crepe Bretonne was the most genuinely novel of the tourist eating traps noted by this writer. Montreal's classic Cafe Martin is still good, though now in new ownership, due to death of the founders. The haut cuisine a la carte is still downstairs in the small room, the regular table d'hote for the family, and traveling trade upstairs. Very nicely handled and probably, with the Ritz-Carlton and Windsor, the top culinary establishments of the city.

### Sinatra-Martin Track Opens

Pittsfield, Mass., Sept. 18. Berkshire Downs, into which Frank Sinatra and Dean Martin have purchased interests and of which they have become directors, opened a 24-day meeting Monday (17) at Hancock, near Pittsfield, Mass., with nine races scheduled Monday through Friday, and 10, on Saturday.

S. A. Rizzo, president and managing director, said the main feature of a rebuilding program next season will be the erection of a three-story turf and club house, to be glass enclosed.

Additional stalls and enlarged parking facilities have been provided.

## Talent Duel For Top Spots

Continued from page 51

on an earlier date. Della Reese, formerly a Copa regular, has now shifted to BSE, starting Sept. 24. There is a division at one agency as to whether some of the talent which has been at the Copa shall move over to BSE, and vice-versa. As far as the latter shift is concerned, BSE regulars would have the benefit of the "direct from the Copa" billing out of town.

At the same time, for the one-nighters and concert bashes, the BSE background seems to be more beneficial. Agencies have decided that the movement of acts from one of these spots to the other can work out for the betterment of the act.

On a lesser scale, there is the problem of which hotel supper-club would provide better showcasing for an act. Today, the Empire Room of the Waldorf-Astoria and the Persian Room of the Plaza will be joined by the Royal Box of the Americana which will premiere Oct. 24 with Harry Belafonte.

There is also the choice of whether an act shall play a spot such as the Blue Angel, or go into the larger rooms. However, the choice there is more clear cut, though not in all cases. For example, among folk groups, BSE and the Angel present a choice that is not entirely clear cut, perhaps, capacity to pay. There is also the choice between the Angel and the Living Room or the Bon Soir. If not the Copa, then the Latin Quarter or the International.

There are compensations and drawbacks with each situation. In the primary situation, the Copa and BSE, there is the problem of whether to take the three shows at BSE at a salary nearly commensurate with that of the Copa, or the more hesitantly and perhaps more formal confines of the Jules Podell spot. There's also the choice of the more natural business of the Latin Quarter and Copa as against the true test of a draw by playing the International. Where salary is a lesser object, and it always is when the need of a N.Y. showcasing is evident, then the Blue Angel, perhaps, looms as the better exhibition spot.

What Manhattan lacks in the way of showcasing is a clear-cut record room, although the Copa, BSE and the International have played this type talent. However, the outlying areas and suburbs abound in this kind of room, and should the singers make the mark in these surroundings, then they can come in.

Meanwhile, the behind the scenes drama at the top agencies as to which room an act shall play is becoming increasingly more intense. Today's talent movement, with only few exceptions, such as Joe E. Lewis at the Copa, are be-

coming more diverse. Each room has its own quality and it all depends what quality a performer wants to bring out that will ultimately determine the choice. Meanwhile, few acts are sewed up for any room.

### Sam Nisi Buys Angelo's, Omaha, in \$375,000 Deal

Omaha, Sept. 18.

Angelo DiGiacomo last week sold his Angelo's Studio Inn to Sam Nisi, another Omaha steak house prop. who built his Spar Time Cafe into one of the midwest's most patronized eateries.

For more than a year DiGiacomo experimented with a name policy employing such acts as Hildegard, Ted Lewis, Sophie Tucker, Kir Sisters, Johnnie Ray, Rusty Drape and others. He reverted to straight food policy, though, when Omahans balked at covers at higher prices.

Nisi has not disclosed any entertainment plans but may use a combo in the cocktail lounge. Purchase price wasn't revealed; although reportedly it was a \$375,000 deal.



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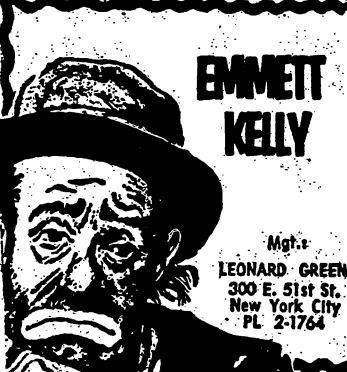
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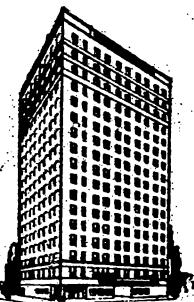
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Notice is hereby given that pursuant to the authority vested in me by Article 19 of the Labor Law, as amended by Chapters 439 and 440 of the Laws of 1962, I, Martin P. Catherwood, Industrial Commissioner, have this day made and promulgated minimum wage orders for the following industries, to become effective October 15, 1962:

- Order 1-d—Laundry
- 2-d—Beauty Service
- 3-c—Confectionery
- 4-d—Cleaning & Dyeing
- 5-e—Restaurant
- 6-g—Hotel
- 7-c—Retail Trade
- 8-b—Amusement and Recreation
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- 11-a—Miscellaneous Industries and Occupations

Dated: September 15, 1962 M. P. Catherwood Industrial Commissioner



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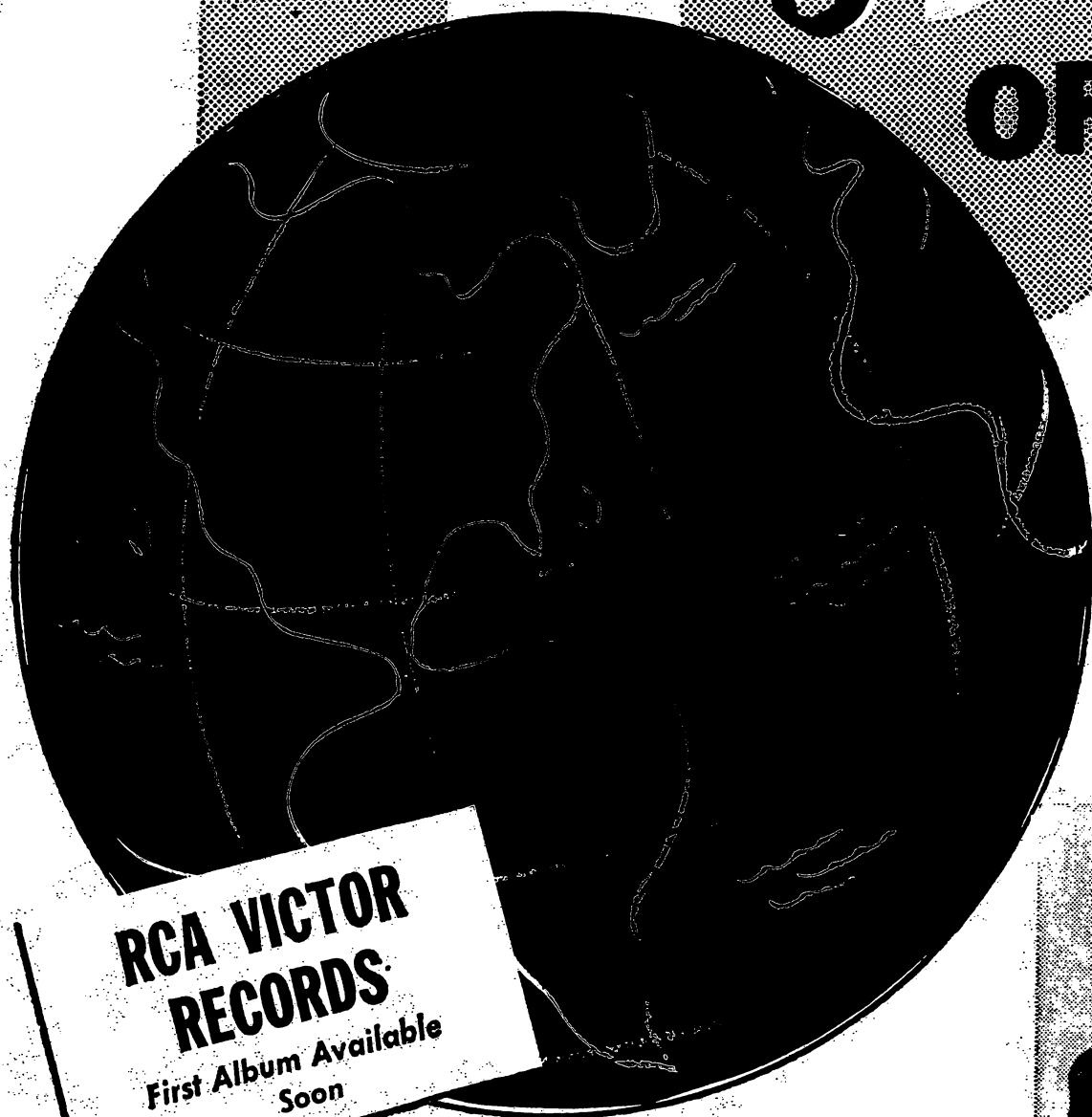
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**Copacabana, N.Y.**

Joe E. Lewis (with Austin Mack), Tina Robin, Jimmy Dalli, Peggy Cutshaw; 8 Copa Girls; Joseph Mele and Frank Marti bands; staged by Douglas Coudy; songs, Joe & Noel Sherman; orchestration, Joe Sherman; costumes, Sal Anthony (Mme. Berthe); \$6 and \$7 minimum.

The New York night life season is now officially in stride. Joe E. Lewis is back at the Copa for his 22d annum, which means the top-notch standup (when he's not on the threshold of a fawdown) comedian in the saloon belt is now of age, plus one. The Big Fawdown bit is SOP now with Josephus Everglades, Lewis as he samples the ringsiders' libations ("test pilot for Schenley's") but he is still more articulate than most of the customers.

Once again his tiptop material is by Eli Basse and he has developed the "fractured French" interludes as pleasant time-breaks, either for wetting the whistle or prelude to a special material song. "Song," of course, is a Lewis-Basse euphemism for the unique brand of unorthodox rhyming, ever with a topical angle. If it's not original, it's a clever parody, one of the last remnants of an old variety tradition—the topical variation on a pop song, of which Lewis is perhaps the lone practitioner. And certainly the most effective.

Thus, "That Old Stock Market" is spawned from "Old Black Magic," with some blue couplets which only the pixie comic can project without offense. Or a topical, rollicking rocketry doggerel titled "Do They Have a Racetrack on the Moon?"

The complete iconoclast, his barbs are broad and spare nobody from integration ("I have equal hatred for everybody") to JFK ("who lost his PT boat but fortunately he happened to have his allowance with him so he bought another").

He doesn't spare himself in ad libbing, supposedly under influence of the joy juice, "three-to-one I don't finish this song," which is a canny, show-wise device to glue attention in customer camaraderie as he more than finishes the number—in fact, he manages to uncork a particularly difficult lyric delivery.

On the other hand he is genteel with the ringsiders who have overindulged, never "topping" harshly but, instead, scoring with a gallant back-of-the-hand, "With your high IQ you should lower your voice sir." He comes up with zany asides ("Austin Mack has been carrying the torch for 18 years for Fay Bainter"; or the crapshooting preacher ("holy roller"); or a Vegas ode, "When I was the dealer and you were 21." Withal Jules Podell has another fall winner until Nat King Cole comes in in October, followed by Eydie Gorme & Steve Lawrence.

Another potent component is the belting Tina Robins, a pintsize songstress who gives out lustily and almost belies the need of a mike. Of powerful lungs and savvy song styling, her delivery clicks all the way, from pops to blues to excellent mimicry of the Teresa Brewer, Roberta Sherwood and Kay Starr stylings. She cements the interest anew with a torch like "Melancholy Baby" and a yesterday song medley. Miss Robin, for all pettiness is a kingsize songstress.

Per usual Doug Coudy has staged his floorshow with pace. Joe & Noel Sherman have contributed some new songs; the new Copa octet looks extra pulchritudinous, ranging their stuff from a Cleopatra-influenced opener to a Brazilian ensemble number. Jimmy Dalli and Peggy Cutshaw are a personal pair of upfront number-leaders. Joe Mele backstops the show well and his dansapators alternate with the standard Frank Marti cha-cha orch. Jerry De-Florio is at the rope, for the vacationing Bruno. Abil.

**Edgewater Beach, Chi**

Chicago, Sept. 11.  
Straus Hat Remy with Luchito Navarro, Henri Noel, Cheri Ann Schear, Darlene Miroballi, Audrey Deckmann, Jimmy Dybas, Beverly Lacey, Philip Davis, Eileen Sarafis, Frank Giordano; produced and choreographed by Robert Simpson; Don Davis Orch.; \$2.50 cover week-nights, \$3 weekends.

Robert Simpson has a packaged petite revue of legitimer hits on

Chicago's south side at the Del Prado Hotel (and in three other cities) and is now invading the north side with a similar package for the classy Polynesian Village of the Edgewater Beach. This one varies slightly from the others in that it has a mid-show featured act—Luchito Navarro.

Although the Polynesian Village is one of the more attractive rooms around town, it is also one of the greatest booking challenges. This current formula show is one of their more successful efforts. Simpson has put together a cast of ten fresh-looking and hardworking young men and women, and it's hard to go wrong with numbers from "Oklahoma," "West Side Story," "My Fair Lady" and the like.

Staging, terping and costumes for the show are good, and featured production singers Henri Noel and Cheri Ann Schear handled their chores with skill and poise. Others of the troupe are diligent and enthusiastic, and with the exception of a few faltered terp lifts, are pleasing to the eye and ear.

Luchito Navarro, the Chilean sound impressionist, combines a charming and ingratiating stage personality with a high degree of technical expertise. Working with just a mike, he incorporates his unusual effects into vignettes. His sounds—countdown and blastoff at Cape Canaveral, the Indianapolis Speedway, a bullfight, a parade in England, and train, boat and helicopter effects—are startlingly realistic.

Don Davis house orch backs the show adeptly and renders a nice dance beat between shows. Bill is in for four weeks. Mor.

**Ye Little Club, L. A.**

Los Angeles, Sept. 12.  
Marcy Layne, Eduardo Sasson; two-drink minimum.

Singer Marcy Layne and flamenco-guitarist Eduardo Sasson are the new bill for Marshall Edson that probably won't break any records but should provide sufficient entertainment for club's regulars.

Miss Layne, in her local debut, is an average swing singer who works hard on a variety act that includes a good Roberta Sherwood impersonation and a trumpet stint a la "Satchmo." Singer has a good voice but needs to set her style. Most of the delivery is fast and in uptune category but she comes off best on softly balladed "When the World Was Young." She's typical of club acts that play for informality.

Sasson, returning after several months to club where he was "discovered" last year, has gone into commercial sound and now concentrates more on singing and rhythmic beat than on the classical guitar he does better. He loses impact he had earlier in new styling which also negates the expert guitar he shows on "Malaguena," only serious offering in show caught.

Joe Felix, piano, and Jack Smalley, bass, continue to back acts, in for two weeks. Dale.

**Hotel New Yorker, N.Y.**

Milt Saunders Orch. (6), Jean Evans; \$3, \$3.50 minimums.

The New Yorker has a distinguished musical history since the days of the late Ralph Hitz who used bands as a medium to catapult the inn to a bigtime rep. both in entertainment as well as in hotel ranks. There was scarcely a name band in the era when the big crews were swinging that didn't work this spot. The hotel also had a fling at ice shows in its Terrace Room for several years, but now that this room is confined to functions and meetings only, entertainment has been shifted to the Manhattan Room.

Milt Saunders is back with his society brand of dansapation. The beat is strong, clear and uncomplicated, designed to fill the floor. Musically, the crew has a big sound. The rhythms are strong with piano, bass and drum pounding it out. Saunders doubles between violin and tenor sax, paired with an accordion for the up-front sounds. Saunders also generates an air of conviviality, musically and socially.

The Saunders crew is spelled by Jean Evans at the piano bar in the rear of the room. Miss Evans, at the piano, recalls a lot of legit musical tune and provides a pleasant interlude. Jose.

**Harrah's, Lake Tahoe**

Lake Tahoe, Sept. 8.  
Jimmy Durante, Helen Traubel, Sonny King, Eddie Jackson, Jimmy's Girls (6), Dorothy Dorben Singers and Dancers (15) Leighton Noble Orch. (12); presented by Bob Vincent, produced by Art Barkow; Richmond Gale conducting for Miss Traubel; \$4 minimum.

Jimmy Durante, regularly teamed with Sonny King and Eddie Jackson, for his annual playback here this time has another new partner in the person of Helen Traubel—and it's proving a delightful combination. Despite her reputation as a Met star, Miss Traubel also shows a comedic talent, but yet retains that distinguished stature. Her routines with Durante are solid laugh-getters.

Durante, continuing to work with boundless energy, reprises some of his standard stuff—a session with his six "souvenir" girls, his breakaway costume changes, his "let me hear that band" surprises—but adds a lot of new material, particularly with Miss Traubel.

After the solo Durante entry, Miss Traubel comes on with a sampling of her operatic titles, but quickly departs the serious for clowning with the comic. Two win heavy hand with Durante in role of conductor for Miss Traubel, and the chatter between the two even evokes the deep-throated yocks from the singer. On the less serious side, Miss Traubel essays the likes of "Bill Bailey," "St. Louis Woman," and "Robert E. Lee."

Sonny King is much in evidence on both solo work and as foil for the headliner's muscle work, including being tossed across the top of a piano. Jackson goes it alone on "Give My Regards to Broadway" and scores with his distinctive strut, with hat and cane in hand.

Three exit with vocal on "Inka Dinka Doo." Dorothy Dorben Singers and Dancers part the curtain with a production built around "Fever," using Ray Vasques on the vocal solo work. Leighton Noble band effectively backstops entire show.

Guy Lombardo opens Sept. 27.

Long.

**One Fifth Ave., N. Y.**

Clara Cedrone & Damian Mitchell, Mary Ellen, Dick Hankinson & Johnny De Maio; \$3 weekend minimum.

One Fifth Ave. used to be an important incubator of talent and still can serve in that direction. But of late, it's been at its best with talent that has passed muster in this spot. For the opening of its fall season, the room has brought back Clara Cedrone & Damian Mitchell for the 14th time, and there's little reason to doubt that they will continue to provide profits for the room.

The team has come in armed with heavyweight material, and a lot of it. Some of it, still has to be mastered by them, but at their opening, indicated that even in this state, it was plenty powerful in this room, with probability that they'll hit top responses here.

Their offering is a lot of fun. Their stuff is imaginative and smart and every indication is given that it will reach a peak with just a few more shows. Miss Cedrone is the bulwark of the show, and she gets good assistance by Mitchell, who can also toss off a funny line under his own steam. The team has played this spot at least once a year. Their capabilities and application deserves a much wider circulation. They are not only eligible for the more expensive rooms, but seem overdue.

Other act on this session is Mary Ellen (New Acts). The twin-piano team of Dick Hankinson & Johnny De Maio is of extremely high calibre, and both of them work the showbacking sector with equal proficiency. Jose.

**Hotel Roosevelt, N. O.**

New Orleans Sept. 14.  
Ford & Reynolds, Janice Harper, Leon Kerner Orch. (11); \$2.50 weeknight, minimum; \$4 Sats.

Ford & Reynolds are back for another date in Seymour Weiss' plush Blue Room. At capacity opening Thursday (13) zany duo soaked across some delightful nonsense that drew enthusiastic response.

Comics measure up to their star billing. They've polished and perfected their routines for aching

laughs all the way. The 50-minute stint reprises some former shenanigans, the format's familiar but the timing and delivery is flawless.

Ford, the madcap funster, and Reynolds, the handsome straight man, put new and funnier twists to some ancient burlesque gags, play with finesse a number of musical instruments, do impresoes of celebs, sing, and dance the twist.

Ford demonstrates virtuosity on the trumpet and drums, while Reynolds belts out vocals and handles a tenor sax with equal skill. A highlight of their routine is an impression of New Orleansians Louis Prima and Sam Butera.

Teeling off new layout is Janice Harper, a songstress making her debut here. A blond looker with nice pipes, she wins the aud from the start with her varied song stylings. Her arrangements are topnotch and her interpretations versatile.

Leon Kerner's crew backs the acts expertly and provides music for dancing before and after the show.

Show runs until Sept. 26.

Luz.

**Living Room, Chi**

Chicago, Sept. 14.  
Steve Lawrence, Al Mack, Sam DeStefano Trio; \$2.50 cover.

If there was any doubt that Steve Lawrence is one of the premier nitery troubadours about, it was quickly dispelled by his opening night at the Chi Living Room. Despite management problems that made his appearance a touch-and-go matter until opening day, he wowed a sizeable preem crowd that came despite the possibility of a no-show.

Lawrence has always been popular in the Windy City, but after this stint he will probably be one of the more in-demand cafe artists in the top clubs around here. Although his reported price of \$14,000 (the amount of the bond posted for his nine days because of the owner's financial difficulties) is considered steep by Chi standards, there will doubtlessly be sharp bidding for his next appearance by the posh Empire Room and the lush new Sahara Inn.

Singer is a topflight showman, with an electric blend of knowledgeability and intuition in his song selling. He gives meaning to the words of his book of ballads, and his uptunes are buoyant and full of vitality. His patter is at the same time period poised and fresh, and he left the crowd calling for more after an hour turn.

Curtain raiser Al Mack is a vet comic, who, although handicapped by the late start of the show, a 10-minute limit on his act, and a restless Lawrence-anticipating crowd, diligently worked the patrons into a responsive audience. Many of his necessarily brief selection of gags are mossy, but he punches them over with skill and enthusiasm.

Frankie Avalon opens Sept. 24 for two weeks. Mor.

**Mister Kelly's, Chi**

Chicago, Sept. 11.  
Smothers Bros. (2), Lord Parker, John Frigo Trio; \$2.50 cover.

The Smothers Bros. (2) have always done well at Mister Kelly's, and their current stint should be no exception. They're a first-rate act and have burnished an already fine turn considerably since they were at this club a year ago.

Most noticeable improvement is the development of Dick Smothers as a savvy counterfoil to Tom's astutely inane comedy. Until recently, Dick had been an adequate second banana, but he has blossomed into a canny straight man. They're now a smoothly interworking team and are drawing top auditor response at this Rush St. boile.

The pair have also returned to singing at least one folk song all the way through—currently "Maria." They are well-above-average folksingers, and there was an element of frustration in the way Tom had previously fractured every number. The demonstration of their vocal prowess also makes for contrast with the hi-jinks.

Curtainraiser Lori Parker is a perky and attractive redhead with some distinctive song stylings. She's a mite ingenious for her current ballad-loaded songalog, and would do well to incorporate more singing-comedienne material in her turn, an area where she shows flashes of brilliance.

Louis Nye and Libl Steiger open Sept. 24 for three weeks. Mor.

**Riviera, Las Vegas**

Las Vegas, Sept. 12.  
Harry Belafonte, Dave Astor, Alan Conroy, Earl Barton Dancers (13), Jack Cathcart Orch. (15); produced by Elias Atol; choreography, Earl Barton; lighting, Phil Stein; stage direction, Milt Bronson; \$4 minimum.

The unique talents of Harry Belafonte have earned him the title of crowd-turnaway champ at this showroom, and from advance reservations it looks as if the lofty reputation will continue unscathed during his current three-week gig.

Handsome Harry, a savvy showman as well as a stylized vocalist, had first-nighters with him all the way as he sang such unconventional numbers as "Muleskinner Blues," "Suzanne," "Betty and Dupree," "Try To Remember," "The Pig," "Michael," "Row The Boat," "Jamaica Farewell," "Shake Sonora," "Land of Sea and Sun," and his trademarks, "Man Smart," and "Matilda," latter done as a sing-along.

Neat assistance by light man Phil Stein adds drama to the turn. Belafonte's own instrumentalists (two guitars, one drum, one bass, one conga) are supplemented by the Jack Cathcart Orch. (15).

Making his Las Vegas debut in the comedy spot is standup Dave Astor, a brilliant young storyteller whose material and delivery is fresh, original, and so far unstolen by other comics. Leaning toward the topical, he does a classic UN translation bit, and seems to have the valuable knack of gearing his tempo to the mood of his audience. From the click of his initial outing, it appears that he will become a Vegas regular.

The absence of a production number on opening night does not mean this hotel has followed the precedent set by the Flamingo's Morris Lansburgh. Official explanation is that the "Bye Bye Birdie" sets were not struck in time to make way for Earl Barton's 13-chorine bash, presented for second-nighters. The miniature musical is colorful, imaginative, with a space theme complete with rockets, features the splendid footwork of Alan Conroy. Duke.

**Conrad Hilton, Chi**

Chicago, Sept. 11.  
"Girls! Girls! Girls!" with Del Ray, Bobby Clark, Los Gatos (2), Manuel Del Toro, Gabrielle Weidert, Dennis & Darlene, Boulevard Dons. (3), Boulevard Dears (6), Jimmy Palmer Orch.; produced by Meriel Abbott; choreography and staging by Bob Frelson; songs, Hattie Smith; costumes, John Baur and Bernard Peterson; orchestration, Norman Krone; \$2.50-\$3 cover.

"Girls! Girls! Girls!" is one of producer Meriel Abbott's better recent efforts in the Boulevard Room's long series of "vaude on the rocks" outings. Miss Abbott, who is also talent consultant for the Hilton Hotels, has mounted a handsome show which takes full advantage of its ice-skating format, and has brought in a trio of first-rate "entracte" variety turns. Credit for the smoothness and unflagging tempo of the show goes to Bob Frelson, whose choreography, staging and direction are crisp and colorful. Production numbers have zip and zest and are so arranged as to provide a floor-filling eyeful. The costumes by John Baur and Bernard Peterson are gay and imaginative, particularly the Slovakian garb for the Russian skating numbers.

Del Ray is a topflight magician with a creative and exciting turn. Using both traditional and new routines, he handles them with consummate showmanship and timing; winning solid and deserved palm appreciation. Bobby Clark's oversize marionettes are manipulated with skill, including a trio of wild African dancers, a lifelike poodle, and a realistic clown. Argentine acrobats Los Gatos add an extra dimension of derring-do to their lifts and tosses by doing them on skates.

Featured skaters Manuel Del Toro and Gabriele Weidert provide excellent blade work in solo and in duet. Femme and male skate choristers are polished and precise, and handle Frelson's production numbers with the vitality and discipline they deserve.

Jimmy Palmer's house orch backs the show flawlessly and delivers a fine dance beat between shows. Show is in for six months. Mor.



**Last Frontier, Las Vegas**

Las Vegas, Sept. 10.  
*"The Drunkard,"* Elizabeth Perry, Joe Ruskin, John Apone, Pat Ruskin, Mario Rocuzzo, Clegg Hoyt, Camille Traxler, Gayle Roberts, Bill Giorgio, Tony diMilo; produced by Harold Minsky; stage direction, Tony diMilo; \$1 admission.

This Vegas version of *"The Drunkard"* is just as corny as that which ran for 26 years in L. A. and everybody—audience and actors—has just as much fun.

The boos and hisses for the villain and the cheers for the hero are intact. The 90-year-old drama is done with the original dialog (with certain exceptions, such as references to Beldon Kattelman) and hokey histrionics. It is updated somewhat by the inclusion of a George M. Cohan song, "Mary."

Joe Ruskin as the villain does a priceless piece of work, stealing the show from the other actors. Also outstanding are Elizabeth Perry, the comely heroine whose virtuous face makes her perfect for the role, and John Apone, the handsome hero. Miss Perry has a pleasant singing and speaking voice, and seems to be a good bet for films.

Clegg Hoyt, an excellent character actor and comedian, does a fine job with several roles. Tony diMilo is very good as coordinator of the festivities, acting as emcee and leader of the intermission singalong. Show produced by Harold Minsky, and directed by "everybody," is in for an indefinite run. Duke.

**Stock Yards Inn, Spokane**

Spokane, Sept. 8.  
 Mark Russell, Dan Eagle Quartet; \$1 cover.

The room is blue and so were some of the laughs.

First Floor Down, the name given new show room of the newly enlarged Stock Yards Inn, proved too small for opening crowd night. Much of the material of comedian Mark Russell was a match for the blue wallpaper and blue table lamps.

Russell, whose half-sick humor was something new for Spokane, had no difficulty entertaining the firstnighters, who evidenced no disappointment that the Jamie Lynn Trio, billed as "nationally known singers from Spokane," failed to show. The comic who in a half hour can unleash a torrential hail of hard words salves the wounds from his barbed tongue with a roguish smile.

He keeps abreast of the times as he shafts at religion, politics, labor, entertainers, and international affairs. Being a Catholic, he feels free to tell about the waiter who goofed and served a priest Manischewitz in a Mason jar.

And why might one suppose have Tony Curtis and Elizabeth Taylor never been teamed in a picture? They're one and the same person, according to Russell. He identifies Israel's first astronaut as a chap named Nose Kohn and among a list of extremist organizations is the NAAWT (National Association for the Advancement of White Trash).

An evening with Russell is like a visit to a nut hatch where one of the patients administers the shock treatments. Cos.

**Eddy's, K. C.**

Kansas City, Sept. 14.  
 Joya Sherrill, Eagle & Man, The Continentals (4); \$1.50-\$2 cover.

Fresh bill this session has Joya Sherrill, brought in partly on the strength of her recent Russian tour with the Benny Goodman crew, and comics Jack Eagle & Frank Man. Both acts are new here, and Miss Sherrill is the first Negro act ever to play Eddy's. Show is just short of an hour, and it is well timed and paced on that basis.

Comics' format has Man generally doing the straight role, with Eagle, attired in Bermuda shorts to his tux, as the buffoon. They hold to that through a sequence of hat changes sparking funny lines for Eagle, but midway they take to trumpets for a change of pace and a straighter turn. There's a bit of a contest with Eagle on the cornet and Man on trumpet, which they interrupt for a Keely Smith-Louis Prima impression. They also duo a la Satchmo for a high level wind on "Saints." Their 25 min-

utes moves nicely and laugh lines hold up okay.

Miss Sherrill's singing career pre-dates her Russian publicity by some time, of course, and she turns out a highly professional quota of tunes with Don Abney sitting in at the piano. Her selections span the pop song field from proven standards to newer show tunes, and several in between. Quinn.

**Sahara Inn, Chi**

Chicago, Sept. 13.  
 Shecky Greene, Lola Dee, Frank York Orch; \$2.50 cover.

It took Shecky Greene nearly 40 minutes to get warmed up in his Club Gigi debut, but once there he proceeded to fracture them, and his final 30 minutes had the crowd roaring. It was as though he had compressed his regular hourlong act into a wild and swinging half hour turn, and the aud couldn't get enough of it.

Comic's opening was delayed one day because of difficulties in filming his new tv series on the Coast. First show opening night was solidly filled, but there was little pressure at the rope for the second show, apparently because of the changed date. Because of Greene's teaseseries, this and another engagement at the Tropicana will be his only nitery stints for the next year.

Green is a natural for the Sahara Inn's image as an outpost of Las Vegas. Aside from his slow start and a couple of lapses in taste his slambang humor is right at home here.

Lola Dee is a personable and attractive singer-about-town with an interesting way with a song. Her "When You're Smiling" is a bit maudlin but she shows vocalistic flash with such uptunes as "Bill Bailey" and "Cumbanchero." The latter a particularly well-turned arrangement. Frank York's able house unit backs the show astutely. Bill is in till Sept. 23. Mor.

**Dino's Lodge, L.A.**

Los Angeles, Sept. 10.  
 Anita Ray, Jack Elton, Steve La Fever; no cover, no minimum.

What happens to one Bookend? Well, when it looks and sounds like Anita Ray, one of Ray Anthony's original tome-bracers, it just transfers its talents to other spots where lovers of fine literature gather. Hence, to Dino's, where faithful members of the "bookend appreciation society" are currently giving the lady their attention and approval.

Miss Ray segues as easily from one vocal style to another as she does from a first appearance promise white chiffon gown to a mid-night-hour, well-applied, gold lame creation that was obviously not conducive to easy sitting. She provides a balanced program of standards and show tunes, giving more emphasis, during her later-hour offerings, to the worldly aspects of amour with some classic, tattered tales of love. Highspots are a forlorn "For All We Know" and a flippant, disillusioned "All Or Nothing At All."

Jack Elton and Steve La Fever provide the expected excellent musical background, and contribute much to the entracte periods with their improvisations. Gigi Galon returns Sept. 24. Robe.

**Drake Hotel, Chi**

Chicago, Sept. 7.  
 Barry Sisters (2), Jimmy Blade Orch; \$3 cover weekends, \$2.50 weeknights.

Drake Hotel veepee Ben Marshall has inaugurated the entertainment season in the snorky Camellia House by bringing back the Barry Sisters (Claire and Merna), a duo that was warmly received in the same room a year ago. The girls have an artfully turned and astutely handled act, and opening night auditor enthusiasm indicates another successful stint for them.

Duo is not only eminently lovable and smashing, gownned in sequined black dresses, but is also first-rate harmonically and demonstrates the sort of burnished showmanship that comes of working together for some years. Their superb arrangements are niftily tailored to the girls' style and imaginative in their own right.

Sisters score best with a swinging version of "All of Me," a romantic rendition of "I Love You Much Too Much" in Spanish, "Never On Sunday" in Greek, and their surefire delivery of "You're Nobody." Mor.

**Latin Quarter, N. Y.**

(FOLLOWUP)

The policy of new headliners every fortnight until the new show moves in next month has been helping populate the E. M. Loew spot (general-managed by Eddie Rismann) handsomely during the lean months. With the regulars back in town and with Corbett Monica, who has made good here on previous occasions, business shouldn't be one of the worries. Monica is aided by The Goofers (6), with holdovers Kuban Cossacks and Peter & Lillian Sartre completing the major act lineup.

Monica has the measure of this audience, comprising mainly strangers in town. Monica has a lot of domestic experiences to draw upon, some of which no doubt parallel those of many in his audience. He has a homey quality, embellished with expert delivery and he scores with telling effect.

The Goofers, also new on this session, are strong on the novelities. They're musicians who work in a comedy and acro vein. It's an anything-for-a-laugh type of operation. The humor is basic and hard-hitting, and even though it won't go in the chi chi rooms, they seem to have an audience that appreciates them in any of the mass spots in which they've exhibited locally.

The other acts are holding over. The Kuban Cossacks are fast dancers and instrumentalists. The supply of this type of act seems to have been curtailed drastically since that Russo revolution. They sing of the steppes, work in soft leather boots and do those Russky steps with tremendously fast spins and generate excitement.

Peter & Lillian Sartre work in the East Indian vein. Elegantly costumed they dance in a lively manner although their choreography seems to have been around for a long time without having improved with age.

Rest of the show comprises the LQ production staples with Julie Gibson, the near nude who, incidentally, dances expertly; Adele Castle & The Mello-Larks, who generally do the production tunes, but return to a turn of their own this semester, dancer Molly Malloy and the Ronnie Fields choreographed line. Per usual, Jo Lombardi batons the show with his accustomed excellence. Jose.

**Embers, N. Y.**

Dorothy Donegan Trio, Chuck Wayne Trio.

Pianist Dorothy Donegan is currently entertaining diners at the eastside Embers, N. Y. She registers solidly with her jazz rhythms, keeping the chow hounds enthralled and also feeding the at-home audience via CBS radio, which broadcasts a seg of her gig.

Miss Donegan shows stylish dexterity in her pianistics that scores consistently with a variety of bluesy and uptempo treatments. Mixing in some classical runs, she handles tunes like "Lullaby of Birdland," "Love Me Or Leave Me" and others in fine fashion. In swinging jazz tempo she strikes up "Everything's Comin' Up Roses," "Mack the Knife," "Night Train" and others with lotsa zip. And in a ballad groove she essays such as "Autumn in New York" in rich style.

Stand up piano playing and Twisting end her session in solid showmanlike manner, getting the crowd into the act with spontaneous rhythmic applause. Despite the swinging nature of her sets, Miss Donegan's playing won't interfere with those diners who just want background; but for those who want some solid sounds with their steak, the 88er hits the perfect groove.

Guitarist Chuck Wayne and group make up the other half of the entertainment. The unit puts out a fine sound for easy to take listening in smooth jazz patterns. Wayne's guitar has a nice swing and verve to it that scores well at all times. Kali.

**'Opry' Wow \$6,800, W'peg**

Winnipeg, Sept. 18.  
 "Grand Ole Opry" turned in a whopping \$6,800 gross for a one-night stand at the city-owned Auditorium. Crew, which was led by Claude King, Ferlin Husky and Homer & Jethro, played to a near-sellout crowd of 4,100. House seats 4,153 and was scaled at \$1.95 top. "Opry" went from here to Calgary, Edmonton, Spokane and Vancouver.

# Gotham Eyes Straight Dansapation Vs. Class Hotels' Show Policies

By ABEL GREEN

Last Tuesday (11) teed off the new fall-winter season in the posh Gotham hotel circuit and two spots debuted the same night, followed by the Hotel Plaza's Persian Room the next night. The first two are attuned to a wishful purpose of keeping the budget down and "getting out of the price-bidding rat-race for the same faces," as Stanley Melba, the Hotel Pierre's entertainment director, put it.

This cued him into his new "Cottillion Room Pops" policy, and also keyed the nearby Savoy Hilton into its "name ba-l" policy, with Ted Straeter as the lone lure for the dansapation set. (The St. Regis' Maisonette opens next Thursday (27) with a ditto policy, i.e. featuring Peter Duchin). All are primed for the purpose of retaining traditional entertainment policies but "not going broke" in bidding for talent.

This is born of the fact that the Waldorf-Astoria, which reopens its Empire Room tomorrow (20) with Gordon & Sheila MacRae, will be bucking the impact of the new Loew's (Tisch) Americana, which brings in Harry Belafonte at a reported \$12,500-a-week early in October; and also opposes the Hotel Plaza's Persian Room, which debuted its season Wed. (12) with Katyna Ranieri (as detailed below).

Flashing forward to the Duchin booking, his longtime mentor Jules C. Stein, board chairman and founder of MCA, has been paternally guiding the late, great Eddy Duchin's son's career, and supposedly snagged \$5,000-a-week from the St. Regis for the young pianist-maestro. This, of course, is not cutting any budgets.

As regards, the Savoy Hilton and Pierre, the manifestations of keeping the overhead down raises the moot question whether they'll buy Straeter straight, at a \$2 and \$3 covert, after long accepting him at his former bailiwick, at the across-5th Ave. Plaza, where he long held down the podium and was fortified by stars of the Ranieri, Hildegard, Eartha Kitt, Marguerite Piazza, Djahann Carroll, Lisa Kirk calibre. This time he is going it alone.

**'Cottillion Pops'**

As regards the Cottillion Room, here too Melba has been trimming sails still further. While the "Cottillion Room Pops" is a variation of the theme, still it plays down the quasi-names (viz., Wilbur Evans, Patricia Marand, Pat Bright et al.) in the tabloid musicals and operettas and introduces two engaging, new-face singers, backed by a 24-piece orchestra, in a music festival.

Robert Simpson, tenor, and Leigh Green, soprano, are fetching, eager and well-trained vocalists as they uncork a 45-minute songolog of operetta-to-operatic excerpts. The augmented Cottillion Symphonetta is conducted by Joseph Sudy, whose own specialties, besides their competent musical backstopping, comprise an over-

ture and midsection arrangement, the latter to permit Miss Green's attractive costume change.

Bringing the Lewisohn Stadium-style of "Pops" into a saloon is a departure, yet born of a marked general public acceptance. However, in its orthodox form it is essentially for music lovers; for the dine-drink-dance set it may be something else. Factually, it played well, and patently had genuine acceptance. Whether it will inspire repeat trade is dubious. Anyway, the Cottillion remains the same class operation under managing director Bill Ebersol. Melba in charge of the show: Gogi's genial hosting; and the ubiquitous Pasquall as maitre d'.

**Ted Straeter**

Also dubious is the straight dansapation policy of the Savoy Hilton, the pull of Ted Straeter and his tiptop terpsapators notwithstanding. This is in face of his appeal with the Palm Beach set, in truth, from the Gabors to boniface-impresario Frank J. Hale ("Mr. Palm Beach") they were out in fullforce, very much

in El Morocco cafe society tradition.

Upsurge of Le Club, a snooty membership "discotheque," inspired the straight dance policies, in a measure. This Sutton Place boite, where they dance to canned music, has had a vogue this past year, at the expense of El Morocco primarily, and both the St. Regis (Duchin) and Savoy Hilton

Ted Straeter Orch (8); Ray Hartley; \$2 and \$3 cover.

(Straeter) are figured to appeal to the same smart dancing set.

Paradoxically, the SH is celebrating its 35th anni and nostalgically points up its introduction of such names-to-become as Hildegard, Tito Guizar, John Hoyerstadt (now Hoyt), Sheila Barrett, Dwight Fiske, Miltz Mayfair, Lena Horne among others. All these performed in the Cafe Lounge (now the Savoy Bar) as against The Columns, which has since become the main entertainment room. The Cafe Lounge incidentally, also enjoyed a now extinct Gotham vogue of tea dansants, with such hands as Emile Petti, Freddy Martin, the late Irving Conn.

Now Ray Hartley gives out with the pianistic mood music in the Savoy Room & Bar, also doubling into The Columns for the pre-theatre dinner prix fixe \$5 dinner trade until Ted Straeter and his double-quintet take over as the headliners. The knowledgeable pianist-maestro gets 'em up on the floor and mixes up his dance sets with suavity and savvy. If anybody can move the Morocco set to 5th Ave. he's the one to do it. How all this will fare in face of the augmented shows at the competitive class hostilities remains to be seen. Certainly, opening night maitre d'hotel John Selva had the rope up.

There is an undeniable rebirth of the dancing vogue, as witness the "slumming" novelty in The Twist joints, and elsewhere, so it may well carry over into the new season. But Milt Shaw with the MacRaes at the Waldorf; Emil Coleman (no slouch with the society set) plus Katyna Ranieri, and other names to follow; and Lester Lanin (still another society fave) with Harry Belafonte to give the new Americana its glamorous impetus, are undeniable values. And at more or less the same tariffs as the "Cottillion Pops" or the Straeter/Duchin spots.

**Ranieri's Plaza Click**

Katyna Ranieri is very much at home at the Plaza's Persian Room. This marks her third or fourth return and not without good booking reason.

She has socko Via Veneto vibrancy and qualifies as the Roman

road company of Lena Horne, except she's an "original cast" in her own song stylings. The Horne analogy pertains dominantly to her way with a pash romance lyric, extracting every s.a. (both song and sex appeal) from the wordage. He it "Let Me Love You," Bart Howard's special, the opening and closing Italo ballads; Cole Porter's "C'est Magnifique," the French "Et Maintenant"; the now standard "Arrivederci Roma"; the old French forcher, "Mon Homme," or the new pop, "I Lost My Heart In San Francisco," which is fast catching on.

The sultry and attractive Miss Ranieri comes fortified with a set of effective orchestrations, but what she puts into her repertoire is what really counts.

Furthermore, she fortifies her vivid song styling with a modern Grecian, emerald green sartorial creation for which her Roman couture (Maria Antonelli) rates an extra bow.

The beautiful Miss Ranieri gives the Persian Room socko kickoff and is a sampling of the competition the non-talent boites must face and probably suffer as result. Incidentally, the old Rendez-Vous Room of the Plaza becomes the Plaza 9—when Julius Monk unveils his new "Dime A Dozen" show costarring Ronny Graham, Ellen Hanley and with Cecil Cabot and Jack Fletcher featured.





## To Convert 'Lady' Road Production To Bus-Truck for Smaller Towns

The touring production of "My Fair Lady," which has been playing major cities since going out in March, 1957, will be redesigned for a bus-and-truck tour of mostly split-week stands beginning next January. The musical will end its prime-time tour Jan. 5 in Boston. It will then convert to a motorized operation for a Jan. 9 opening at the Memorial Auditorium, Worcester, Mass.

The bus-and-truck tour is being arranged by Irving Squires, company manager of the Broadway production, which ends its record Main Stem run Sept. 29. Squires says that the motorized presentation will be physically as large as its road predecessor, with new scenery specifically designed for split-week bookings and motorized hauling by probably four oversized trucks.

A company of 85, including performers, musicians, and other personnel will travel in three buses. The cast will be the same as that now appearing in the touring presentation, which begins a five-performance stand tonight (Wed.) at the Capitol Theatre, Salt Lake City, with Ronald Drake and Caroline Dixon costarring.

The motorized unit is presently booked through next Aug. 10, and other dates through the end of 1963 are probable. Samuel (Biff) Liff and Jerry Adler, production stage managers for the musical in New York, will supervise the two-day setting up of the bus-and-truck production in Worcester. They also served as consulting production stage managers for the current road presentation.

A few of the bus-and-truck dates will run a full week or longer and an occasional city previously played by the present road production will be re-visited. Los Angeles, which has had "Lady" three times already, will get the musical again next summer when it plays the Greek Theatre from July 1-13.

## Sked 'Far Country' Tour; Viveca Lindfors as Star; 2 Other Stevens Shows

"A Far Country," which played only Los Angeles and San Francisco for five weeks in 1961 following the conclusion of its Broadway run, will be sent on the road again this season. The Roger L. Stevens-Joel Schenker production, in which Kim Stanley, Steven Hill and Sam Wanamaker were originally costarring, will open its new tour Oct. 24 at the Playhouse, Wilmington.

Viveca Lindfors will probably star in the role originated by Miss Stanley in the Henry Denker play. Besides "Country," Stevens will also be involved in the presentation this season of at least two other new road vehicles, "The Caretaker" and "Oh Dad, Poor Dad, Mamma's Hung You in the Closet and I'm Feeling So Sad." "Caretaker," a British import, was coproduced on Broadway by Stevens, Frederick Brissson, and Gilbert Miller. The three-character offering played a 21-week Main Stem run with Donald Pleasance, Robert Shaw and Alan Bates costarring. The touring production of the Harold Pinter play, opening Oct. 16 at the Sombra Theatre, Phoenix, will have a cast com-

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## Extend London 'Scandal', Major Cast Changes Due

The run of "School for Scandal" at the Haymarket has been extended for the second time and will now end on Nov. 17. The London company is scheduled for a 16-week American tour, including Philadelphia, Detroit and Toronto before Broadway, where it will play six weeks.

There will be major cast changes Oct. 15. Gwen Frangoon-Davies succeeds Margaret Rutherford as Mrs. Candour and Geraldine McEwan replaces Anna Massey as Lady Teazle. Richard Easton, who took over for John Neville as Joseph Surface last May, will switch to the role of Charles Surface and John Gielgud, who staged the revival, will play Joseph Surface.

## Coast Producer Seeks \$32,498 for 'Story' Deal

Los Angeles, Sept. 18. Frank Sennes, operator of the Moulin Rouge, is named defendant in a claim for \$32,498 made by Monteleo Productions, Inc., in a Superior Court suit. Complaint charged that Sennes and 10 John Does closed a deal for Monteleo to produce a tab version of "West Side Story" at MR, for which the producers were to be paid \$87,000. Of this amount, \$54,502 has been paid, according to the suit.

Sennes denies that he owes Monteleo Productions any balance on the deal to produce "West Side Story," which opened last June 28 for a scheduled six-week run, but closed after five, due to poor biz.

The MR operator said he had paid Monteleo in full, a total of \$81,000, for the latter's chores on the production.

## See Dawson City Festival Reprise; 40G 'Foxy' Gross

Dawson City, Sept. 18. "Foxy," the Dawson City Gold Rush Festival musical starring Bert Lahr, played to 8,553 persons in seven weeks, operating at 42% capacity in the reconstructed Palace Grand Theatre. It grossed over \$40,000.

That's revealed by Festival coordinator Frank England, who says the non-profit Festival Foundation owns 12 1/2% of the rights to "Foxy," held by producers Robert Whitehead & Stanley Gilkey, who will do it for Broadway as soon as Lahr has fulfilled a previous commitment there.

England also says it's "almost definite" that the Festival will go on next summer. The complete financial report on the operation is due in about a month.

## BUFFALO LEGIT PERKY, BUT MOSTLY NON-PRO

Buffalo, Sept. 18. Buffalo which has been minus touring legit shows for several seasons, is erupting with semi-pro stage activity. The Studio Theatre will inaugurate its 36th year with "The Fantasticks" this month, and follow in October with Brecht's "Good Woman of Setzuan," to be directed by Stuart Vaughan. The New York author-stager will spend six weeks in Buffalo on this assignment, and will deliver a series of lectures on the drama to local luncheon and women's clubs, and also conduct a public seminar on the theatre production and direction.

The Statler Hilton will present a local production of "Little Mary Sunshine" during September as a dining auxiliary in its Rendezvous Room supper club and will follow it with similar musicals. The Albright-Knox Art Gallery will present four productions, starting with Wilder's "Plays of Bleeker Street" starting Oct. 16.

Meanwhile, a number of stage projects are continuing. The Hotel Richford's arena theatre is currently presenting "Streetcar Named Desire." Walden Playhouse is offering an original production of "Drummer, Dwarf and Doll." Also Cheektowaga, Amherst, East Aurora, Lackawanna and Batavia Players are all projecting fall performances.

Across the border, Prudhomme's Garden Center Theatre, at Vineland, Ont., is rounding out a summer season with "Mister Roberts" and the local Melody Fair tent will close this month with "The World of Susie Wong."

## Barter to Play Through Winter at Abingdon, Va.

Abingdon, Va., Sept. 18. The 30-year old Barter Theatre will have its first winter season this year. Seven shows will be presented out of town and then play two-week engagements here. In the past, the group has taken its shows on the road for almost the entire winter season.

## Jet-Propelled Tucker

Richard Tucker who is one of soloists next Sunday (23) when Philharmonic Hall unveils in Manhattan will sing Mahler's Eighth in the panoramic opening section. This is an offbeat display by Tucker, typically identified with the Italianate repertory.

Tucker sings with the Chicago and Tulsa operas and on "Firestone Hour" (Oct. 14) prior to joining the Met for his 19th season. He's also lined up for the big National Cultural Center funds-raiser Nov. 29 (see separate story).

Tenors just in from Rome where he recorded "Madame Butterfly" with Leontyne Price.

## \$479,521 Deficit On 'All American'

"All American," which folded on Broadway last May 26 after a 10-week run at the Winter Garden Theatre, represented a loss of \$479,521 on a \$472,000 investment. Of the capitalization, \$242,000 represented the limited partnership contribution, while \$230,000 was in the form of a loan from Columbia Records, which released the original cast album of the musical.

The Ray Bolger-starrer was produced by Edward Padula, in association with L. Slade Brown. As general partners of the venture, they are responsible for liabilities in excess of the show's capitalization. Besides its loan, which was repayable out of possible profits, Columbia also footed \$21,279 of the New York advertising bill, it's disclosed in an accounting statement.

The musical, an adaptation of Robert Lewis Taylor's novel, "Professor Fodorsky," with book by Mel Brooks, music by Charles Strouse and lyrics by Lee Adams, cost \$366,054 to produce. An operating loss of \$68,666 on a five-week tryout in Philadelphia, plus New York pre-opening expenses of \$56,285, brought the total tab to \$491,005 to do the show on Broadway.

On its New York stand, the show had six profitable weeks and four losing stanzas for a total operating profit of \$14,964. Additional revenue of \$415, less closing expenses of \$3,895 brought the loss on the venture, according to a July 23 audit, to the \$479,521 figure.

Minimum royalties were paid to the authors for the first four weeks of the Philly tryout. Their regular take was 8 1/2% of gross, which they waived on the last three weeks of the Broadway run. Joshua Logan, who was in for 3% of the gross, as director, and the producers, who were in for 1% of the gross, also waived their percentages the last three weeks of the New York stand. Salaries were also reduced during that period.

In addition, to his percentage deal, Logan got a \$5,000 stager's fee, plus \$150 weekly office expense. That was besides the management's \$350 weekly office expense.

The statement on the venture also reveals income for production credits of \$2,000 from Pan American Airways and \$2,500 from Admiralty Cigars.

## 'BANDEROL,' 'JAZZ TRAIN' PRE-BROADWAY FOLDOS

The list of tryout casualties for the 1962-63 season thus far will increase from two to four next Saturday (22). Scheduled to fold this week are "Banderol" and "Get on Board—The Jazz Train." "Banderol," the Dore Schary drama about Hollywood, will close in Philadelphia, and "Jazz Train," the all-Negro revue, will shutter in Toronto where they are current.

"Banderol" was to have opened on Broadway Oct. 9 at the Music Box and "Jazz Train" was scheduled for a lengthy tour with a New York opening planned for the spring of 1964. The prior tryout foldovers were "La Belle," which collapsed in Philadelphia, and "There Must Be a Pony," which quit after a stock tour, thus cancelling scheduled bookings in Philly and New York.

Patricia Ripley will appear in the off-Broadway production of "Angels of Andarko."

## Collapse of Open 'n' Shut 'Giovanni' Has Party Groups, Agents on Limb

### Make New Move to Save Belasco Theatre, Wash.

Washington, Sept. 18. A minor groundswell has begun in Congress to save another capital landmark threatened by modernization. The new campaign is in behalf of the Belasco Theatre on historic Lafayette Square, athwart the White House. At the urging of a local group that wants to convert the building into a kiddies' playhouse, three House members have introduced resolutions to that effect.

Reps. Emanuel Celler (D-N.Y.), John Dowdy (D-Texas) and Carroll Kearns (R-Pa.) have all espoused the cause of antiquity as argued by the Childrens Theatre of Washington, a civic group under the auspices of the District of Columbia Dept. Admitting it is late in the session to hope for passage of the resolution, Dowdy said hearings would be held, probably by his subcommittee.

## Divvy on 'Fanny'; Has Paid \$837,378 So Far on 275G

"Fanny," which David Merrick and Joshua Logan coproduced on Broadway during the 1954-1955 season, made another profit distribution last month of \$3,547. That brings the total payoff on the musical to \$837,378 to date. An equal split of the coin between the management and the backers gives the latter a return of more than 152% on their \$275,000 investment.

The musical, based on Marcel Pagnol's trilogy, "Marius," "Fanny" and "Cesar," has a book by S. N. Behrman and Logan, and music and lyrics by Harold Rome. The production, in which Ezio Pinza and Walter Slezak costarred for most of its 111-week Broadway run, subsequently toured with Italo Tajo and Billy Gilbert as headliners. The bulk of income in the latest distribution was derived from stock presentations during the year ended last July 31.

The overall profit on the venture includes substantial revenue from the sale of the film rights to Warner Bros., which dropped the musical format for the picture version.

## LIONEL BART WRITING 'HUNCHBACK' AS TUNER

London, Sept. 18. Lionel Bart, librettist-lyricist-composer of "Oliver," "Blitz" and "Lock Up Your Daughters," all established West End hits, has about half finished a fourth musical. The new work is based on "The Hunchback of Notre Dame," and the adaptor says that the production will probably be even more lavish than "Blitz."

The fact that the Victor Hugo novel has already been done as a major Hollywood film, starring the late Lon Chaney, doesn't worry Bart, who notes that "Oliver" is a musical treatment of "Oliver Twist" and the Charles Dickens novel was also previously produced in picture form, with Alec Guinness as Fagin.

"Hunchback" will probably be done on Broadway before London. Sean Kenny, who designed the scenery for "Oliver," and the spectacular production of "Blitz," will provide the settings for the new show.

## Toronto Civic Square Drops Legit for Films

Toronto, Sept. 18. The Civic Square Theatre, formerly the Casino, long a burlesque house, has reverted to foreign art films since Harvey Hart and Anthony Ferry, avant-garde play producers, have decided to vacate the premises after two months of legit operations. They are looking for a smaller theatre.

Sol B. Allen, of Premier Operating Corp., owners of the 1,100-seater, is in charge.

The closing of "Bravo Giovanni" last Saturday night (15) after 11 performances of a resumed stand at the Broadhurst Theatre, N. Y., has added fuel to a longstanding complaint of Broadway theatre party agents. It's their contention that they and the organizations for which they book benefits far in advance of a show's opening aren't adequately protected from schedule changes productions sometimes undergo subsequent to the scheduling of parties and in some instances the actual sale of tickets.

In the case of "Bravo," the musical suspended performances last July 14 after running nine weeks at Broadhurst Theatre, N. Y. It reopened Sept. 7 at the same house, but during its layoff announcements were made that it would subsequently move to the Winter Garden Theatre, changed later to the Broadway Theatre and then the 54th Street Theatre.

Organizations which had arranged prior to the original opening for benefit shows for next October and November had to be notified by the party agents of the various house changes for the musical as they were announced. That involved a mailing expenditure for the agents.

Several of the organizations wanted to cancel their commitments on the theory that they had originally agreed to take the show at the Broadhurst and not at another house. However, with the closing of the show no test of this argument was made.

Some of the groups presumably Continued on page 68)

## K.C. Starlight Musicals Had Biggest B.O. Season; St. Louis Drew 656,495

Kansas City, Sept. 18. The Starlight Theatre's 1962 season included eight productions playing a total of 11 weeks, was the best summer series in the 12 years of outdoor musical presentations. A preliminary audit indicates a gross about 15% above last year's \$696,000, probably enough to pay off all indebtedness to the underwriters. The record gross comes from record 462,000 attendance.

The nonprofit Starlight has Maurice S. Breyer, a local merchant and civil leader, as president. The theatre has formerly had seven seasons in the black and five in the red. A cumulative debt of \$151,000, which existed four years ago, was sliced last year to less than \$31,000. The 1962 take will not only cover the pledges of businessmen guarantors, but also pay off \$45,000 worth of new pergolas erected last spring.

Chief among the factors contributing to the big year were good weather, some hefty attractions, and generally attractive shows produced. The season opened with a two-week booking of "Music Man," played "Around the World in 80 Days" for two weeks in mid-season and closed with "Bye Bye Birdie" for two weeks, all doing well at the boxoffice.

The season and all-time top gross was the Carol Burnett show with \$108,779 in one week. Only two shows were in the red, "Blossom Time" because of the season's only rain-out, and "Fiorello." Another item, "Mexican Holiday," imported in its entirety, was a boxoffice surprise, although heavy transportation costs made it only

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## Kansas City to Present 4 Subscription Shows

Kansas City, Sept. 18. The Theatre Guild-American Theatre Society will offer a series of four plays in the 1962-63 season, opening Oct. 1 with "Caribbea," featuring Carla Alberghetti. The subscription shows will play the Music Hall under the banner of Theatre Enterprises & Joe Antonello.

Other items scheduled include "Mary, Mary," with a company including Lee Bowman, Patricia Smith and John Lasell; "A Shot in the Dark," with Annie Faize; and "Take Her, She's Mine," with a cast to be announced.

## O'Keefe Season Almost All Booked; What's That Q.T. March Situation?

Toronto, Sept. 18. The O'Keefe Centre here is about ready to hang up the no-vacancy shingle for the 1962-63 season. The theatre, which has Victor Borge this week as the opening entry of the semester, will continue through the balance of the season with a spread of pre-Broadway tryouts, regular touring productions, longhair presentations and other offerings. The house will also be available during the month of May for use by local charities and institutions.

Opening a two-week pre-Broadway stand at the spot next Monday (24) will be "Beyond the Fringe," which Alexander H. Cohen is presenting in association with Andre Goulet. Cohen, who's also New York representative for the O'Keefe, will be represented at the house again as producer later in the season with "At the Drop of a Hat" and "The School for Scandal." "Hat," the Donald Swann-Michael Flanders revue, will play the O'Keefe the week of Dec. 3-8. It's the only North American engagement slated for the show this season.

"Scandal," which Cohen is also importing from London, opens Jan. 7 at the 3,211-seat theatre for a pre-Broadway stay of two to three weeks. The Canadian Opera goes into the house for three weeks starting Oct. 15 and the touring company of "My Fair Lady" begins a three-week return stand Nov. 12.

From Dec. 10-22, the O'Keefe will be tenanted by the Broadway-bound "Oliver" and the untitled musical being written by Richard Rodgers and Alan Jay Lerner is scheduled for a tryout stand at the house Feb. 4-16. The D'Oyly Carte Opera Co. will offer its repertory program there Dec. 24-Jan. 5. Set for a Jan. 28-Feb. 2 stand is the Katherine Dunham revue and from Feb. 18-30 the house will be occupied by the Jack Benny show.

Cohen isn't divulging any information at present regarding the situation at the O'Keefe for the month of March except to say that the house is booked for that period. The upcoming road edition of "How to Succeed in Business Without Really Trying" is skedded to put in three weeks at the house beginning April 1. It's to be followed April 22 by "Milk and Honey" for two or three weeks. The season of summer productions at the theatre, which Cohen has also been producing, is scheduled to begin June 17.

Eight of the O'Keefe presentations will be among 10 shows being offered this season to the more than 19,000 subscribers to the O'Keefe and Theatre Guild-American Theatre Society subscription series. The subscription entries are "Fringe," "Canadian Opera," "Oliver," "Scandal," the Rodgers-Lerner musical, the Benny show, "Succeed" and "Milk." The other two subscription offerings, both of which will play the Royal Alexandra here, are the comedies, "Mary, Mary" and "A Shot in the Dark."

## Set 'Unsinkable Molly' For Chi's Opera House; Had Booked McVickers

Chicago, Sept. 18. "The Unsinkable Molly Brown," which appeared to have been shut out of the 1962-63 Chicago legit season by a theatre shortage, has booked the 3,750-seat Opera House for a six week engagement opening New Year's Day. The house is used mainly for concerts, ballet and the two-month Lyric Opera season.

The Meredith Willson tuner was originally set for an early fall opening at the McVickers, but the contract was bought back for \$100,000 when the house elected to switch from legit to Cinerama films.

## 'Colony' Drew 43,000

Manteo, N.C., Sept. 18. The outdoor drama, "Lost Colony," completed its 25th season here Sept. 2, after playing to more than 43,000 persons in 1962. The total was the largest in several years, and 3,000 paid admissions greater than the 1961 total.

## Wm. Marshall as Othello, Sub for Anew McMaster

Dublin, Sept. 18. William Marshall, Negro actor who played Othello in a N.Y. Shakespeare Festival revival in 1958, will do the same role in a Dublin Festival production opening Sept. 24. He replaces Anew McMaster, who died of a heart attack Aug. 24.

Iago will be played by Michael MacLiammoir and Hilton Edwards is staging. After the Dublin Festival, the production is set to tour 15 European cities.

Marshall has played in Dublin before, appearing with McMaster in Ibsen's "When We Dead Awaken" at the Gate Theatre last year.

## Jack and Jackie Snub, Love Arts

President and Mrs. John F. Kennedy figured twice in cultural news last week. First when they declined a bid to attend the opening next Sunday (23) of Philharmonic Hall in Manhattan, alongside Governor Nelson Rockefeller of New York whose brother, John, is a prime mover in the whole Lincoln Center complex.

Coincidentally Jackie Kennedy displayed in Newport R.I. Edward D. Stone's revised model for a National Culture Center proposed for Washington, if and when public funds are promoted. This project is being scaled down from a first "grandiose" estimate of \$75,000,000 to nearer \$30,000,000.

A two-hour closed circuit entertainment on Nov. 29 will be held to funds-raising banquets in 100 U.S. cities on behalf of Washington structure. Talent lineup already includes, under Robert Saudek's organization, Danny Kaye, Jerome Robbins, Pablo Casals, Dorothy Kirsten, Richard Tucker, Fredric March, Florence Eldridge, Jason Robards Jr., Gene Kelly, Hal Holbrook, Abe Burrows, Tammy Grimes, Benny Goodman, Alexander Schneider.

## May Do 'Annie' in Berlin Following Run of 'Lady'

Berlin, Sept. 18. After the phenomenal success of "My Fair Lady" here, it's now planned to bring "Annie Get Your Gun" to Germany. The German premiere would take place at West Berlin's Theatre des Westens, which currently has MFL (300th performance last week).

Although nothing is definite, it's believed that musical's German title would be "Schies los, Annie" ("Shoot, Annie"). Ingrid van Bergen and Gerhard Riedman are mentioned as possible leads.

## Holland's 'Lady' Reprise

Amsterdam, Sept. 18. The production of "My Fair Lady" seems to have educated the local public to musical comedies. The Alan Jay Lerner-Fredrick Loewe-Bernard Shaw tuner, after more than 600 performances, is still running, and producers Piet Meerburg and Willy Hofman, in association with Lars Schmidt, are looking for another song and dance hit to follow it. "Carnival" is a prospective choice. In the wake of "Lady" other companies are trying to cash in on the musical boom, and productions of "Irma La Douce," "Free as Air" and "No Self Service For Angels," by Dario Fo, are set for autumn. At the same time the film edition of "West Side Story" is still one of the biggest boxoffice draws, at the Du Midi Theatre here.

The Dutch even have written a musical for their own, on the theme of Romeo and Juliet. Instead of looking for a gang war, as in "West Side Story," the plot of "People, Hey, People" looks like a poor man's version of the same show, with a neighborhood feud between an antique shop owner and a herring salesman.

## Chester Morris to Star In B'way 'Tender Heel'

Chester Morris will star on Broadway this season in a production of "The Tender Heel," a comedy by Joel Hammit. The play is to be produced by Miranda d'Ancona and Audrey Hilliard, who've budgeted the venture at \$85,000.

The play is to be produced in San Francisco, where the producers figure the production expenses will be half of what they would be in New York. The show will open Nov. 19 at the Curran Theatre and after a four-week stand will move to New York.

## \$162,460 Profit On 'Medium Rare'

Chicago, Sept. 18. "Medium Rare," the Robert Weiner-produced revue which closed June 10 after nearly a two-year run at the Happy Medium Theatre Club, realized a net profit of \$162,460 on a production investment slightly over \$29,000. Technically, the show was berthed rent free, inasmuch as all theatre overhead was covered by the sale of drinks.

The revue, a mixture of original material and borrowed sketches from "Shoestring Revue" and others, grossed \$680,112 from admissions. It ran 101½ weeks and gave 1,210 performances (two per day) at the 343 seat theatre-cabaret.

"Put It in Writing," an original revue produced by Weiner in association with Oscar & George Marienthal, owners of Happy Medium, has followed "Medium Rare" and is currently in its 11th week.

## HBS AGENCY (EX-MCA) HAS OVERSEAS TIEUPS

Edith Van Cleve, longtime member of the legit department of the recently-dissolved Music Corp. of America, has joined the newly-formed HBS Ltd. talent agency. Miss Van Cleve, who'll be sub-franchised by HBS, established by ex-MCAers Stark Messelstine, Leo Bookman and Richard Seff, will bring with her the legit representation of such performers as Ann Harding, Tallulah Bankhead, Estelle Winwood, John McGiver, Angela Baddley and Russell Collins.

HBS will also be repping European talent in the U.S. through ties with the newly-formed London Artists Ltd. in London and the Simura Agency in Paris. An alliance has also been established by the firm with the Jaffe Agency in Los Angeles to solidify its position in films and television on the Coast. Hesselstine, Bookman & Seff have also signed a number of clients they formerly represented at MCA, including three directors. The list of clients continuing with the trio includes Anthony Perkins, Elizabeth Ashley, June Harding, Phyllis Newman, Stuart Damon, Danny Daniels, David Hays and Charlotte Rae. Seff's duties with the New York-based agency will be concerned primarily, as at MCA, with the legitimate field. Hesselstine will function in the straight play area and Bookman will cover films and video variety acts. All three will be involved in dramatic tv casting.

## Lillian Gish in 'Menagerie' To Tour the BTL Circuit

The subscription network of Broadway Theatre League cities throughout the country will get a production of "The Glass Menagerie" this season. Lillian Gish will star in the Tennessee Williams play, which is to be produced by the National Repertory Theatre. The tour, slated to open Jan. 15 in Allentown, Pa., is being booked by National Performances Arts Inc. The Williams drama will replace "The Tenth Man" as one of this season's BTL offerings. "Man," which toured prime time last season, was to have gone out again this semester as a bus-and-truck entry for split-week bookings, but plans failed to materialize.

The NPA touring roster for this semester also includes motorized units of "Mary, Mary," "Sound of Music," "Carnival" and "Shot in the Dark."

## Canada Council in Annual Grants Totalling \$166,900 to Legit Groups

### Rosalinde Fuller Tours The Australian Sticks

Melbourne, Sept. 18. English actress Rosalinde Fuller is touring Australia with her one-woman show, "Masks and Faces," consisting of dramatized stories taken from Dickens, Henry James, de Maupassant, Zola, Dostoevsky and writers of similar calibre. In three and a half months she already has covered much of the back country of New South Wales, Queensland and Tasmania, and currently is playing in Victoria.

Miss Fuller has been brought here by the British Arts Council. After Aussie, she'll spend a month in New Zealand giving recitals and will do likewise on visits to Fiji, Mauritius and Kenya.

Back in London just before Christmas, Miss Fuller hopes to add an Aussie item to her repertoire.

## Helen Menken III; Wing in Doubt

Helen Menken has resigned as president of the American Theatre Wing. The former actress, who succeeded Helen Hayes as Wing proxy in 1957, has vacated the post because of illness. She entered Le Roy Hospital, N. Y., last Friday (14) because of a heart ailment for which she had previously been hospitalized for seven weeks during the summer.

The resignation of Miss Menken has prompted speculation in legit circles as to whether or not the Wing will continue without her active leadership. She has been the motivating force behind the Wing's activities in recent years. Her husband, Wall Street broker George N. Richard, has been principal financial angel.

Fall semester of the Wing's acting school has been cancelled. The Wing promoted the annual Tony (Antoinette Perry) awards.

Miss Menken, incidentally, resumed her acting career briefly last year as a member of the "The Skin of Our Teeth" production which was sent overseas by the State Dept.

## Atlanta Music Outfit May Use All-Star Name

Atlanta, Sept. 18. Temporary right to use the name All Star Concert Series has been given to the Atlanta Music Club pending final decision by a jury. Concert promoter Marvin McDonald was temporarily restrained from using trade name by Fulton Superior Court Judge Durwood T. Pye, who issued the order after a three-day hearing.

Both the Music Club and McDonald, who was ousted in July as manager of the series sponsored by the club, claimed the right to use the name. The court clerk was instructed to put the case on the pretrial calendar for the November term. It will then go to trial.

McDonald was not restrained from presenting a concert series here under another name. The case came before Judge Pye after McDonald had filed an application with the court for use of the name All-Star Concert Series. The Music Club filed an injunctive action, claiming it has legal ownership of the name. It was revealed during the hearing that as manager for the club, McDonald had received a \$10,000-per-annum salary plus a share of the profits. It was also disclosed that McDonald's ouster by the club followed differences over financial matters.

## Donald Harron as Lead In Off B'way 'Love-Like'

Donald Harron is slated for the lead in a projected off-Broadway production of "Love and Like," by novelist Herbert Gold. The play, based on the author's short story of the same title, is to be produced by Lionel Kaplan with Gordon Davidson as director.

The venture is budgeted at \$25,000.

Ottawa, Sept. 18. Grants totalling \$166,900 were made last week by the Canada Council to 10 legit groups in Montreal, Toronto and Winnipeg. The arts-sponsoring agency is government supported.

The Crest Theatre, Toronto, opening its 10th season, gets \$25,000 for productions of "Look Ahead," a musical by Len Peterson commissioned by the council; Bernard Shaw's "Arms and the Man," Jean Giraudoux' "The Enchanted," and "Who'll Save the Plowboy," a play done last year off-Broadway.

Other grants included \$32,900 to the nine-year-old touring Canadian Players including \$7,500 to pay Mavor Moore as permanent executive producer; \$35,000 to the Theatre du Nouveau Monde, of Montreal; \$30,000 to the semi-pro Manitoba Theatre Centre, of Winnipeg; \$15,000 each to the Theatre de Rideau Vert and the Compagnie Canadienne du Theatre Club, both of Montreal; \$5,000 to L'Eggregate, \$3,000 to the Theatre Universitaire Canadian and \$2,500 to the International Theatre, all of Montreal, and \$4,000 to George Luscombe's avant-garde Workshop Productions, Toronto.

## 'We Don't Have to Sell London or Paris,' So N.Y. Ballet Bypasses

Paris, Sept. 18. Continental theatre, opera and music managers are beefing over the routing of the N.Y. City Ballet (the word "Center" has been dropped from the billing) for its current tour. The company, currently in Germany, is booked in Austria, Switzerland and the Soviet Union, but all the rest of Europe has been bypassed. Surprise and anger stem especially from Paris and London, which feel snubbed.

L. Leonidoff, the Paris concert manager who is in charge of the tour while in Europe, says that George Balanchine, director of the company, wanted it this way. Balanchine says that he is merely following orders of the U.S. State Dept., since the tab is being picked up by the Cultural Exchange Program, U.S. I.S. officials in Paris, London, Brussels and Rome, when questioned, all said the same thing: "Ask Washington." Unofficially, Washington sources said they felt the cultural exchange programs should go to spots where needed and "certainly we don't have to sell our cultural values to London or Paris."

## Annie Farge Femme Lead Of Bus-and-Truck 'Shot'

The bus-and-truck edition of "Shot in the Dark" will be headed by Annie Farge. The French actress, who'll appear in the role originated on Broadway by Julie Harris and still being played by her, previously starred in a CBS-TV situation comedy series titled "Angel."

Other key roles in the road production, opening Oct. 11 in Rochester, will be played by Robert Burr and Joel Thomas. Burr covers for William Shatner in the Broadway presentation which closes next Saturday (22) after a 49-week run at the Booth Theatre, N. Y.

Thomas, pinchhitting for Walter Matthau, appeared in the Main Stem presentation for several weeks in the role now being played by Fritz Weaver. Thomas' association with the part dates back to the out-of-town tryout, when he undertook the role following the death of Donald Cook and prior to its being assigned to Matthau.

The bus-and-truck company will play mostly split-week stands, while another touring edition of the comedy, headed by Elizabeth Seal and her husband, Zack Matalon, will play key city stands beginning with an Oct. 17-20 booking at the Playhouse, Wilmington, Leland Hayward, producer of the Broadway production of the Harry Kurnitz adaptation of Marcel Archaud's "L'Idiot," is also producing the touring presentations.



# Road: 'Fringe' Nifty \$40,484, Wash., 'Oliver' 76½G, L.A.; 'Affair' 25½G, Hub; 'Strong' 30G, N.H.; 'Step' 11G, Toronto

The road list was fattened last week by a flock of tryouts, some of which played to sock business. Notable were the hefty grosses registered by "Oliver," "Mr. President" and "Beyond the Fringe" in Los Angeles, Boston and Washington, respectively.

Other big grossers included "Carnival" in Detroit, "Kismet" in San Francisco and "My Fair Lady" in Spokane. In addition to regular tryout problems, the Broadway-bound "Come on Strong" has been threatened with an injunction by Warner Bros. to prevent the appearance in the play of costar Carroll Baker. Warner wants Miss Carroll to make full payment of a \$68,000 balance on a \$250,000 settlement on her contract with the studio, or return to filmmaking.

## Estimates for Last Week

Parenthetical designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout and RS indicates road show. Also, prices on touring shows include 10% Federal tax and local tax, if any, but as on Broadway grosses are net, i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

Where subscription is mentioned, the gross is the net after the deduction of commissions. Grosses for split weeks are projected when shows play guaranteed dates.

## BOSTON

**Affair**, Wilbur (D-T) (2d wk) (\$4.95-\$5.50; 1,241; \$36,699). Previous week, \$10,904 for five performances and two previews. Last week, \$25,506.

**Mr. President**, Colonial (MC-T) (3d wk) (\$6.50-\$7.50; 1,685; \$66,101). Robert Ryan, Nanette Fabray. Previous week, \$65,951 with Show of the Month Club patronage and Theatre Guild-American Theatre Society subscription for two performances. Last week, \$64,830 with TG-ATS subscription.

**Unsinkable Molly Brown**, Shubert (MC-RS) (16th wk) (\$6.25-\$6.75; 1,717; \$59,000) (Tammy Grimes). Previous week, \$21,670. Last week, \$26,535.

## CHICAGO

**Mary, Mary**, Blackstone (C-RS) (2d wk) (\$4.95-\$5.50; 1,447; \$42,000) (Julia Meade, Scott McKay, Tom Helmore). Previous week, \$18,719 for six performances with TG-ATS subscription. Last week, \$31,353 with TG-ATS subscription.

**Sound of Music**, Shubert (MD-RS) (44th wk) (\$5.95-\$6.50; 2,100; \$72,000) (Barbara Meister, John Myers). Previous week, \$40,239. Last week, \$39,366.

## DETROIT

**Carnival**, Fisher (MC-RS) (2d wk) (\$6.95; 2,081; \$60,000) (Carla Alberghetti, Ed Ames). Previous week, \$49,485. Last week, \$56,262.

## LOS ANGELES

**Oliver**, Philharmonic (MD-T) (6th wk) (\$5.90-\$6.75; 2,670; \$83,400) (Clive Revill, Georgia Brown). Previous week, \$75,884 with Civic Light Opera subscription. Last week, \$76,425 with CLO subscription.

## NEW HAVEN

**Come on Strong**, Shubert (C-T) (\$4.80; 1,650; \$51,100) (Carroll Baker, Van Johnson). Opened here Sept. 10 to one pan (Leenev, Register) and one no opinion (Johnson, Journal-Courier). Last week, \$30,000 for eight performances and one preview Sept. 8.

## PHILADELPHIA

**Stop the World—I Want to Get Off**, Shubert (MC-T) (1st wk) (\$6.60-\$7.50; 1,878; \$70,000) (Anthony Newley). Last week, \$8,390 for opening performance Saturday night (15).

## SAN FRANCISCO

**Kismet**, Curran (MD-RS) (5th wk) (\$6.25-\$6.90; 1,758; \$65,000) (Alfred Drake). Previous week, \$64,184 with CLO subscription. Last week, \$64,452 with CLO subscription.

## SPOKANE

**My Fair Lady**, Coliseum (MC-RS) (Ronald Drake, Caroline Dixon). Previous week, \$51,773, Orpheum, Seattle. Last week, \$53,619.

## TORONTO

**Step on a Crack**, Royal Alexandra (D-T) (1st wk) (\$5-\$5.50; 1,525; \$42,983) (Nancy Kelly, Gary Merrill). Opened here Sept. 10 to three pans (Evans, Telegram; Michener, Star; Morris, Globe and Mail).

Last week, \$10,984 for seven performances (the Saturday (15) matinee was cancelled when Miss Kelly was unable to go on because of illness) and one preview Sept. 8. About \$12,000 was refunded on advance sales because of the absence of Rita Hayworth who relinquished the part being played by Miss Kelly when the show was in rehearsal.

## WASHINGTON

**Beyond the Fringe**, National (R-T) (2d wk) (\$4.95-\$5.75; 1,673; \$46,398). Previous week, \$20,349 for four performances with TG-ATS subscription. Last week, \$40,484 with TG-ATS subscription.

## WILMINGTON

**Banderol**, Playhouse (D-T) (Ed Begley, Betty Field, Ann Harding, George Voskovec). Opened here last Thursday (13). Last week, \$8,139 for four performances. Folds next Saturday (22) in Philadelphia.

## Scheduled B'way Preems

**Affair**, Miller's (9-20-62).  
**Stop the World**, Shubert (10-3-62).  
**Come on Strong**, Morosco (10-4-62).  
**Banderol**, Music Box (10-9-62).  
**Virginia Woolf**, Rose (10-13-62).  
**Seidman and Son**, Belasco (10-15-62).  
**Step on a Crack**, Barrymore (10-17-62).  
**Tchin-Tchin**, Plymouth (10-18-62).  
**Mr. President**, St. James (10-20-62).  
**Fun Couple**, Lyceum (10-22-62).  
**Night Life**, Atkinson (10-23-62).  
**Perfect Setup**, Cort (10-24-62).  
**Matter of Position**, Booth (10-25-62).  
**Beyond Fringe**, Golden (10-27-62).  
**Calculated Risk**, Ambass. (10-31-62).  
**Nowhere to Go**, Winter Garden (11-10-62).  
**D'Oyly Carte**, Center (11-13-62).  
**Little Me**, Lunt-Fontanne (11-17-62).  
**Lord Pengo**, Royale (11-19-62).  
**Never Too Late**, Playhouse (11-27-62).  
**Noroid**, Longacre (11-29-62).  
**Counting House**, Biltmore (12-13-62).  
**Oliver**, Imperial (12-27-62).  
**School Scandal**, Majestic (1-24-63).  
**Tovarich**, Broadway (3-7-63).

## Australian Shows

(Week Ended Sept. 15)  
(Figures denote opening dates)

**MELBOURNE**  
**Barry Humphries**, Melba (9-1-62).  
**Death Salesman**, Emerald (9-12-62).  
**Don't Tell Helena**, Russell (9-12-62).  
**Mikado**, Her Majesty's (9-20-62).  
**Sound of Music**, Princess (10-28-61).  
**Tenth Man**, St. Martins (8-30-62).  
**Under Yum Tree**, Comedy (8-8-62).  
**You Never Can Tell**, Union (9-3-62).  
**PERTH**  
**My Fair Lady**, His Majesty's (9-8-62).  
**SYDNEY**  
**Beyond the Fringe**, Phillip (9-8-62).  
**Billy Liar**, Ensemble (7-10-62).  
**Lusillo Dancers**, Majestic's (8-27-62).  
**Once Upon a Mattress**, Palace (8-3-62).  
**Orpheus Underworld**, Fivoli (8-17-62).  
**Romanoff & Juliet**, Indes (8-12-62).  
**Sentimental Bloke**, Royal (6-20-62).

## LONDON SHOWS

(Figures denote opening dates)

**Beyond Fringe**, Fortune (5-10-62).  
**Black Nativity**, Phoenix (8-14-62).  
**Blitz**, Adelphi (8-8-62).  
**Blow Horn**, Prince Wales (2-27-62).  
**Boeing-Boeing**, Apollo (2-20-62).  
**Breaking Point**, Lyric (9-5-62).  
**Brecht on Brecht**, Royal Ct. (9-11-62).  
**Chips With Sausage**, (4-27-62).  
**De Something**, Royal Ct. (9-13-62).  
**Every Night**, Palladium (6-1-62).  
**Gentlemen Prefer**, Princes (8-20-62).  
**Infanticide**, Giger, Arts (6-29-62).  
**Lock Daughters**, Her Majesty's (5-17-62).  
**Marcel Marceau**, Piccadilly (8-13-62).  
**Misreals**, Vic. Palace (5-25-62).  
**Miss Pell**, Criterion (9-12-62).  
**Mousetrap**, Ambassador (11-25-52).  
**Mrs. Puffin**, Duchess (7-18-61).  
**Music Midnight**, Westminster (5-4-62).  
**My Fair Lady**, Drury Lane (4-30-58).  
**New Men**, Strand (9-6-62).  
**Oliver**, New (6-30-60).  
**One For the Pot**, Whitehall (8-2-61).  
**Period Adjustment**, Wynd. (6-13-62).  
**Photo Finish**, Saville (4-25-62).  
**Premise**, Comedy (7-26-62).  
**Private**, Public, Globe (5-10-62).  
**Red Roses for Me**, Mermaid (9-4-62).  
**Repertory**, Aldwych (12-15-60).  
**Sail Away**, Savoy (6-21-62).  
**Sleeppost**, Cambridge (2-9-62).  
**School for Scandal**, Haymarket (4-5-62).  
**Sound of Music**, Palace (3-18-61).  
**Stop the World**, Queens (7-20-61).  
**10 Little Niggers**, St. Mart. (9-10-62).

## CLOSED

**Fit to Print**, Duke of York's (7-25-62); closed Aug. 25 after 36 performances.  
**Two Stars**, Garrick (4-4-62); closed last Saturday (15) after 188 performances.

## SCHEDULED OPENINGS

**Big Fish**, Duke of York's (9-18-62).  
**Rattle of Man**, Garrick (9-19-62).  
**Plough & Stars**, Mermaid (9-25-62).  
**Doctors of Philosophy**, Arts (10-2-62).  
**Fierello**, Piccadilly (10-4-62).  
**Rock-a-Bye**, Phoenix (10-16-62).

## Dunham Dancers \$16,500 On San Francisco Week

San Francisco, Sept. 18. The Katherine Dunham revue, "Bamboche," grossed about \$16,500 last week at the 1,483-seat Geary Theatre here. It opened Sept. 10 to one rave (Wallace, Chronicle) and two lukewarm notices (Fried, Examiner; Bloomfield, News Call Bulletin). Tickets were scaled to a \$4.85 top weeknights and \$5.40 weekend eves.

## STOCK: \$66,571 FOR ONTARIO BARD REP

Few summer stock theatres are still in operation, but of the three covered below, only the Shakespearean festival in Stratford, Ont., played to healthy business.

The Bard program in Stratford, Conn., ended last Sunday (16).

## Estimates for Last Week

Parenthetical designations for stock refer, respectively to top prices (where two prices are given the higher is for weekend evening performances and the lower for weeknights), number of seats, capacity gross and stars. Prices include 10% Federal tax and local tax, if any, but as on Broadway and the road, grosses are net, i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

## STRATFORD, CONN.

**American Shakespeare Festival** (\$6.25; 1,449; \$56,700). (D-Rep) (13th wk) **Richard II** (Richard Basehart, Hal Holbrook), **Henry IV, Part One** (Holbrook, Eric Berry), **Shakespeare Revisited** (Helen Hayes, Maurice Evans), about \$16,300 for final frame of season. Previous week, around \$24,500.

## STRATFORD, ONT.

**Festival Theatre** (\$5; 2,258; \$67,176) (D-Rep) (13th wk) **Macbeth**, **Taming of the Shrew**, **Tempest**, **Cyrano de Bergerac**, \$66,571.

Previous week, \$63,697. Current, same with exception of "Shrew." Schedule for week takes in seven special performances for students of "Macbeth" and "Tempest" and two regular performances of "Cyrano."

## WALLINGFORD, CONN.

**Oakdale Musical Theatre** (\$5; 2,300; \$53,000). **Fiorello** (MC) (Bob Carroll), about \$18,700 for seven performances.

Previous week, **Gypsy** (MC) (Gisele MacKenzie), \$54,283 for seven-performance return engagement.

Current, **The World of Suzie Wong** (Lani Miyazaki).

## Make 3 Guthrie Awards At Stratford (Ont.) Fest

Stratford, Ont., Sept. 18. Grants totalling \$4,500, financed by the Tyrone Guthrie Award Fund, have been presented to three members of the local Shakespearean festival company and staff. The recipients, each of whom received \$1,500, were actor Gary Krawford, costume cutter David Pequignat and designer's assistant Maxine Graham.

The fund was established by the festival acting company in 1954 as a token of appreciation for the leadership given by Guthrie as the festival's first artistic director. The money, derived from an annual Guthrie Award benefit performance, is to be used for advanced theatre study.

## Off-Broadway Shows

(Figures denote opening dates)

**Albee plays**, Cherry Lane (9-4-62).  
**Anything Goes**, Orpheum (5-15-62).  
**B. Fenstermaker**, Sher. Sq. (9-17-62).  
**Blacks**, St. Marks (5-4-61).  
**Brecht on Brecht**, de Lys (1-3-62).  
**Fantasticks**, Sullivan St. (5-3-60).  
**Hostage**, One Sheridan Sq. (12-12-61).  
**Man Is Man**, Living Theatre (9-18-62).  
**Oh Dad, Poor Dad**, Phoenix (2-26-62).  
**Por-rail-Monks**, Martinique (5-28-62).  
**Premise**, Premise (11-29-60).  
**Wilder Plays**, Circle 10 Sq. (1-11-62).

## CLOSED

**Feist plays**, East End (9-12-62); closed last Thursday (13) after two performances.

## SCHEDULED OPENINGS

**Man's a Man**, Masque (9-19-62).  
**Sweet Miami**, Players (9-25-62).  
**Digging Apples**, Wash. Sq. (9-27-62).  
**Harlow's House**, 31st St. (9-30-62).  
**Hanley plays**, Cherry Lane (10-1-62).  
**Ten Nights in Elmer**, News (10-1-62).  
**O' Say**, Provincetown (10-2-62).  
**Angels of Anadarko**, York (10-10-62).  
**Whisper God's Ear**, Cricket (10-11-62).  
**P.S. 193**, Fourth Street (10-16-62).  
**Anvil**, Muddman (10-30-62).  
**Cherry Orchard**, Theatre 4 (11-6-62).  
**We're Civilized**, Zan Hus (11-8-62).

# B'way Spotty; 'No Strings' \$62,059, 'Camelot' \$50,119, 'Seasons' \$33,606, 'Wholesale' \$34,957, 'Night' \$13,297

Broadway, which took a beating the previous stanza, was uneven last week as business improved for some shows and continued on the decline for others. Holding as the only sellouts were "A Funny Thing Happened on the Way to the Forum" and "How to Succeed in Business Without Really Trying."

"Bravo Giovanni" folded last Saturday (15), "Shot in the Dark" closes next Saturday (22) and "My Fair Lady" ends its record run the following Saturday (29). The new season gets rolling tomorrow night (Thurs.) with the opening of "The Affair."

## Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep. (Repertory), DR (Dramatic Reading).

Other parenthetical designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% repealed City tax (diverted to an industry-wide pension and welfare fund), but grosses are net, i.e., exclusive of taxes.

Grosses have been reduced by commissions where theatre parties are mentioned. Asterisk denotes show had cut-rate tickets in circulation.

**Camelot**, Majestic (MC) (93d wk; 745 p) (\$9.40; 1,626; \$84,000) (William Squire, Janet Pavet, Robert Goulet). Previous week, \$47,488. Last week, \$50,119.

\***Carnival**, Imperial (MC) (75th wk; 596 p) (\$8.60; 1,428; \$68,299). Previous week, \$32,243. Last week, \$31,053.

\***Come Blow Your Horn**, Atkinson (C) (82d wk; 653 p) (\$6.90-\$7.50; 1,090; \$42,522). Previous week, \$18,556. Exits Oct. 6 for road. Last week, \$14,526.

**Funny Thing Happened on the Way to the Forum**, Alvin (MC) (19th wk; 151 p) (\$8.60-\$9.40; 1,334; \$65,096) (Zero Mostel). Previous week, \$65,618. Last week, \$65,779.

**How to Succeed in Business Without Really Trying**, 46th St. (MC) (49th wk; 385 p) (\$6.90; 1,342; \$66,615). Previous week, \$68,220. Last week, \$67,472.

\***I Can Get It For You Wholesale**, Shubert (MC) (26th wk; 204 p) (\$8.60; 1,461; \$60,000) (Lillian Roth). Previous week, \$34,204. Moves Oct. 1 to the Broadway Theatre. Last week, \$34,957.

**Man For All Seasons**, ANTA (D) (43d wk; 341 p) (\$6.90-\$7.50; 1,214; \$49,600) (Emlyn Williams, Thomas Gomez, George Rose). Previous week, \$33,831. Last week, \$33,606.

**Mary, Mary**, Hayes (C) (80th wk; 636 p) (\$6.90-\$7.50; 1,139; \$43,380) (Barbara Bel Geddes, Barry Nelson, Edward Mulhare). Previous week, \$30,436. Last week, \$34,112.

**Milk and Honey**, Beck (MC) (49th wk; 391 p) (\$8.60-\$9.60; 1,280; \$62,805) (Robert Weede, Mimi Benzell, Hermione Gingold). Previous week, \$38,728. Last week, \$36,275.

\***My Fair Lady**, Broadway (MC) (339th wk; 2,697 p) (\$8.05; 1,900; \$72,311) (Michael Allinson, Margot Moser). Previous week, \$25,000. Closes Sept. 29. Last week, \$26,790.

\***Night of the Iguana**, Royale (D) (38th wk; 300 p) (\$6.90-\$7.50; 999; \$42,000) (Patrick O'Neal, Patricia Roel). Previous week, \$15,056. Last week, \$13,297.

**No Strings**, 54th St. (MC) (27th wk; 212 p) (\$9.20; 1,434; \$66,700). Previous week, \$55,099. Moves Oct. 1 to the Broadhurst Theatre. Last week, \$62,059.

**Shot in the Dark**, Booth (C) (48th wk; 381 p) (\$6.90-\$7.50; 807; \$32,400) (Julie Harris). Previous

week, \$17,245. Closes next Saturday (22). Last week, \$19,738.

\***Sound of Music**, Lunt-Fontanne (MD) (142d wk; 1,132 p) (\$9.60; 1,407; \$75,000) (Nancy Dussault). Previous week, \$45,182. Moves Nov. 5 to the Hellinger Theatre. Last week, \$44,963.

**Take Her, She's Mine**, Biltmore (C) (39th wk; 308 p) (\$6.90-\$7.50; 936; \$40,180) (Art Carney). Previous week, \$26,657. Last week, \$26,439.

**Thousand Clowns**, O'Neill (C) (24th wk; 188 p) (\$6.90-\$7.50; 1,076; \$44,730) (Jason Robards, Jr.). Previous week, \$25,552. Last week, \$26,962.

## Closed Last Week

**Bravo Giovanni**, Broadhurst (MC) (11th wk; 76 p) (\$9.40; 1,214; \$66,000) (Cesare Siepi). Previous week, \$8,403 for three performances; having resumed Sept. 7 after a seven-week summer layoff. Last week, \$19,838. Closed Saturday night (15) at an estimated \$550,000 deficit on a \$400,000 investment.

## Opening This Week

**Affair**, Millers (D) (\$6.90-\$7.50; 840; \$33,500). Bonard Productions and Henry Sherek presentation of Ronald Millar's adaptation of C. P. Snow's novel. Opens tomorrow night (Thurs.) at a cost of around \$100,000 and can break even at about \$25,000.

## Other Theatres

Ambassador, Barrymore, Belasco, Cort, Golden, Hellinger, Longacre, Lyceum, Morosco, Music Box, Playhouse, Plymouth, Rose, St. James, Winter Garden.

## Off-B'way Review

### Wretched The Lionhearted and A Toy for the Clowns

Mort Schwartz-Helene D. Goldfarb presentation of two new plays by Gene Feist. "Wretched the Lionhearted" directed by Gene Feist; "A Toy for the Clowns" directed by Robert Simons. Production designed by Stuart Wurtzel lighting, Agnes Gordon. Opened Sept. 12, '62, at the East End Theatre, N.Y.: \$3.90 weekdays, \$4.50 weekends. Cast: Brendan Fay, Jay Gerber, Miriam Phillips, Don Reiker, Kathe Sloan, Hugh E. Sturdy, Alice Drummond, Fran Malis.

There are six characters in "Wretched the Lionhearted" who have the misfortune to have found an author, Gene Feist. The wretched septet include a love-sexual prostitute, a lonely homosexual, an elderly madam, a boxer turned good-natured bartender, and a young man who doesn't talk because "words are only things that can really hurt you." The play is excruciatingly long and for the most part pointless.

The curtain-raiser, "A Toy for the Clowns," is merely shorter. It tells in avant-garde fashion the story of a bickering couple and the effect of their divorce on their son. The message is murky, and the attempts at humor painful.

The actors, especially Brendan Fay and Alice Drummond, seem to be talented. Kenn.

### Set Lester Cole Plays For West, East Germany

London, Sept. 18. Deals for the presentation of two of his dramas on both sides of the Berlin wall have been closed by Lester Cole, the former Hollywood screenwriter now domiciled in London. The first play, "The Mistress of Mordasov," is based on an early Dostoyevsky novel, and a contract has been signed with Drei Masken Verlag, of Munich, where it will be published and produced this year.

The other work, which will have its premiere in East Berlin's Deutsches Theatre next spring, is called "In Our Garden" and deals with postwar Germany. "Garden" is also being translated for production in Moscow and Budapest. Both plays have also been sold by Cole for production in Czechoslovakia.

## Mexican Troupe Proves Anew That 'Folklore' Is Modern as Show Biz

By ROBERT J. LANDRY

In the past the Russians have twitted the Americans for having no folklore. Where were our dancing girls in peasant embroidery and fancy petticoats? We have had to remain silent because our Daughters of the American Revolution were not known to have fancy petticoats, and, in any event, indulged in no dancing, at least not that Sol Hurok could export. Meanwhile, modern "folklore" needs some explaining and turns out, upon examination, to be as much up-to-date business enterprise as deep-rooted culture. Nearly all ethnic dancing in our day has been theatricalized either to serve tourism or to serve politics, or both.

These remarks apply to the two foreign companies with which the new dance season in New York has been opened, the Bolshoi of Moscow and the Ballet Folklórico de Mexico City. Both are fine troupes.

### Ballet

#### Folklorico de Mexico

Sol Hurok presentation. Directed and choreographed by Amalia Hernandez under general supervision of Celestino Gorostiza. Musical direction by Ramon Noble. Costumes by Dasha Senevskaya by Miguel Covarrubias, Robin Bond, Antonio Lopez Mancera. Lighting by Tom Skelton.

Musical Units: Mariachi Jalisco, Conjunto Veracruzano, Marimba Istmeña, Yucatan Trio, Haustecan Band, Indian Players.

Dancers: Silvia Anaya, Janet Angeles, Dolores Castillo, Yocasta Gallardo, Martha Garcia, Amalia Hernandez, Ruth Luna, Angelica Lopez, Sonia Ornelas, Isabel Salcedo, Anna Saenz, Dulce Silvera.

Six: Jose Luis Cervantes, Bernardino Diaz, Gabriel Loya, Armando Medina, Carlos Manuel Navarrete, Carlos Olmedo, Tomas Quiroga, Rene Rivera, Manuel V. Ruiz, Alfonso Sanchez, Jorge Teller, Rodolfo Velasco, Jose Villanueva.

Singers: Carolina Velasco Archila, Carmen Cisneros, Silvia Davila, Ma. Hilens Godard, Martha Frias, Mari-chel Mariscal, Ma. del Carmen Mayellen Silvia Ortega Mora, Isabel Castro Medina, Martha Oliveros, Guadalupe Luna de Sosa, Marina Argelia Lopez Venegas.

Srs. Horacio Bigueria, Miguel Gutierrez, Arturo Jimenez, Guillermo Ling, Rufino Montero, Pedro Munoz, Jorge Noble, Mario Timoteo Sosa, Jorge Tora, Sergio Yrigoyen.

Opening Sept. 11, 1962, at N.Y. City Center. Scale, \$4.35.

Both have attained to criteria of excellence due to organizational zeal combined with governmental subsidy.

The Mexican form of "subsidy" is closer to the gringo way of doing things. The interesting circumstance needs emphasizing that the protoplasm of the present effort was a small private dancing class developed by Amalia Hernandez. It received, first, the enormous impetus and publicity of discovery by Emilio Azcarra, the Mexican television enterpriser.

What the Mexican government could see on tv, it could appreciate. Thus came the backing and the present connection of the company with Mexico City's Palacio de Bellas Artes under Celestino Gorostiza.

Mexico's tourism officials, the showmen - in - charge - of - culture, have used the Hernandez company to invade the Theatres des Nations in Paris, the Seattle's World Fair and various other local. All of which is the finest kind of propaganda. Significantly, there is now a second company, so that performances may continue in Mexico City despite foreign travels.

Without a doubt, Mme. Hernandez has been a one-woman prestige dynamo for her country, but in so doing she emulates predecessors of both sexes in nearly all countries. Red or non-Red, which specializes in folklore dancing, singing and music, and which hone Sol Hurok or Andrew Merten will duly take notice.

#### Company of 75

The company of 75 or more (and it seemed more) which opened at the New York City Center at \$4.35 top presents a lively, imaginatively managed and meticulously detailed array of extremely young entertainers. The costumes and setting are a triumph both in execution and in laundering—being whiter than white a la Proctor & Gamble. There is much more "production" than is typical of many ethnic groups—the proverbial carloads of scenery, attire, props and musical instruments being particularly impressive.

The show opens with a pre-Co-

lumbus period piece, "Children of the Sun," which captures some of the Aztec cultural underlay which all visitors to Mexico sense. There are several arresting details here, notably the remarkable rhythm beat out on a native drum by a tireless young woman. Neither this item nor others following give any hint of the human sacrifice and other bloody practices of the Mexican past, though "La Huasteca" is a pretty cynical theme, when pondered afterwards.

It presents a groom enroute to his marriage, pausing for further dalliance with his mistress. Then at the wedding dance, an old rival intervenes and has to be disposed of in a realistic machete duel. Dead rival's corpse is dragged off, there is a small lull, then a command to get on with the dance. No time is wasted in weeping, though at the very end two women appear with candles to mourn the man who was the loser.

There is a good deal of singing throughout, in large and small groups, and toward the finale one vocal-instrumental quartet displays remarkable prolongation of note in the tenor range. The musicians employ many unique instruments—fat-bellied guitars, a portable harp played standing up, and so on. The musicians are fully equal in skills with the dancers, of which there are 12 of each sex.

It is company policy to have no stars, but inevitably one Yaqui Indian from the State of Sonora, Jorge Teller, stands out because of his stunningly dramatic dance impersonation of a young stag at bay, ending with death convulsions. It is a tour de force in any idiom.

Interestingly, there is one item to glorify the Mexican revolution (of 1911), as there are usually similar items in the companies from Russia. In this instance a stylish two-step of the era is broken up by the invasion of the ballroom by peasants with rifles. The object is to extol the skirred soldiers who helped overthrow the Porfirio Diaz regime.

The pace continues. The variety is there. Ballet Folklórico de Mexico all adds up to first class diversion.

### Pictorial Biography On

#### Ulanova, Now Retired

Alfred E. Kahn, the San Francisco photographer-author, whose several trips to Russia were financed by the publishers Simon & Schuster, took some 5,000 pictures of the now-retired ballerina Galina Ulanova during the final years of her active dancing life. These are part of the new book "Days With Ulanova."

(Kahn is now doing a similar project involving Pablo Casals, the Spanish cellist who lives in Puerto Rico).

A set of negatives and contact prints of the Kahn photographs was presented to the Dance Collection of the N.Y. Public Library, of which Genevieve Oswald is curator, by realtor-showman Robert W. Dowling, who holds title as "Cultural Executive" to Mayor Wagner of N.Y.

Pictures will be on public display during the first flush of promotion activity for the book. Ballerina Ulanova, no longer performing, is currently in Manhattan as part of the administrative echelon of the Bolshoi Ballet.

### 5 Subscription Events Scheduled for Winnipeg

Winnipeg, Sept. 18. Celebrity Concerts will present a series of nine events for the winter season here. The subscription series, starting Oct. 2, has the D'Oyly Carte Opera Co., the Oberkirchen Children's Choir, organist Dick Leibert, the San Francisco Operatic Quartet and the Boston Symphony Orchestra on the list.

Extra events not on subscription will include the second touring company of "Mary, Mary" starring Lee Bowman, the Argyll & Royal Scots Highlanders and the Don Cassack singers.

Celebrity Concerts also has series planned for Calgary, Edmonton and Saskatoon.

### Legit Followup

#### How to Succeed in Business Without Really Trying (46th Street, N.Y.)

It's almost a year since "How to Succeed" opened on Broadway, and the parade of visiting Presidents, astronauts and other celebrities has ceased. But those who are just catching up with the Pulitzer Prize-winner need not worry about getting their money's worth, for the show is still in excellent shape and Robert Morse's pivotal performance is as good as ever.

The musical itself, now that the burst of critical approval has passed, still impresses as a wonderfully amusing show, though not by any means a perfect one. Delightful as the Burrows-Weinstock-Gilbert book is, there are moments that aren't up to par. The scene, for instance, in which all the girls wear the same dress to a party is not especially original, and the treasure-hunt business which ends the show is not as clever as it might be. And although Frank Loesser's score is marvelously functional and contains such highlights as "The Company Way" and "The Brotherhood of Man," most of the music cannot be considered memorable.

Nevertheless, "How to Succeed" is a deserved smash, full of hilarious lines and situations, and staged expertly by Abe Burrows. Bob Fosse's choreography, especially "A Secretary is Not a Toy," is admirable, and the cast continues to execute his dances with precision.

The key figure, of course, is Morse, and his portrayal of the outrageously ambitious Finch is still a tour de force. His ability to make the unscrupulous character so ingratiating is remarkable. Rudy Vallee continues to be an ideal Mr. Bigley, and although Charles Nelson Reilly's performance as Frump seems to have broadened considerably, he's still extremely funny. Claudette Sutherland remains ideal as the secretary Smitty, belting out "Coffee Break," "Been a Long Day" and "Cinderella, Darling" admirably.

There have been three cast replacements among the featured performers. Joy Claussen has replaced Virginia Martin as the incredible Hedy LaRue, and both her spectacular figure and her acting are right for the part. Lois Leary now plays Rosemary, the heroine, and she's acceptable, although she is not as vivacious as her predecessor Bonnie Scott. Jean Handzlik is right as Vallee's mammoth secretary, Miss Jones. The entire cast seems still to be having a big time, and there is no doubt that the audiences share their enthusiasm.

Kenn

## Inside Stuff—Legit

Re last week's VARIETY story on court ruling overturning present interpretation of the New York City ticket licensing statute, N.Y. License Commissioner Bernard J. O'Connell, conceding main points, denies the final paragraph. His interpretation, he asserts, was at no time influenced by entrenched brokerages.

In the case of such enterprises, for example, as tobacco stands, O'Connell says he feared that granting additional license to sell tickets could have led to such devices as cutting tickets and transferring the difference to smokers' items. As the license law is written, an established business may also sell tickets, but must do so as a separate entity. O'Connell had construed this to deny entrepreneur from doubling as brokers, period.

The Greek Theatre had a record season this year with a gross of \$938,281 for its 11½-week run, exceeding last year, also a record at that time which took in \$821,992 for nine weeks. This anni hikes the 10-year take to \$6,300,000. Danny Kaye set the season's high mark with \$201,397 for 13 performances. The first week, comprising seven shows, hit \$112,452. Nat King Cole racked up \$110,943 for 10 nights. Johnny Mathis closed the season with \$109,098 for seven shows.

## Shows Out of Town

### Stop the World—I Want To Get Off

Philadelphia, Sept. 18.

David Merrick, in association with Bernard Delfont, presentation of musical comedy in two acts (18 numbers), with book, music and lyrics by Leslie Bricusse and Anthony Newley. Staged by Newley; setting and lighting, Sean Kenny; musical supervision, Ian Fraser; musical director, Milton Rosenstock orchestration, Ian Fraser and David Lindup; Burt Thodes and Gordon Langford; choreography, John Broome, restage by Virginia Mason. Stars: Newley, features Anna Quayle, Jennifer Baker, Susan Baker. Opened Sept. 15, '62, at the Shubert Theatre, Philadelphia.

Cast also includes Rawley Bates, Bonnie Brody, Diana Corto, Joanne Leeds, Karen Lynn Reed, Sylvia Tysick, Stephanie Winters, Mark Hunter.

Musical numbers: "The A.B.C. Song," "I Want to Be Rich," "Typically English," "A Special Announcement," "Lumbered," "Welcome to Sludgepool," "Gonna Build a Mountain," "Glorious Russian," "Meilinki Meilichik," "Family Fugue," "Tippische Deutsche," "Nag! Nag! Nag!" "All American," "Once in a Lifetime," "Mumbo Jumbo," "Welcome to Sunvale," "Someone Nice Like You," "What Kind of a Fool Am I?"

Novel in format and presentation, if not especially new in material, "Stop the World—I Want to Get Off" introduces Anthony Newley, the young English star. The work is a virtuoso piece for him.

In addition to remaining on stage virtually throughout, Newley collaborated on the book, music and lyrics with Leslie Bricusse, and is responsible for its unique staging. In baggy pants and clown's make-up, he enters a circus tent interior, the show's only setting, and with facile pantomime, fetching song and dialog ranging from musical gags to sharp social criticism, relates the seven ages of a contemporary man from infancy to senility.

"Stop the World" makes no concessions to its American audience. Its references are pure British. "I've Been Lumbered" is apparently English slang for being taken or hoodwinked, and Newley has a song routine built around the expression. All stage movement is stylized and choreographed, but it is a musical without a single dance number. It has a dilatory pace, which however agreeable to English playgoers, will have to be stepped up for Broadway, particularly in the first act.

In his pantaloons get-up Newley employs mimetics frequently to point up the story of his "Mr. Littlechap." His hero's problems and aspirations are readily identifiable, his frustrations and irritations equally recognizable. Pantomime as a style of narration, however, inevitably loses segments of the audience. And to plant a point or stress a gag there is much repetition of the same hand-weavings, turns, salaams and fancy footwork. Newley is a performer who plays vaudeville-style straight to the audience. He shows Littlechap's tragicomic domestic and business life, the shotgun marriage to the boss' daughter, the arrival of two daughters of his own, the death of an infant son (done mutely and almost obscurely, and the final loss of his wife.

The protagonist is by turns amusing and ludicrous, a don Juan and a chump, a failure who becomes a success, a titled Parliamentarian who finds his honors as empty as the speeches he makes to win them, a wistful wanderer who never really knows what he wants. There is the repeated suggestion of being trapped, at which times Newley moves around the arena and shouts, "Stop the World!"

It all builds neatly to the climactic song number, "What Kind of Fool Am I?" which has already preceded the star here as a multi-covered disk hit, and provides one of the most sentimentally successful vocal finales in modern musicals. Newley's delivery of this ballad is a smash and would have been a sensational final curtain. The action calls for another 10 minutes of mumbles and mimetics, however, for like his hero Newley doesn't know when to quit.

The star is bolstered by a stand-out performance from Anna Quayle, a king-sized redhead who plays the wife and all the other amours in his romantic life, including romances with Russian, German and American ladies. Miss Quayle has stage presence and a voice of remarkable flexibility, but her diction, particularly with Russian and German accents imposed on her natural British, make it difficult at times to catch the words.

Jennifer and Susan Baker, identical twins and authentic lookers, are cast as the daughters and gracefully carry out their modest singing and dancing assignments.

A group of seven girls, all teenagers and individualists as performers, furnish the effective choral obbligato and the ensemble backgrounds for Littlechap's meanderings. Gag.

### Banderol

Philadelphia, Sept. 18.

Robert Whithread & Roger L. Stevens presentation of a drama in three acts (five scenes), by Dore Schary. Staged by the author; setting, Paul Morrison; production manager, Jean Barrere. Stars Ed Begley, Betty Field, Ann Harding, George Voskovec; features Staats Cotsworth, Alan Bunce, Walter Greaza, John Griggs, Carol Ohmart, Carl Low, William Bogert, Richard McMurray, Robert Baines, Michael Tolan. Opened Sept. 17, '62, at the Forrest Theatre, Philadelphia; \$5.40 top Friday and Saturday nights, \$4.90 weeknights.

David Cannon, William Bogert, Charles England, Walter Greaza, Paul Warren, Alan Bunce, Sarah Roberts, Betty Field, Abner Banderol, Ed Begley, Ralph Granger, Michael Tolan, Charlotte Banderol, Ann Harding, Kurt Pastor, George John Griggs, Larry Burnett, Staats Cotsworth, Katherine Morton, Carol Ohmart, Henry, Robert Baines, Bert Waters, Richard McMurray, Gregory Lamb, John Griggs, Dr. Seaton, Carl Low.

Hollywood, always fair game for the Broadway stage, is given a fresh needling by a former favorite son in "Banderol." The new Dore Schary drama relates the ruthless struggle of a pair of moguls for the control of a major studio.

The time is the immediate past, when television is hacking away at dwindling picture grosses, changing the old rules and writing finis to open-handed days of yore. The struggle to survive is remorseless and the bankers are in the wings always ready to administer the coup de grace.

Any resemblance to people living or dead is said to be purely coincidental. But the yarn resembles very closely the inner strife that beset MGM in the 1950s, a fracas in which playwright Schary had a ringside seat as an executive and subsequently became a casualty.

There's a possibility, because of its basic plot interest in the manipulations of the magnates and the swerving loyalties of the top echelon, that "Banderol" might make an interesting picture. But it is a talky exercise for the stage, with more than a hint of cliché in several big scenes and a heavy burden of steady business conferences.

It is helped mainly by the performances of Ed Begley and George Voskovec as the warring tycoons. Begley's portrait of Banderol, the irascible studio boss, is almost documentary. It will require no great deductive powers to figure who is the pattern for the quickfisted film maharajah, the pious producer of family films and chaser of young actresses, the staunch Republican and absolute tyrant in his own domain, the free spender of studio funds and niggardly donor to worthy causes.

It is a well conceived characterization and Begley dominates the stage action. But it is also a figure with no redeeming qualities. A man of power he nurses petty matters. A lumbering outdated giant, there is nothing tragic in his plight, nor does it evoke sympathy.

Voskovec is more appealing as the president of the company and the suave mouthpiece of the New York financial interests who null the run out from under him. Michael Tolan is the creative production head, complete with principles and horn-rimmed glasses, who is bitter at being sacrificed. He foretells the doom of the screen behemoths in a ringing third act speech though the ring is somewhat hollow.

Ann Harding has the unrewarding role of Banderol's neglected and crippled wife and has the tough assignment of looking noble and forgiving in a muddled reconciliation scene. Betty Field plays the sententious but ever-loval secretary who never can resist the urge to comment and makes the most of her various sallies.

Staats Cotsworth is effective as the man who steps into the presidency when the opponents remove each other. There is a highly theatrical climax when the ailing Banderol leaves an oxygen tent in his home to come back manning to his former throne, only to be felled by a stroke. Gag.

(Closing next Saturday night (22). See separate news story.)



# New York Critics Rave!

ABOUT THE JOHN H. HARRIS 23rd ALL NEW "GO" EDITION OF

# ICE CAPADES

"Breathtaking to behold."

— McCLAIN, NEW YORK JOURNAL-AMERICAN

"Marvelous fantasy."

— MORGENSTERN, NEW YORK HERALD TRIBUNE

"Thrill on thrill . . . beauty on beauty."

— COLEMAN, NEW YORK MIRROR

"'Ice Capades' does it once more."

— WATTS, NEW YORK POST

"Show-stopper . . . Ronnie Robertson."

— CALTA, NEW YORK TIMES

"Plain wonderful . . . glitter galore."

— WALLACE, NEW YORK WORLD-TELEGRAM



## ALL NEW 23RD "GO" EDITION 1962-1963 SEASON

Aug. 29-Sept. 16	Madison Square Garden, New York City
Sept. 18-30	The Arena, Philadelphia
Oct. 2-14	Civic Auditorium, Pittsburgh
Oct. 16-28	The Arena, Cleveland
Oct. 30-Nov. 4	Auditorium, Buffalo
Nov. 5-11	Maple Leaf Gardens, Toronto
Nov. 12-18	The Forum, Montreal
Nov. 19-25	Coliseum, Springfield
Nov. 27-Dec. 9	Civic Center, Baltimore
Dec. 11-16	Coliseum, Charlotte
Dec. 17-25	Christmas Vacation
Dec. 27-Jan. 6	Boston Garden, Boston
Jan. 7-16	R. I. Auditorium, Providence
Jan. 17-23	The Arena, New Haven
Jan. 24-Feb. 6	Washington Coliseum, Washington
Feb. 7-20	Sports Arena, Hershey
Feb. 22-Mar. 10	Olympia Stadium, Detroit
Mar. 11-24	Stadium, Chicago
Mar. 26-31	War Memorial, Rochester
Apr. 1-7	Arena, St. Louis
Apr. 8-14	Municipal Auditorium, Kansas City
Apr. 17-21	Coliseum, Denver
Apr. 23-28	Cow Palace, San Francisco
Apr. 30-May 14	Sports Arena, Los Angeles

## 22ND NEW FACES EDITION 1962-1963 SEASON

Aug. 20-26	RPI Field House, Troy, N. Y.
Aug. 28-Sept. 3	Sports Arena, Port Huron, Mich.
Sept. 6-16	Sam Houston Coliseum, Houston
Sept. 17-22	Fair Coliseum, Amarillo, Tex.
Sept. 23-28	Fair Park Coliseum, Lubbock, Tex.
Sept. 29-Oct. 5	State Fair Coliseum, Tulsa
Oct. 6-21	Ice Arena, Dallas
Oct. 24-28	La. State Fair, Shreveport
Oct. 31-Nov. 4	Joe Freeman Coliseum, San Antonio
Nov. 6-11	Ector Co. Coliseum, Odessa, Tex.
Nov. 13-18	Civic Auditorium, Albuquerque
Nov. 20-25	Civic Auditorium, Bakersfield
Nov. 26-Dec. 2	Sports Arena, Long Beach
Dec. 6-15	Exhibition Forum, Vancouver
Dec. 17-22	Memorial Arena, Victoria
Dec. 25-Jan. 1	Spokane Coliseum, Spokane
Jan. 2-13	Civic Ice Arena, Seattle
Jan. 16-22	Edmonton Gardens, Edmonton
Jan. 23-29	Stampede Corral, Calgary
Jan. 31-Feb. 2	Winnipeg Arena, Winnipeg
Feb. 4-10	St. Paul Auditorium, St. Paul
Feb. 11-17	Pershing Auditorium, Lincoln
Feb. 18-24	Municipal Auditorium, Sioux City
Feb. 26-Mar. 3	U. of I. Assembly Hall, Champaign
Mar. 5-9	Memorial Auditorium, Kitchener, Ont.
Mar. 11-16	Memorial Arena, Sudbury, Ont.
Mar. 20-23	Reynolds Coliseum, Raleigh
Mar. 26-31	Roberts Mun. Stadium, Evansville
Apr. 2-7	U. of W. Field House, Wichita
Apr. 9-14	Holy Week (Rehearsals in Kansas City)
Apr. 16-21	Barton Coliseum, Little Rock, Ark.
Apr. 23-28	Will Rogers Coliseum, Ft. Worth

## Shows Abroad

### Breaking Point

London, Sept. 6.  
Peter Bridge Productions Ltd. presentation of a three-act (six scenes) drama by William Fairchild. Staged by John Barron. Decor, Norman Smith. Stars: John Gerson, Paul Massie, Robert Beatty, Frances Robert Ayres, Derek Royle, Michael Atkinson, Burnett Tucker. Opened Sept. 5, '62, at the Lyric Theatre, London. \$1.15 top.

David Fairchild  
Peter Holt  
Mike Landers  
Dimmy Greshaw  
Steven G.  
Paul Ormiston  
Raymond Forbes

Burnett Tucker  
Paul Massie  
Derek Royle  
Robert Beatty  
John Gerson  
Michael Atkinson  
Robert Ayres

Seven in the cast, one set, and a neat if uninspired "whodunit" plot should ensure a fairly healthy box-office for "Breaking Point." But screenplay writer William Fairchild is obviously looking to even healthier potential film rights for his slice of the financial success.

The locale of the Peter Bridge presentation is a hut 20 feet below the snow on MacGowan Island in the Canadian Arctic. It's a novel enough setting, but not entirely satisfying. Six men are hired by a tycoon to discover radium. After many months of claustrophobic togetherness they begin to lacerate each other's nerves.

This is sound meaty situation for a drama, but the dialog is not over stimulating and the play takes too long to get moving. One of the expedition is a young neurotic sent by his financier father to be made a man. He gives all the others enough reason to hate his guts and when he is missing after

walking into a blizzard his father turns up, suspecting murder. The author keeps the solution bubbling adroitly enough, but there is one fatal omission which is a giveaway to the practised student of whodunits.

The all male cast performs competently, notably John Gerson as the leader of the group, Paul Massie as an idealistic writer and Robert Beatty as an ageing explorer who thinks he's had it.

The featured actors get most of the better moments and opportunities in the play, however. They include a zany scientist played by Michael Atkinson, an ebullient cook played by Derek Royle and the young neurotic son acted by Burnett Tucker. But it is the father, played by Robert Ayres with a tense assurance, who remains in the memory even though his role is painfully contrived and predictable.

John Barron has staged the play with enough adroitness to keep the soggy patches moving and to overcome the fairly ingenuous bickering that goes on between these adults. Norman Smith has whipped up a decor that suggests an attractive apartment in Chelsea rather than a he-man outpost in the Arctic Circle.

In all, "Breaking Point" offers a reasonable evening out, but somewhere there must be a film cameraman who can hardly wait to get out of this "all modern convenience hideout" and get to grips

### 'Don't Tell Helena' Tuner Tried Out in Melbourne

Melbourne, Sept. 18.  
A locally written musical, "Don't Tell Helena," had a four-day try-out last week at the Russell St. Theatre. The show, a collaboration by two young Aussies, Don Battye and Peter N. Pinne is set in the cosmetics department of a local store.

The same team had a musical staged last year titled "All Saints Day," which got a favorable press but didn't take with audiences.

with the hazards of the snowdriven outdoors and the cliché-ridden events. Rick.

### The New Men

London, Sept. 7.  
Henry Sherek presentation (by arrangement with the Send Manor Trust Ltd.) of a three-act (nine scenes) drama by Ronald Millar, adapted from C. P. Snow's novel. Staged by Harold French; decor, Hutchinson. Scott; lighting, Michael Northen. Stars: Paul Daneman, Jennifer Wright, Ernest Clark, Richard Pasco; features Peter Copley, Charles Kay, Gerald Cross, Richard Hurdall. Opened Sept. 6, '62, at the Strand Theatre, London. \$3.15 top.

Martin Eliot ..... Paul Daneman  
Irene Brunsell ..... Jennifer Wright  
Eric Saxbridge ..... Charles Kay  
Lewis Eliot ..... Ernest Clark  
Walter Luke ..... Richard Pasco  
Sir Hector Rose ..... Peter Copley  
Wilson ..... Robert Hartley  
Thomas Beville ..... Gerald Cross  
Nora Luke ..... Nancie Herrod  
Arthur Mountney ..... Hamish Roughhead  
Barker ..... Robert Walker  
Norman Pearson ..... Brian Badcoe  
Captain Smith ..... Richard Hurdall  
Sister Forbes ..... Margo Cunningham  
Scientists Donald Hoath, Peter Hutton, Peter Mackie, Bruce Purchase, John Steiner

Following the success of "The Affair," the team of impresario Henry Sherek and playwright

Ronald Millar have done another adaption of a C. P. Snow novel. "The New Men" seems potentially less boxoffice than "The Affair," but still worthwhile fare for the theatregoer who enjoys erudite talk and smooth acting. The theme, however, is somewhat old hat, being concerned with the threat of nuclear warfare which has been the theme of numerous previous dramas.

There are three main points in "The New Men." One is the older brother domination of the younger. The others are the scientist's conscience struggle over responsibility for the bomb and his compromise with it. The question boils down to whether the bomb should be used, and the clash on the issue between scientists and politicians.

Harold French has done a sturdy job with the staging, but it takes a great deal of time before the play gathers momentum. Yet excellent acting keeps the drama moving and absorbing. Richard Pasco has most of the comedy as a scientist dedicated to the job of making the bomb work, and he acts with the kind of flashy bravura which helps to lift the play out of its more stolid moments.

Gerald Cross, Peter Copley and Richard Hurdall who chip in with incisive performances and Jennifer Wright, Margo Cunningham and Nancie Herrod do well in colorless femme roles.

Mainly however, it is a night for Ernest Clark and Paul Daneman as the elder and younger brothers. They play with assurance and authority, but somehow they emerge merely as mouthpieces for erudite arguments which never quite come to life on the stage. Hutchinson Scott's decor is

sound and the entire experiment is an interesting though not very stimulating legit occasion. Rich.

### Infantide in the House Of Fred Ginger

London, Aug. 30.  
Royal Shakespeare presentation (by arrangement with Michael Codron) of drama in two acts (four scenes) by Fred Watson. Staged by William Gaskill; settings, Stephen Doncaster. Opened Aug. 29, '62, at the New Arts Theatre Club, London. \$1.75.

Fred Ginger ..... John Colin  
Cathrine Lassiter ..... Sylvia Kay  
Bill Waldrist ..... Martin Matthews  
Jerry Lassiter ..... John Normington  
Knocker White ..... John Hurt  
Charles ..... Ian McShane  
Joe Fellows ..... Peter Russell  
The Duke ..... Tony Beckley  
Policeman ..... Jonathan Holden

The last of the seven plays presented by the Royal Shakespeare Co. during its tenancy of the New Arts Theatre Club is a peculiarly sordid slice-of-life, excavated from well below the crust. As much of its naturalistic dialog is composed of four-letter words, some unknown to D. H. Lawrence, the piece stands no chance of a transfer to the West End for a commercial run. Even if the language were sent for fumigation, author Fred Watson lacks constructive ability and starts promising situations, only to leave them dangling.

The action takes place on a composite rooming-house set, accurately, but dingly, observed by Stephen Doncaster, who makes clever use of every inch of acting area. A lonely man, separated from his wife and finding it difficult to communicate with his pal, is visited by his worthless son who has been dismissed from the army.

Meanwhile, in the next room, a frustrated marriage is being talked out. She has married a baffled and incompetent fellow for the sake of their illegitimate child. He is lazy and makes an unsatisfactory lover, the latter failure being vividly portrayed onstage.

First half of the play establishes these relationships, and the plot appears after the interval. The returned son gets drunk with two gibbering cronies, forcibly feeds gin to the baby, who dies. The play ends with the lonely father wondering about the reason of it all.

The script is crammed with such detail as visits to the lavatory, and even has a poetic description of a child's excreta. The observation gets in the way of the plot, although there are telling moments. The teenage debauch, for instance, is genuinely spine-chilling, although the horror would have been intensified by tighter writing. The babysitter, who is frightened away by the young thugs, is a finely observed nutcase, who, when left alone, mimics Olivier as Richard III.

The acting is first-rate. John Colin is admirably deliberate and taciturn as the lonely man, Sylvia Kay and John Normington give the married couple conviction, and splendid support is given by Peter Russell, Martin Matthew and John Hurt.

William Gaskill's direction is finely detailed, concentrates on the plodding rhythm of life rather than its illuminating moments. Otta.

### Touring Shows

(Figures cover Sept. 16-30)

Banderol (tryout) — Forrest, Philly (17-22, closes).  
Beyond the Fringe (tryout)—National, Wash. (17-22); O'Keefe, Toronto (24-29).  
Carnival (2d Co.)—Fisher, Det. (17-22); Pabst, Milwaukee (24-29).  
Come on Strong (tryout) — Wilbur, Boston (17-29).  
D'Oyly Carte Opera Co.—Opera House, Seattle (17-22); Jubilee, Edmonton (25-27); Jubilee, Calgary (28-29).  
Fun Couple (tryout)—Playhouse, Wilmington (19-22); Ford's Balto (24-29).  
Get on Board The Jazz Train (tryout)—Royal Alexandra, Toronto (17-22, closes).  
Kismet—Curran, S. F. (17-22); Philharmonic, L. A. (24-29).  
Mary, Mary (2d Co.)—Blackstone, Chi (17-29).  
Mary, Mary (bus-truck) — Orpheum, Mpls. (17-22); mostly one-niters (24-29).  
Matter of Position (tryout) — Walnut, Philly (29).  
Mr. President (tryout)—Colonial, Boston (17-22); National, Wash. (24-29).  
My Fair Lady (2d Co.)—Capitol, Salt Lake City (19-22); Auditorium, Denver (25-29).  
Night Life (tryout) — Locust, Philly (27-29).  
Oliver (tryout) — Philharmonic, L. A. (17-22); Curran, S.F. (25-29).  
Perfect Setup (tryout) — Sombra, Phoenix (18-22); Geary, S.F. (24-29).  
Seidman and Son (tryout) — Shubert, New Haven (19-22); Colonial, Boston (24-29).  
Sound of Music (2d Co.)—Shubert, Chi (17-29).  
Sound of Music (bus-truck) — Community, Hershey, Pa. (17-22); mostly one-niters (24-29).  
Step on a Crack (tryout) — Hanna, Cleve. (17-22); Fisher, Det. (24-29).  
Stop the World—I Want to Get Off (tryout)—Shubert, Philly (17-29).  
Tchin-Tchin (tryout) — Shubert, New Haven (27-29).  
Unsinkable Molly Brown — Shubert, Boston (17-29).

# MARK RICHMAN

SUMMER, 1962



"WRITE ME A MURDER"  
OGUNQUIT PLAYHOUSE — OGUNQUIT, ME.  
CAPE PLAYHOUSE — DENNIS, MASS.



"THE DESPERATE HOURS"  
DEERTREE THEATER  
HARRISON, MAINE



ETHELVEEN R. THRASHER  
MANAGING DIRECTOR

Mr. Mark Richman  
Ashley-Steiner Agency, Inc.  
555 Madison Avenue  
New York, N.Y.

Dear Mark:

Your brilliant performance as Joe Cantwell in our production of "THE BEST MAN" was a most happy occasion for all of us here and for all of your many fans in Philadelphia. Not only did this show prove to be a tremendous critical success, but it also produced one of the highest grosses of the 1962 season.

Many thanks for a truly inspired performance! We are sincerely looking forward to your quick return to the Playhouse-in-the-Park.

Cordially,  
Ethelven R. Thrasher  
Managing Director

*Ethelven R. Thrasher*



SENATOR JOE CANTWELL

PHILADELPHIA, PA.



## John Houseman to Stage 'Otello' for Dallas Opera

John Houseman, whose director-producer credits cover legit, films and television, will try grand opera this fall as stager of "Otello" for the Dallas Civic Opera. He is due there Nov. 10 to begin rehearsals of the Verdi work, which opens the season Nov. 30 at the State Fair Music Hall.

Besides "Otello," which will also involve the services of Italian designer Attilio Colonnello, the DCO season will include a double-bill of "Suor Angelica" and "Pagliacci," plus "Barber of Seville." Carlo Maestrini, who'll direct the double-bill, for which Peter Hall will be designer, will also stage "Barber," designed for the DCO by Bice Brichetto.

"Otello" will costar Mario del Monaco, Ramon Vinay and Ilva Ligabue. Miss Ligabue will also appear with Regina Resnik in "Angelica" and leading assignments in "Pagliacci" will be played by del Monaco, Manuel Ausensi and Richard Torigi. Headlining in "Barber" will be Teresa Berganza, Sesto Bruscantini, Luigi Alva and Carlo Badioli.

## K.C. Starlight

Continued from page 61  
break-even, and "Brigadoon" with a \$70,000 gross was a pleasant one-weeker.

### St. Loo in the Black

St. Louis, Sept. 18.  
The St. Louis Municipal Opera ended its 44th season Sept. 2 in the black, as usual. Total attendance for the 12 weeks was 656,495 for the season, up 7,869 from last season.

The most successful week was the finale, when 71,700 saw "The Music Man." The second largest weekly attendance was 68,881 for "Oklahoma." Two of the 82 scheduled performances were rained out this summer.

The season featured two premieres, "Around the World in 80 Days," which launched the season and drew a total of 103,335 patrons for 13 performances, and "Molly Darling," homegrown St. Louis musical, which drew 44,934 for the week.

Week-by-week attendance figures were "Around the World in 80 Days," first week, 51,162; second week (six performances), 52,073; "Molly Darling," 44,934; "Pajama Game," 50,702; "Mexican Holidays," 50,992; "Bye Bye Birdie," 54,866; "Annie Get Your Gun," 50,329; "Blossom Time," 44,787; "Oklahoma," 68,881; "Wizard of Oz," 56,891; "Music Man," first week (six performances), 59,248; second week, 71,000.

Attendance for the 44 seasons now has reached a total of 28,486,482.

## 'Far Country' Tour

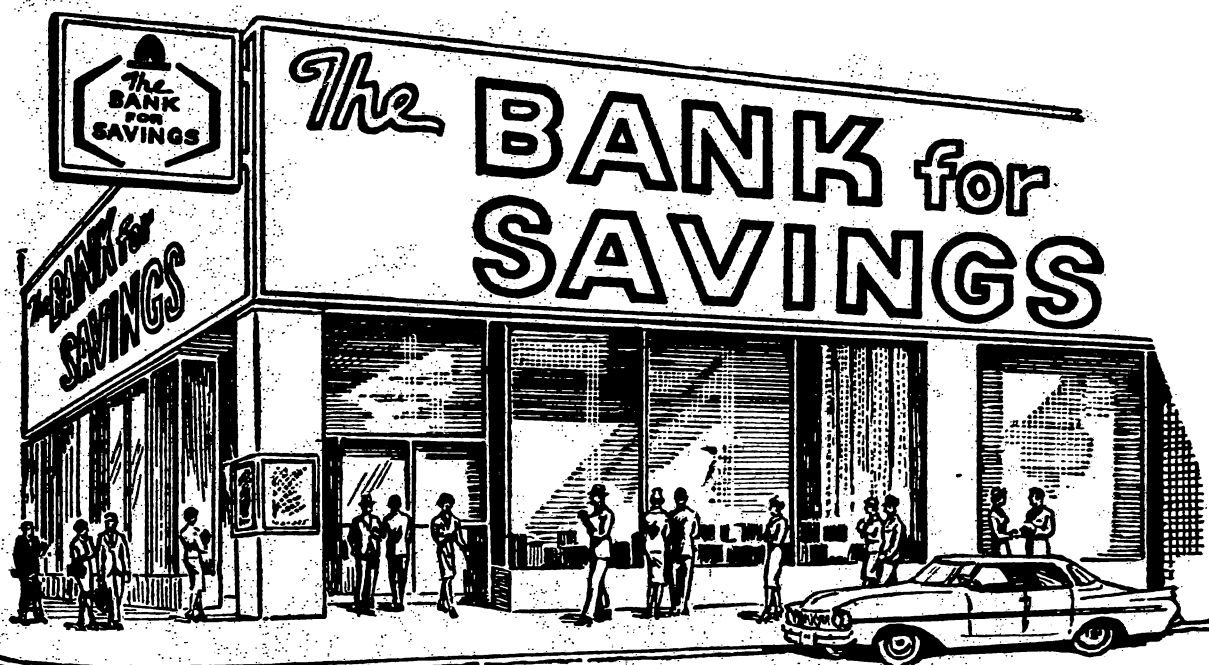
Continued from page 61  
prising Barry Morse, John Rees and Patrick Horgan.

"Oh Dad," currently running in New York as a Phoenix Theatre presentation, is scheduled to remain at the off-Broadway house through December and then play the Coast as a Theatre Guild-American Theatre Society subscription entry. The tour is being arranged for the Phoenix by Stevens, who originally had the Arthur Kopit play under option for Main Stem presentation.

The continuation of "Oh Dad" at the Phoenix means that the start of the regular season of new plays at the theatre will be delayed. The first of four entries now slated to bow at the Phoenix between next Jan. 1 and June 30 is to be "The Dragon" by Yevgenny Schwarz, a contemporary Russian playwright. Incidentally, Jo Van Fleet, who stars in the Kopit play, and most of the cast will probably remain with the show when it leaves New York.

However, Barbara Harris, whose featured performance in "Oh Dad" was accoladed by critics, isn't likely to remain with the production beyond mid-December, when she's due to start rehearsals in the untitled musical being written by Richard Rodgers and Alan Jay Lerner. The role played by Miss Harris will be taken over by her standby, Melinda Dillon, when she leaves.

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## CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose marathon. This information is published without charge.

Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading, (DB) Double Bill.

### Legit

#### BROADWAY

"Eddie Fisher Show" (R). Producers, Monty Posner & Milt Blackstone (1501 Broadway, N.Y.; CH 4-8240). Gordon Jenkins auditioning male and female singers tomorrow (Thurs.) at 12 noon, at Variety Arts Studio (225 W. 46th St., N.Y.).

"Fanny Brice Story" (MC). Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520). Available parts: man, about 30, must sing, handsome, affable; man, John Garfield type, must sing; femme, dance, attractive and sad, pert; femme, Thelma Ritter type, wise, sympathetic but not sentimental; man, authoritative showman, gentleman. Mail photos and resumes to Casting Department c/o producer.

"Oliver" (MC). Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520). Seeking future possible replacements: boys, 7-10, must sing, 5'4" tall or shorter. Mail photos and resumes or call Casting Department at above address and number.

"Sound of Music" (MD). Producers, Richard Rodgers & Oscar Hammerstein 2d (488 Madison Ave., N.Y.); casting director, Eddie Blum. Auditions for possible future replacements for girls, 7-16, and boys, 11-14 all with trained voices, characters. Mail photos and resumes to above address.

"Student Gypsy or Prince of Liederkranz" (MC). Producer, Edward Padula (Padula Productions: 1501 Broadway, N.Y., Suite 2405; OX 5-8170). Available parts: man, middle age comedian, European accent, sings; man, middle age, vagabond, baritone; femme, exotic, saucy, young and pretty soubrette, singer-actress; femme, attractive, soprano; man, early 20s, tall, handsome, legit baritone, typical operetta hero; man, early 20s, dancer, young villain; femme, middle age, legit contralto, tyrant, heavy build; man, singer-actor, shy and retiring officer; man, middle age, European accent, regal, sings; femme, early 20s, pantomimist, smiles at everything, mute; nine femmes, ensemble, young, attractive, dancing secondary; nine men, ensemble, tall, handsome, legit voices, dancing secondary. Mail photos and



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resumes to Robert Fagan c/o producer at above address. Auditions set after receiving applications. Do not phone or visit.

#### OFF-BROADWAY

"Hazel Flagg" (MC). Producer, Peter Cereghetti (c/o Wellington Hotel, 871 Seventh Ave., N.Y.; CI 7-3900). Available parts: femme, early or mid-40s, widow, attractive, Madison Avenue type; leading man, early 30s, political expert, mag writer; leading lady; early 20s, energetic, too much vitality; man, about 60, smalltown doctor; femme, exotic; man, heavy dancer; man, middleaged, Ted Lewis-Al Smith type, talkative. All parts must sing and dance. Mail photos and resumes to producer. Appointment will be made after receiving resumes. Do not phone or visit.

"Lady Killer" (MC). Producer, Lance Barklie (127 Lexington Ave., N.Y.; MU 5-4631). Available parts: corpulent, lusty, actor-singer, move well; femme, a serving wench, cockney; actress to play six different femmes, must be proficient in dialects; court fool, dancer-actor, tenor; actor to play several different men, proficient in dialects. Mail photos and resumes to producer at above address. Do not phone.

National Repertory Theatre Foundation (322 E. 50th St., N.Y.; PL 2-5640). Producers, Michael Dewell & Frances Ann Hersey, director, Jack Sydow. Auditions in early September for actors with training in classic theatre, speech and movement. No one need apply whose work is known to the producers and director. Tours under the auspices of ANTA. Mail photos and resumes to Dewell, c/o theatre, at above address. Do not phone or visit.

"Premise" (R). Producer, Theodore J. Flicker (154 Bleeker St., N.Y. 12, N.Y.). Available parts for actors and actresses experienced in improvisational theatre. Mail photos and resumes to director, George Morrison c/o producer. Do not phone or visit.

"Sitting Ducks" (MC). Producer, Lance Barklie (127 Lexington Ave., N.Y.; MU 5-4631). Available parts for three actors and three actresses, age 25-35, must sing-dance, have good timing, good sense of comedy and broad farce. Mail photos and resume to producer at above address, do not phone.

"South of Heaven" (MD). Producer, Lance Barklie (127 Lexington Ave., N.Y.; MU 5-4631). All Negro cast. Available parts: leading lady, 40's, Ethel Waters type, strong legit voice; leading man, early 20's, young Belafonte or Poitier type; femme, comedy lead, 30's, Butterfly McQueen type; ingenue, soprano, pretty. Mail photos and resumes to producer at above address. Do not phone.

"When Burlesque Was King" (MC). Producers, Jerry Gross & Stephen Weinroth (Jerry Gross Productions, 620 W. 171st St., N.Y. 32, N.Y.; WA 8-9580). Available parts for attractive, strippers and specialty dancers, 18-30. Mail

photos and resumes to above address or phone for appointment.

#### OUT OF TOWN

Compass Improvisational Theatre. Producer, William Court Cohen (235 E. 39th St., N.Y.). Equity company to play in Boston early fall. Seeking male and female with or without improvisational experience. Mail photos and resumes to David Shepherd c/o above address. Do not phone or visit.

#### MILWAUKEE, WISC.

Hotel Pfister. Producer, Joyce Henry (c/o hotel, Milwaukee 2, Wisconsin). Series of tab musicals opening in early fall for a 52-week season. Parts available for three men and three femmes, singer-performers with legit and non-legit voices, dance ability preferred. Mail photos and resumes to producer c/o hotel.

### Television

"Camera Three" (educational-dramatic series). Producer, CBS (524 W. 57th St., N.Y.; JU 6-6000). Casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

NBC-TV. (30 Rockefeller Plaza, N.Y.; CI 7-8300). Casting director, Rick Kelley is accepting photos and resumes of male and female dramatic performers for several shows. Mail information to him, c/o above address. No duplicates.

### Films

"All The Way Home" (D). Producer, Talent Associates-Paramount (444 Madison Ave., N.Y.; PL 3-1030). Seeking stand-ins for Robert Preston & Jean Simmons: man, must be six foot one, 180 pounds, brown hair; femme, five foot four and one half, brown hair, slim. Mail photos and resumes and exact measurements to Alan Shayne c/o producers.

### Miscellaneous

Riverside Chamber Singers. Director, Alan Baker (321 W. 22d St., N.Y.; CH 3-0869). All-AGMA sextet auditioning for a low bass who's an excellent sight reader and has good solo quality. Must be willing to tour for up to four weeks at a time. For audition appointment call David Dodds, NE 9-6718 or TR 3-7736.

### 'Giovanni' Folds

Continued from page 1  
to have increased that amount by around \$30,000. Expenses connected with the summer shuttering and reopening Sept. 7, plus an estimated operating loss on the 11 performances played by the musical from that date until its Saturday closing, are figured to represent another \$40,000-\$50,000.

Columbia Records, which has the original cast album of the musical, put up the bulk of the production's capitalization with an investment of \$300,000. However, the June 30 accounting reveals that the production was loaned an additional \$25,000 by the diskery.

The audit, which also has Rose down for a loan of \$10,000, lists \$56,417 expenses payable and \$61,608 payroll taxes payable (the deadline for payment was presumably July 31). On the other side of the ledger, the statement lists \$10,566 cash in bank, \$45,016 bonds and deposits, \$3,330 advances and \$17,269 prepaid expenses.

The production, which had only one profitable operating week during its out-of-town tryout, had an overall operating loss as of the June 30 statement of \$116,966 for seven weeks in New York and five on the road. The end-of-June accounting of the show, which cost \$359,878 to produce, also discloses that royalties, producer's fee and office expense were waived from May 28 on. "Bravo," in which Cesare Siepi starred, was adapted from a novel by Howard Shaw by A. J. Russell, with lyrics by Ronny Graham, and music by Milton Schafer.

### Legit Bits

True Ellison was erroneously identified in last week's out-of-town VARIETY review of "Come on Strong" as Sue Stewart, the name of the character she portrays in the play.

Theoni V. Aldredge is costume designer for the upcoming Broadway production of "Tchin-Tchin."

Dorathi Bock Pierre has opened a Coast booking-publicity office.

Peter Stern, production stage manager at the State Fair Musicals, Dallas, has been named assistant stage manager for the Broadway production of "Little Me," starring Sid Caesar. He's the son of radio sportscaster Bill Stern.

James Leon, musical director at the State Fair Musicals, Dallas, has been named musical director for "The Kid from Philly," to be produced in New York next by Michael De Welle. It's an adaptation of the George Kelly play, "The Show-Off."

"The Camel Bell," a comedy by Ivan Goff and Ben Roberts, which co-stars Ginger Rogers and William Marshall, gets a four-week pre-Broadway tryout at Drury Lane Theatre, Chicago, opening Nov. 6. It's produced by Curtis Roberts.

Mary Ward is pressagent and George Oshrin, company manager for the national company of "Mary Mary," currently at the Blackstone in Chicago.

Forrest Tucker has signed for a seven-week engagement in "The Silver Whistle" at Drury Lane, Chicago, opening Oct. 9. It's the longest booking at the stock theatre to date.

The Call Board Theatre, Hollywood, launches its 25th season Sept. 21 with American preem of "Mathilde Shouted Fire," a London play by Janet Greene filmed by UI as "Midnight Lace."

Christian Alderson has succeeded James Kirby in the dance ensemble of "Camelot."

### 'Private' No Admish

Continued from page 2  
means of ending, or at least substantially curtailing the existing extremes of censorship here.

It's emphasized that the project is not intended to make any profit, and will actually require considerable subsidy by private interests. It's planned to call the venture the Forbidden Theatre, and it's likely that the initial offering will be the Jean Anouilh drama, "Jezebel," which was closed by the authorities after a single performance at the Arcos Caracol Theatre.

(The Mexican anti-censorship project presumably was inspired by the membership club setup under which publicly forbidden plays are "privately" presented in London. It was following the production of the officially-banned "Tea and Sympathy" and "Cat on a Hot Tin Roof" at the Watergate theatre-club in the English capital that the British Lord Chamberlain relaxed his traditional standard to allow public performance of what were regarded as serious, sensational plays on homosexual and other formerly taboo subjects. —Ed.)

### 'Giovanni' Parties

Continued from page 61  
would have liked to get out of their commitments on the basis of the poor critical reception accorded the tuner. Since the show was scheduled to reopen, however, there was little they could do to break their agreements.

Furthermore, it's understood the party agents were informed that the show would definitely keep running through the fall. The organizations consequently had to stick with the show and the party agents who couldn't substitute another production, now find that it's too late in the season to make other arrangement for the organizations.

In connection with this sort of a situation, the party agents are seeking some protection for themselves and the sponsoring groups. Thus far, it's been indicated that an attempt may be made to persuade the theatres or the show managements to foot the bill on extra mailings necessitated by a show's move from one house to another.

## Name Josef Krips Head Of S.F. Symph for '63-'64

San Francisco, Sept. 18.

Josef Krips, 60-year-old conductor of the Buffalo Philharmonic, has been named conductor and musical director of the San Francisco Symphony, effective for the 1963-64 season. The appointment is expected to end several years of bickering between musical and social factions in local longhair circles.

Krips will replace Enrique Jordá, who resigned early this year after several years of growing discord climaxed by an acid attack on the local symphony's work by guest conductor George Szell. The term of the Krips contract was not revealed by the symphony association, apparently partly because length of contract was one of the factors which led to the dissension over Jordá.

The first appearance of the new musical chief here will be in a week of concerts in April of next year. Jordá will conduct the upcoming season. Krips is not new to San Francisco. He last appeared here in January of last year. The selection of the Vienna-born conductor has been rumored for more than two months.

### Bits of London

London, Sept. 18.

John Counsell, of the Windsor Theatre Royal, has finished his autobiography.

Ex-Gaiety Girl Ruby Miller's autobiography, "Champagne from My Slipper," is due for publication this month.

Sydney Gilliat is writing the libretto for a new opera, "Our Man in Havana," based on Graham Greene's book. Michael Williamson will compose the score.

Renée Houston will star in "Rock-A-Bye Sailor," a new farce by Philip King and Falkland Gary, which Toby Rowland will present Oct. 16 at the Phoenix.

Barry Duncan is writing the history of the now razed St. James Theatre.

Shirley Eaton has taken over from Nyree Dawn Porter as the ingenue in "Come Blow Your Horn."

Three playwrights, John Mortimer, Gwyn Thomas and Peter Shaffer, are to discuss "The Living Theatre—Is It Alive?" at the Cheltenham Fest of Literature on Oct. 5.

Broadway director, Joe Layton, is in town.

Arnold Wesker's "Chips With Everything" at the Vaudeville was visited on its 150th performance by Soviet observers of the London theatre, including Georgi Tovstonogov, who directs the Leningrad Theatre.

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### NOW-OPENING NIGHT REVIEWS

by **KEN BANGHART**

### PART OF THE 11 P.M. NEWS

**WCBS RADIO—880 AM, 101.1 FM**



## Broadway

Karl Boehm due in from Vienna Oct. 25 to baton 16 concerts of N.Y. Philharmonic.

S. A. G. Swenson, head of Sweden's Wivefilm, planes in from Stockholm Saturday (22) to scout fresh product.

Show biz attorney Louis Nizer, author of "My Life In Court," national bestseller, is the Oct. 23 "fall guy" at the Saints & Sinners.

One of those incipient show biz "feuds" may result from Henny Youngman's crack about "stool school comedians" which Shelley Berman interpreted as applying chiefly to him.

Oldtimers recall that Al Abbott, vaude comic who died recently, was for years "on first" in the old "routes" column of early VARIETY because his initials gave him alphabetical priority.

Henny Youngman has finally taken a midtown Manhattan apt. (West 55th St.) but is retaining his Brooklyn seven-room layout "more or less for my scripts and theatrical memorabilia."

Congressman Victor L. Anfuso of N.Y. in "extended remarks" for the Congressional Record revealed that singer Earl Wrightson is going to Soviet Russia to sing at no fees and his own travelling expense.

Marjorie K. (Mrs. Lester) Osterman, wife of the theatrical producer, is author of "Damned If You Do—Damned If You Don't," a first novel published by Chilton last May, which has just gone into its third edition.

Cornelius Vanderbilt Jr. arrives from an extensive European vid-pix production tour on the SS Rotterdam next Monday (25); "coming tourist," he writes, "you don't have to be a millionaire to travel these days."

Jack Hess, oldtime exploitation man for RKO and other majors, sold 100,000 newsstand copies of his Chicago-produced magazine You S.A. and is showing round a letter of commendation from White House Press secretary Pierre Salinger.

Directors of the Philharmonic Symphony presented a crystal sculpture engraved with "The Performing Arts" to the Lincoln Center. First building in the new complex, Philharmonic Hall, debuts with the 1962-63 symph season Sept. 23.

Decorations furnished by the American Shakespeare Festival & Academy, Stratford, Conn., is the motif of the Hotel Gotham's new Bard's Retreat, a restaurant in the Old English tavern tradition. Edwin Dalton, ex-Lambs Club, is maitre d'.

Harry E. Gould joins Lucille Gould in Paris this week to celebrate their 25th anni abroad. Showman-industrialist's wife preceded him overseas on one of her periodic shopping trips. When they return they go on an extended trip to the Orient.

Phakavali Dancers of Thailand (Siam) that was arrived in U.S. from dates in Scandinavia. Troupe is under Asia Society's performing Arts program (Isadore Bennett) and will appear mostly on campus in U.S. but will one-night Sept. 29 at Hunter Playhouse.

Mrs. Sadye Tisch, mother of Larry and Bob Tisch (Loew's Theatres & Hotels), back from a leisurely three-month European trip and heading for her annual residence at—and general supervision of—their Hotel Americana, Bal Harbour, Miami Beach.

Columbia Festivals Inc. is presenting the Royal Scots Greys with the Argyll & Sutherland Highlanders in Edinburgh Tattoo outing Sept. 24 at Madison Square Garden. Its a Saturday night-Sunday matinee two performance booking via CAMI. Sol Hurok pioneered some years ago in bringing over such marching spectacles.

Tom Scherman-Herb Barrett put together a fancy-front committee for their extra series of concert operas to be staged at the new Philharmonic Hall. Adlai Stevenson, Margaret T. (for Truman) Daniel, August Heckscher, Bob Dowling, Huntington Hartford, Mrs. John P. Marquand, John Wharton, Peggy Wood among many others are on committee.

"Topping out" festivities yesterday (Tues.) afternoon at the N.Y. Hilton, hosted by Joe Binns, prez of the newest Gotham link in the Hilton chain, Harold & Percy Uris, the builders, and Eugene Voit, managing director. The \$75,000,000 46-story hostelry (2,200 rooms) is a joint building venture by the Hilton-Uris-Rockefeller Center in-

terests. It's due for spring '63 opening.

Tony Randall will emcee the United Nations entertainment and reception for its employees given by its Secretary-General U. Thant, and not Anthony Quinn, as rumored last week. Party last Friday (14) had no headliners but had Quinn, Alan King, Miriam Makeba, Byron Janis, among others, appearing. Duke Ellington and La Playa Sextet supplied the music and Skitch Henderson played at the reception which followed.

Frank Milanese, nephew of the legendary "Alex of the Ritz" (Paris), will be maitre d'hotel of the Royal Box, the new nitery in the Hotel Americana (Loew's-Tisch), which opens next Monday (24), following its press preview which is slated for tomorrow (Thurs.). The boîte itself will not open until Oct. 9 with Harry Belafonte and Lester Lanin as the attractions. Milanese is a familiar figure to the old Central Park Casino, Waldorf and Ritz patrons in N.Y.; and such Palm Beach spots as the Everglades, Taboo, Ted Stone's and the Alibi.

N.Y. opening of almost any foreign dance group is apt to draw pickets or pamphleteers. Latter were around City Center last Tuesday (11) when Ballet Folklórico de Mexico began. Leaflets begged Americans to write President Adolfo Mateos at the National Palace in Mexico City beseeching clemency for the famed artist, David Sequeiros, now in jail for agitating against the low wages of Mexican teachers. Alexander Calder and Ben Shahn are the co-chairmen of the Artist's Committee to Free Sequeiros, with a Village Station P.O. number.

## 4½ Hrs. From B'way

By Walter Winchell

(Formerly of the Roney-Plaza)  
Betsy Duncan's song-style at Jerry Lewis' popular swank spot (on the Strip) is why lovers linger for both shows.

Harry Truman made one group of Diego tv interviewers look small-timey when he slapped at their amateur quizzing.

Del Webb's new Ocean House (near San Diego) a dream spot for Hollywood crowd. It's on Mission Bay. Waitresses in coffeehouse there could fit snugly into any Broadway chorine line.

Regis Philbin, San Diego's No. 1 tv personality (news, emcee, etc.) has top rating among movie people holidaying there. Recent hour-long gabfest with Durante, Arnaz (and other names) big-time stuff. Belongs on major nets.

Phil Butler, indie producer at Paramount, planning weekly 1½ hour tv program on "Top Story of the Week." Paramount has first refusal. Arnaz will do it if they don't. "Untouchables" narrator offered chief role.

P.J.'s of Hollywood is a goldmine owned by four partners new to show biz. They also own Krofft Puppet Theatre next door. A click. That show is the only Seattle Fair attraction in the black. Their N.Y. branch debuts in Dec. in the 60s near the York Theatre. Can't miss.

Vegas Review frontpaged denial of "21 sealed indictments" against Vegas people. Vegas Sun's Paul Price belittled it, too, and then confirmed it in part: That at least one name gangster and two "nobodies" are secretly indicted, etc. Well, that's 3. Only 18 to go in the WW "first" that they deny. (My life story!)

Vera Shea, former show-gel at the Martinique on W. 57th St. (N.Y.) and Alan Gordon, her mate, are now rich. Gordon is ex-B'way-H'wood p.a. Now landlord of prosperous firm which makes the cameras that shoot missile firings, etc. When she was show-gel her offstage wit was fodder for B'way coliums almost daily. When a Wall St. wolf once asked: "Wanna drink?" she clowned: "What do I want—poils?"

Don Rickles, back at Slates for the steenth booking jamming the joyn't. His hilariously funny machine-gun tempo'd audience heckling, convulsed Shirley Jones, Jack Cassidy, Bo Belinsky, Mrs. Charles Morrison, of the greatly missed Mocambo spot, the J. C. Flippens and a capacity crowd of movie-tv familiars. January Jones also is a fast return date. Wed to an ex-G-man, her mgr. Excellent song material. A hatch for the Copa.

## London

(HYDe Park 4561/2/3)

Director Andrew Marton signed by Samuel Bronston as head of second unit organization.

Pénelope Mortimer, authoress-wife of playwright John Mortimer, hospitalized after overdose of sleeping pills.

Brian Rix started his 13th year as actor-manager at the Whitehall Theatre last week. He needed only four plays to cover this span.

Paul Beard, leader of the BBC Symphony Orchestra for over 25 years, made his last appearance Saturday (15) at the Albert Hall. Albert Morgan, longtime topper of Dance Teachers' Assn., appointed general manager of the British wing of the Fred Astaire-Anna Neagle Dance Studios.

Leonard Lyons, Tom Cochran, Cleveland, Symphony conductor George Szell and J.M. Keele, international director of Fred Astaire Dance Studios, around town.

Marie Burke, Marie Lohr, Ivy Tresmand, Ruby Miller and Ida Barr, music-comedy oldtimers, did an impromptu performance at the 50th anni of the Royal Flying Corps.

## San Francisco

By Joe Allison

Harold Shaw, ex-director of Performing Arts at Seattle Fair, in town for a rest.

S. F. Ballet Guild to sponsor opening night of Bolshoi Ballet at Fox Theatre, Oct. 18.

Maury Schwarz, who owns Bridge, Rio and Roxie, expects to open new art house in December at Richelieu Hotel.

Josef Krips, new S. F. Symphony conductor, reportedly getting \$60,000 a year, up from \$40,000 paid Enrique Jorda who resigned this year.

Limelights broke four-week house record at hungry 1, where they started their act in 1959. Owner Enrico Banducci reports \$76,500 for 21,700 paid door admissions, topping mark set by Bob Newhart.

Theatre Guild's Warren Caro in town to spark Theatre Guild subscription drive and to attend Louis Lurie-Maurice Chevalier birthday bash. Lurie is godfather of Kelly Lurie Caro, daughter of Caro and actress Nancy Kelly.

Publicist Hanns Kolmar off to Seattle to work Uday Shankar Hindu Dancers and Foo-Hsing Chinese Theatre. Latter will be in Frisco for performances at Masonic Auditorium. Meals for Millions drive for Hongkong refugees will benefit.

## Las Vegas

By Forrest Duke  
(Dudley 44141)

Milt Bronson starting his sixth year as Riviera stage director. Walter Wanger relaxing at the Riviera, guest of veep Charlie Kahn.

Ed Sullivan caught Kay Stevens' act at the Riviera, inked her for six shots on his tyer next year.

Camera crews in to shoot scenes for "The Sammy Cahn Story" at Flamingo. Dave Wolper produces. Mel Stuart directs.

Former VARIETY staffer Lou Greenspan, now editor and publisher of Screen Directors' Journal, relaxing at the Desert Inn; also Nat Goldstein, N.Y. Times veep.

Silver Slipper, which introduced strippers to the Strip 12 years ago, omits 'em for the first time in the current show. Instead, sophisticated songstress Janet Stewart joins Hank Henry & Co. in revue which features "Uncle Willie."

## Paris

By Gene Moskowitz  
(66 Ave. Breteuil, SUF 59-20)

Animator Jean Image making a pic on Napoleon. Ailing singer-cloffer Gilbert Beaud forbidden to sing for a month by doctors.

"The Brave Are Lonely" (U) opened to good reviews and may build to good biz.

Portuguese fado singer Amalia Rodriguez doing her first Parisian nitery stint at La Fete De L'Art for three weeks.

Peter Barnes' British play, "The Time of the Barracudas," will be Edwige Feuillere's Legit vehicle this year at the Bouffes-Parisiens.

Anthony Perkins into a bit part in "Paris When It Sizzles" (Par)

after winding his first French speaking pic, "Two Were Guilty." Role was added to the film.

Brigitte Bardot, who long has said that she wants to quit filmmaking, now claims she will go on indefinitely after the opening of her latest pic, "Le Repos De Guerrier" (Warrior's Rest).

Twin sister thespes Genevieve and Odile Mallet into the legiter, "Victor ou Les Enfants Au Pouvoir" (Victor or Children in Power), which playwright Jean Anouilh is staging at the Ambigu for an October opening.

## Mpls.-St. Paul

By Bob Rees

(2208 Kenwood Parkway, 374-4015)  
Freddie's has thrush Julie London.

Minneapolis Black Sheep club set to open Thursday (20).

Padded Cell back in biz under new ownership. Boniface Sol Berkowitz planning to import name folksingers once a month.

Hotel Radisson Flame Room, Minneapolis supper club, reopened Thursday (13) with George Gobel who remains through Saturday (22).

Theatre-in-Round held "playgoer's party" at Walker Art Centre last week, preceding drama group's '62-'63 season which opens Oct. 11 with "Harvey."

Country music show at Minneapolis Auditorium Saturday (22) brings in Grand Ole Opry stars Hank Snow, Patsy Cline and Don Gibson. Admish scaled at \$1.50-\$2.

Minneapolis Theatre Guild season opened Monday (17) with "Mary, Mary," first of seven TG roadshows. Same slate will appear in St. Paul, which kicks off Nov. 5 with "Carnival."

Old Log Theatre, Equity straw-hatter at suburban Lake Minnetonka, has "Write Me a Murder" this session. Last week Old Log odetsh jazz concert featuring Tom Talbert, former manager for Stan Kenton and Claude Thornhill.

## Mexico City

By Emil Zubryn

(Apartado 540, Cuernavaca; Phone 2-2292; 2-4132)

Josephine Baker is returning to Mexico for theatre, nightclub and tv dates.

The Palace of Fine Arts aims to import Maria Callas for its international opera season.

Darren McGavin, American tv's Mike Hammer, at the Blanquita Theatre for two weeks apart from night club and tv engagements.

Italian thrush Vittoria Raffael, contracted by Felix Cervantes of the Blanquita Theatre, has clicked and her four-week contract may be extended.

Katy Jurado passed up the Venice festival to rest in her Cuernavaca hacienda before taking on new commitments in Hollywood and Europe.

Mexican wage scales for motion picture performers diving with many accepting \$1,200 per picture compared with \$8,000 or more several years back.

## Boston

By Guy Livingston  
(508 Little Bldg., 338-7560)

Myron Cohen headlining at the Frolic.

Denice Darcel heading the stage show at Ben Sack's new Music Hall.

Maurice Chevalier in for one-nighter at Symphony Hall Tuesday (18).

Steuben's opens its 450-seat nitery for the season Thursday (20) with a Latin-American show.

Stan Davis, Continental branch manager, here, exiting for berth with Audubon Films in New York.

Vicky Autier opening the Statler Hilton Terrace Room for the season with name acts booked in for two-week stands.

New Park Square Cinema, a Joe Levine theatre, opens Thursday (20) with Levine's picture, "Divorce: Italian Style"; popcorn is banned in the 350-seat arter.

Legit theatres all filled with "Mr. President" at the Colonial, "Come On Strong" at the Wilbur, "Unsinkable Molly Brown" at the Shubert, "off-Broadway" has "Threepenny Opera" at the Charles and "American Dream" and "Zoo Story" at Actors Playhouse.

## Hollywood

Mrs. Peter Lorre, German-born, became U.S. citizen.

Joan Fontaine bought into Florida's Indian River citrus belt.

Charles Austin named marketing manager of Mitchell Camera Corp.

Skip Reagan, new Los Angeles branch manager for Colorama Features Inc.

Frank Sinatra underwent check-up at Cedars of Lebanon, and was discharged okay.

Jay Finger formed partnership with Jerry Lauren in Lauren-Finger Talent Agency.

Dimitri Tiomkin hopped to Madrid to score Samuel Bronston's "55 Days at Peking."

Steve McQueen will rep Mirisch Co. at Munich preem of "West Side Story" Sept. 24.

Ralph Benkaim, Jaffe Agency v.p., to Europe to contact clients and foreign affiliates.

Frankie Avalon on 10-day p.a. tour of Los Angeles area to bally "Panic in the Year Zero."

Maximilian Schell arrived from Europe to do English dubbing of German-language version of "Hamlet."

L. E. (Bill) Hobson in from Denver to take over as L.A. branch manager for Continental Distributing.

Vincent Price will emcee Sept. 22 Motion Picture Costumers' "Adam & Eve" Ball at Beverly Hilton.

William Smith resigned as MGM plant manager to return to film production; succeeded by Arvid Griffen.

Harold J. Mirisch to receive 1962 annual award of America-Israel Cultural Foundation at \$100-plate dinner-concert Oct. 29 at Beverly Hilton.

## Chicago

(DElaware 7-4984)

Maurice Chevalier due Monday (24) for six performances in his one-man show at Orchestra Hall.

Lawrence Welk comes in for a pair of concerts at Arie Crown Theatre Sunday (30) under Allied Arts aegis.

Dennis Robinson bought out his partner and now is sole operator of the Kismet, the bellydancery in the French Village.

Richard Tyler tapped to stage this year's Harvest Moon Festival, the Sun-Times' annual autumn song-and-dance promotion.

Lyric Opera has raised \$331,209 thus far in its fund drive to meet expected deficits of the 1962 and '63 seasons. Goal is \$1,000,000, with A. Montgomery Ward foundation promising to kick in 10% of the amount raised.

## Philadelphia

By Jerry Gaghan

(319 N. 18th St., LOcust 4-4848)

Johnny Wilson took over the piano post at Maxine's, which Bobby Lyons vacated after 16 years.

Eddie Suez Jr., back after a year in Germany with the reserves, rejoined his father's theatrical agency.

The Heidelberg Room of the Sheraton Motor Room relighted Monday (17) with Dick Thomas ("Sioux City Sue") as the headliner.

Hedgerow Theatre School, under direction of Jasper Deeter begins its seventh year in Rose Valley. Deeter founded the theatre 35 years ago.

Arnold Orsatti launching his new Quo Vadis Room in the downstairs quarters that formerly housed the old Pump Room. Opener (12) marked Orsatti's 20th year as a Locust St. host.

## Berlin

By Hans Hoehn

(760264)  
New York City Ballet guested at Deutsche Oper Berlin.

"My Fair Lady" marked its 300th performance at Theater des Westens.

Frederick Loewe here for a few days. He had not been in Berlin for 39 years.

Vittorio de Sica reportedly has accepted an offer of East Berlin's Academy of Arts to become a corresponding honorary member.

Connie Francis' "Paradiso" headed the best selling disks in August. Runners-up were "Lady Sunshin & Mr. Moon" (Conny Froebors) and "Sweetie" (Peter Kraus).

## Literati

### USC's Show Bizites

A novelist and a freelance cameraman have been appointed to the faculty of the Univ. of Southern California's cinema dept.

The writer is Irwin R. Blacker, a pacifist of Paramount, who has two of his works skedded for filmization, and has also written for several teleplays. The cinematographer is Eugene A. Peterson, who's worked on both theatrical and vidfilm production.

### Somebody Goofed

The General Services Administration regional office in Chicago told the Michigan Dept. of Social Welfare to tell Sam Solomon, blind operator of a cigar-magazine stand in Detroit's Federal Bldg., to quit selling "girlie" magazines.

Solomon was a bit miffed. He told authorities all of his magazines had been sent to him through the U.S. mail and were regularly reviewed by Detroit police censors. The magazines in question included Playboy, Capet, Rogue, Uncensored, Inside Story, etc.

Finally, Dominic A. Tesaro, regional GSA administrator in Chicago, issued an official policy statement: "The action taken by GSA officials to remove certain magazines from newsstands in Federal properties in the Detroit area was unauthorized and this action is therefore reversed." In short, somebody goofed.

### 'Short Pleasures'

The new Doubleday novel, "Short Pleasures" (a 228-pager at \$3.95) carries a twofold interest, its content, and its author as the daughter of public relations pioneer Edward L. Bernays. It's a pretty punchy first try for Anne Bernays, Mrs. Justin D. Kaplan and mother of three. The obvious response perhaps is to detect a kind of feminine counterpart to "Catcher in the Rye." There is something of the same kind of self-torturing candor. Story-teller in this instance is a girl from a sheltered family of wealth who knows not who or what she is but knows quite soon that she likes and wants bed companionship.

As a grand-niece of Sigmund Freud, novelist Bernays has plenty of psyche-probe in her text. It's perhaps only par for analysis that the symptoms are made strongly convincing but the cure, if any, is only indicated. The book ends with the girl just starting the head-shrinker routine, and the reader is entitled to share her doubts that the therapy will work. In any event the prognosis is for about 10 years on the couch, the way it stands at fadeout.

The reader is struck with the curious circumstances that the boys and girls in the best schools and colleges today achieve foul language worthy of an off-Broadway saga to heroin-taking heroes, and that the girl has the morals of an apprentice floozie on 8th Ave. More provocative is a style of writing that promises something more for future books. Miss Bernays is the second in her clan to become a novelist. Peggy Mann, formerly with CBS and her cousin, has also written 'em.

"Short Pleasures" fulfills its title, both ways. Land.

### Bernays' Memoirs

Vet publicist Edward L. Bernays, who has given up his p.r. business in New York and sold his Park Ave co-op apartment to settle in Cambridge, Mass., in order to write his memoirs, is calling the book, "In My Opinion."

It is a trilogy in concept but will be kept to one volume, dating from 1891 through 1929. He will trace the social history of the times before the 20th century to the Big Fawcett in Wall St., circa '29; from that he traces the development of public relations as a factor in society; and thirdly, from Bernays' own experiences, he will illustrate the concept.

His wife, Doris Fleischmann, was long associated with him in his public relations operations which included representing foreign governments, big business, educational institutions and the like.

### Handel's N.Y.U. Encore

Benjamin K. Handel, magazine editor of the N.Y. Daily News, starts his third year as instructor

of a course on picture editing Sept. 26 at N.Y.U.'s Division of General Education & Extension Services. The 15-week course is designed to help those in the communication industries make the most effective use of photographs in their media.

Tailored for newsmen, publicists, photographers, et al., the Wednesday evening sessions will explore such topics as editing photographs, cropping and enlarging, caption writing as well as legal angles involved in photography.

### Ottawa's Censorship

"Ottawa's brave new censorship law takes no account of the probable or improbable effect of a work; it merely legislates flatly against certain subject matters, chiefly sex, when, in the opinion of the Department of Justice, the Customs Dept. or the Montreal police, these subjects are given 'undue emphasis'."

Thus Arthur Hammond in Toronto Globe & Mail, reviewing Henry Miller's new "Stand Still Like the Hummingbird" (which he says has no sex).

### Both Sides of the Fence

Ken Giniger, prez of Hawthorn Books, who will pow with a number of his Catholic authors in Rome during the opening of the Ecumenical Council on Oct. 11, will be in Israel the following week on a new book project, "The 20th Century Encyclopedia of Judaism," a parallel venture to "The 20th Century Encyclopedia of Catholicism," one of his best-sellers.

He will also attend the Frankfurt Book Fair Sept. 19-25 and return to his New York homeoffice directly after the Tel Aviv and Jerusalem conferences.

### Gross To Macmillan

Gerald J. Gross has joined Macmillan, a division of Crowell Collier, as v.p. in charge of the trade book division.

He was v.p. and managing editor of Pantheon Books and previously had been with Harcourt, Brace and Reynal & Hitchcock.

### Grolier's Acquisition

Grolier has taken over the American Peoples Encyclopedia Yearbook and will merge it with its own Encyclopedia, a longtime Grolier publication. Dorothy Carew will be editor-in-chief of both.

The American Peoples book was longtime published in Chicago and had a large mail order sales outlet through Sears, Roebuck in Chicago and in Canada.

### CHATTER

Mike Culligan, ex-NBC, now prez of Curtis Pub., has brought over John M. Clifford, ex-staff veep of RCA, as exec v.p. in charge of finance and operations and also to become a director of Curtis.

Miriam Ottenberg, crime specialist for the Washington Star and author of the upcoming "Federal Investigators" (Prentice-Hall), had a topdrawer politico turnout at the cocktailery which P-H's editor-in-chief, Stuart L. Daniels, whipped up for her at the Carlton Hotel, Washington, including Atty. Gen. Kennedy, assorted judges and Federal commissioners plus J. Edgar Hoover (in itself a novelty in that the top G-man rarely goes in for such parties), but the President's press conference at 6 p.m. cut down the "pour."

Mrs. Seil Groves new editor of Movie Mirror one of the Sterling group.

Screenwriters Mildred and Gordon Gordon have sold the United Kingdom publishing rights to their new suspense novel, "Menace," to Macdonald & Sons Ltd., London. Paperback rights in Great Britain have been purchased by Corgi Books of London. "Menace" hits the U.S. stands as a hard-back from Doubleday on Sept. 23. The Gordons' previous novel, "Experiment in Terror," was filmed from their screenplay by Columbia.

Michael Barkway, Ottawa writer who frequently guested on television and radio gab shows while a member of Canada's parliamentary press gallery, now publisher of The Financial Post, weekly owned by Maclean-Hunter.

## Publishing Stocks

(As of Sept. 18, closing)

Allyn & Bacon (OC)	25
American Book (AS)	47 1/2 + 1/4
American Heritage (OC)	8 - 1/8
Book of Month (N.Y.)	22 3/4 - 3/8
Conde Nast (N.Y.)	8 5/8
Cowles Mag. (OC)	11 3/4
Crowell Collier (N.Y.)	25 1/2 - 1/8
Curtis Pub. (N.Y.)	8 3/4 + 1/2
Ginn & Co. (N.Y.)	23 3/4
Grolier (OC)	32 3/4 - 1/4
Grosset & Dunlap (OC)	12 1/2 - 1/4
Harcourt Brace (N.Y.)	27
Hayden Pub. (OC)	4 7/8 - 1/4
Hearst (OC)	25 - 1/2
Holt, R & W (N.Y.)	28 1/4 + 2 3/4
L.A. Times Mirror (OC)	29 1/2 - 1 1/2
Macfadden Bartell (AS)	1 1/4 - 1/4
McCall (N.Y.)	17 3/4 - 5/8
McGraw-Hill (N.Y.)	23 + 2 3/8
Meredith Pub. (OC)	21
Nat'l Per. Pub. (OC)	9
New Yorker (OC)	82
Pocket Books (OC)	7 1/4 - 1/4
Prentice Hall (AS)	30 - 1/2
Ran'm House (N.Y.)	12 - 1/4
Scott Foresman (OC)	19 + 1/4
H. W. Sams (OC)	28 - 1
Time Inc. (OC)	67 + 3/4
Western Pub. (OC)	26 1/4 - 1/2
World Pub.	11

OC—Over the Counter.  
NY—N.Y. Stock Exchange.  
AS—American Stock Exchange.  
(Supplied by Bache & Co.)

## Irving Berlin

Continued from page 1

spite the opening night's notices four weeks ago, "we all feel it's a hit musical. In fact, I feel that some of the songs will have a character and durability that will live on."

"You know how I hate 'messages' but what's wrong with 'waving the flag' if it's right. Maybe at one time 'God Bless America' wasn't 'right,' because it took almost a quarter-of-a-century later to make the meaning of this song 'right' for the common touch. And if we singing 'Long May You Wave' it sure is a flagwaver, but again I say what's wrong if we're waving the right flag?"

Berlin's attitude is that "Mr. President" could be likened to a deluxe dinner at which possibly one or two courses might not click with this or that gourmet palate, but if the sum total is satisfactory that's all that counts.

"You read about Ethel (Mrs. Robert) Kennedy being in the audience and liking the 'First Lady' number and everything in general. Sure, we have kept changing since the opening night. I've punched up comedy lyrics to make sure I get the laughs even stronger. Bits and pieces all throughout have switched. It was funny that, with the new changes, on one or two occasions that light cues were awry, but that's what New Haven and Boston and Washington and Philly break-ins are for."

Berlin, Lindsay & Crouse, producer Leland Hayward, stage Joshua Logan and choreographer Pat Gennaro have "just been too busy for any postmortem comments, following those firstnight reviews," says Berlin, "but we feel the show is timely, entertaining, emotional without being heavy and, as I said, if some of Berlin's songs are corny, then it's because they're simple, and all I know that some of the corniest and simplest songs have lasted, be they 'White Christmas' and 'Easter Parade' or 'My Old Kentucky Home'."

## Chi Hotel Blast

Continued from page 2

terprises conducting shows at the hall. "These large enterprises, merchandise and trade exhibits are conducted by promoters that realize substantial profits of thousands of dollars, and there is no basis for public funds being spent in that direction," Rubin contends.

Unsaid in the letter is that the past summer has been one of the poorest convention seasons in recent Chi history. Conventions have reportedly been fewer and smaller than usual, and the pinch of McCormick Place competition has been felt more sharply than ever before.

While the \$1,114,000 deficit has been known, the local press has been optimistic in the prospects for the expo hall. The Chicago Tribune, the major factor in the establishment of McCormick Place (which bears the name of the late publisher of that paper), has con-

sistently printed glowing reports of the success of the various events at the hall, although traders say that many of the highly-touted exhibitions have been only moderately successful and several have been outright flops.

It is also said that the reason that Chicago did not get the last Democratic national convention was because downtown merchants were unwilling to contribute toward a solicitation kitty because of the out-of-the-loop location of McCormick Place. The store owners want the conventioners' downtown near the stores.

Rubin's letter to the Fair Authority threatens legal action and recommends a series of financial limitations on McCormick Place, including the stoppage of further expansion and removal of the exemption of the Authority Bonds from Federal taxes.

## Paris 'Longest' Bally

Continued from page 2

portant role in the Sept. 25 festivities since the Palais de Chaillot is located virtually at the foot of the landmark. For the first time since 1937, fireworks will spray out from the tower. Arranged by the famous Ruggieri, they will spell out "The Longest Day" from the tower.

When the three-hour film is finished, Edith Piaf will sing to Paris from the first floor of the Eiffel Tower. Her voice will be carried to the crowd via 126 loudspeakers. At the same time, those who do not attend the buffet dinner at the Palais will be able to watch the proceedings via theatre on the big screen.

The opening will be preceded by military parade involving units of the Allied forces who fought together on June 6, 1944. Huge flags will wave from poles in front of the Palais de Chaillot. The flags are being brought up from Cannes, the only place where colors of that size exist. They are used there during the film festival.

Event will see a plentitude of stars in attendance (Zanuck used 43 of them in the film alone) and will be covered by all the news media. Zanuck will attend along with Seymour Poe, 20th's world sales v.p., and Arnold Grant, chairman of the exec committee.

After Paris, "The Longest Day" opens in New York Oct. 4 and in London Oct. 11.

## Negro Troops

Continued from page 2

pickets will march in Manhattan, possibly many more, contingent on city laws covering such demonstrations. According to Peterson, the protest will include participation by at least two national Negro organizations, unspecified as yet. Efforts are being made to recruit some top Negro talent to join the line.

Peterson states he has sought repeatedly, without success, to discuss the issue with film industry spokesman Eric Johnston and, as specifically regards "Longest Day," with 20th officials. Of the latter, he cited Harry Brand, studio ad-pub chief, asserting that all efforts at a confrontation have led to a "runaround." Ditto for the attempts to consult other producers on the Coast, which also were frustrated.

A further object of the campaign is to give it international scope—meaning Negro picketing outside theatres in countries abroad, and aimed at the American cinema per se.

## Trading Stamps

Continued from page 2

and the Catskills to Bermuda, Europe and Hawaii. All expense cruises on luxury liners are another lure.

A validated voucher is all the T & E spendthrift needs to go out, Lieberman said. No cash or additional fees are ever required. At the night club the voucher is presented exactly like money. Tips, taxes and cover charges, if any, are included.

Reservations are made for the stamp savers at T & E redemption centers. Travel arrangements are planned by the Adams Travel Bureau, of Philadelphia, of which Lieberman is president.

## Burlesk Goes Legit

Continued from page 1

long was standard reference for the Minsky dynasty.

Headed for the Big Apple this semester are two other tuners with burley motif—Leonard Key's production of "The Night They Raided Minsky's," and the Len Bedow-Hal Grossman presentation of "Sophie," the Sophie Tucker biplay with music and lyrics by Steve Allen. Both are pointing for spring prems. "Minsky's," about the heyday of Billy Minsky, will have a book by Arnie Rosen and Coleman Jacoby, a couple of tv lammisters, and score by Sammy Cahn and Jimmy Van Heusen. Additional word is that Shirley MacLaine is dickering for screen rights to star herself as prototype peeler Fifi Duncan. "Sophie" also has some burley background.

Parenthetically, some of the expectancy anent "Sophie" is that it would mark the Broadway bow for director Gene Frankel, till now in the off-Broadway orbit via "Blacks," "Brecht on Brecht" and related intellectual items.

What seems an arresting sidebar to all the commercial burley echoes is a projected off-Broadway "anthology" scheduled by Frances Frankel (the director's wife) and Paula Scott as a Theatre Workshop presentation in October, probably at the Actors' Playhouse. This one, however, is strictly egghead in concept, since it will spotlight use of burley elements in the Theatre of the Absurd as employed by the avantgardists. (Director Frankel, in fact, ventures the "small theory" that the Absurdist have helped kindle the commercial burley surge. It might thus be reasoned that "Forum," say, is a reduction of the Absurd to Broadway b.o. standards.)

### 'Gypsy' and Ann Corio

Credit for giving the burlesque revival an historical fix, if one is needed, could probably accrue to "Gypsy," the Arthur Laurents-Jule Styne-Stephen Sondheim hit tuner of the '59 uptown season.

Undoubtedly is that Ann Corio's show has brought burlesque as theatrical nomenclature into its sharpest present focus, owing of course, to the general fidelity of reproduction. The downtown hark-back, in which Miss Corio executes a modified peel herself but otherwise functions stage-right as narrator of the show, is replete with line, lowdown comedy sketches and—even—the old entr'acte "surprise" package hawkstering.

Miss Corio, incidentally, was glomming an uptown move, but snags over union rules apparently have put the quietus on that plan.

Worth footnoting to the burley momentum is a related diversissement, nightclub nudity, which also appears expansionist on the N. Y. scene. This pertains to boniface Jack Silverman's decision to make his International Theatre-Restaurant on Broadway more directly competitive with the nearby epidermis-minded Latin Quarter by launching a Minsky's Follies' production Oct. 10.

## Deano-FS-BB

Continued from page 2

ing a week or two outside U.S. for locations but for an entire film such trips will never take place for him.

"The reason I don't believe in making films abroad is I make my living here. This is my country where I and my family live. It would be foolishness for me to go elsewhere to work, except for atmosphere material necessary for the plot."

First pic on heavy sked will be "Toys in the Attic" starting Sept. 24 at Samuel Goldwyn Studios for UA. Geraldine Page and Yvette Mimieux will be co-starred. After that will be "Every Wednesday Night" for Paramount, Jack Rose producing.

Sinatra will co-star with Martin in "Robert Hood," a takeoff on "Robin Hood," to be produced by Martin's Claude Prods. and Essex Prods. To follow will be "Beau Geste" with Charlton Heston and Tony Curtis already lined up for co-billing. Then will come "Texas" in which Martin will have John "Duke" Wayne with him.

To top it all off will be a flicker with Sinatra and Brigitte Bardot, title of which is not settled. It will be produced by Claude-Essex.



# OBITUARIES

## H. WAYNE PIERSON

H. Wayne Pierson, 71, veteran film industry executive and one-time general manager for Howard Hughes, died Sept. 10 in Brentwood, L.I., after a long illness. A native of Oxford, Pa., he worked with J. J. McCarthy in exploiting D. W. Griffith's "Birth of a Nation." Pierson later became associated with Hughes and helped publicize the late Jean Harlow, among other stars in the Hughes talent stable. During the 1930s Pierson was general manager in the Far East for United Artists.

He left the industry shortly before World War II to become a Deputy Collector of Internal Revenue.

Surviving are his wife, the former Lulu Dunn, who is wardrobe mistress of the Broadway musical, "Carnival," and four sons. One of the latter, William, is a film and legit actor.

## JARED REED

Jared Reed, 38, actor-singer, died Sept. 11 in New York. He became ill during the summer and was unable to appear in "Richard II" and "Henry IV, Part I" at the American Shakespeare Theatre in Stratford, Conn.

Last year he was a member of the Phoenix Theatre acting company and during the summer of 1961, he toured New England and the midwest in the title role of

carried in both the United States and Canada over the NBC Radio Network. In the late 1930s he became staff conductor for the NBC in New York, later assuming his post with "Thesaurus."

Over the years he conducted and created orchestras familiar to listeners around the world including the Norman Cloutier Strings, Music of Manhattan, Sweetways Serenaders, Salon Concert Players, The Waltz Festival Orchestra and the Music Hall Varieties Orchestra. Of his many compositions, the best known was the theme used for the "Kraft TV Theatre." For the past eight years, he has lived in Greenfield, Massachusetts where he was Musical Director and later Manager of Station WHAI.

His wife, two sons and daughter survive.

## PETER HADDON

Peter Tildsley, 64, actor, author and theatre manager known professionally as Peter Haddon, died Sept. 7 in London after a short illness. A "graduate" of Cambridge U. Footlights Drama Society, he abandoned studying medicine to make his professional stage debut in 1920 at the Adelphi London, in "The Naughty Princess," with W. H. Berry and George Grossmith.

He specialized in music comedy and revue roles. In 1932 at Daly's,

ness. He made his last appearance in vaude with Frankie Vaughan at the former Empire Theatre, Sunderland, three years ago.

He became interested in a stage career after service in the British Royal Air Force, where he was an entertainments officer. He turned professional on demobilization. He had appeared at the London Palladium with such U.S. performers as Bob Hope, Dean Martin and Jerry Lewis.

Survived by his wife and daughter.

## ANTHONY GEOHEGAN

Anthony Goeghegan, 65, executive vice-president of Young & Rubicam, Inc., advertising agency, died Sept. 12 in Mineola, L.I.

He was one of the last of "The Philadelphians" at Y&R, having joined the agency as media director at its original office in Philly in 1924, within a year of its founding. He was the agency's sixth employee and he remained with it, as it grew to its present 2,750 employees.

He became veepee in 1933, senior veepee in 1956 and executive veepee in 1959. He also served as assistant to the president, and as director and chairman of the plans board.

His wife, son and sister survive.

## KENNETH E. SHELTON

Kenneth Eugene Shelton, 37, actor-singer, died recently in Santa Barbara, Calif. He had been a featured singer at New York's Latin Quarter and had played featured roles in numerous Broadway musicals, including "Damn Yankees," "Carousel," "Guys and Dolls" and "The Most Happy Fella." He also appeared in Carnegie Hall, had been a soloist with symphony orchestras and appeared in some Shakespearean plays.

His mother and half-brother survive.

## CARL G. LAMPL

Carl G. Lampl, 63, a knitwear manufacturer by day and a songwriter by night, died Sept. 11 in New York.

A founder and president of Lampl Fashions, Inc., of Cleveland, Ohio, he wrote the music for such songs as "Close To You," "Where in the World" and "Thoughtless." On several songs and in the musical "Hilarities of 1949," he collaborated with Buddy Kaye as lyricist.

His wife, son, daughter and three sisters survive.

## C. H. BRADFIELD JR.

C. H. Bradfield Jr., 61, board chairman of Wilding Pictures Inc., Chicago-based firm which produces industrial films and tv commercials, died Sept. 12 in Glenview, Ill. He worked in audio-visual communications since 1929 for various firms in Baltimore, New York and London, joining Wilding in 1939 when it was a Detroit company. He became president in 1947 and board chairman in 1959.

Wife and two daughters survive.

## LEWIS KING

Lewis King, 62, film-tv director, died Sept. 7 in Hollywood. Among the films he directed were "Thunderhead," "Smokey," "Mrs. Mike," "Powder River" and "Masacre." He also directed the complete "Wild Bill Hickok" tv series plus numerous segments of other leading tv series. He was the brother of film producer-director Henry King.

His wife, son and daughter also survive.

## WILLIAM GOODE

William Goode, 62, personal dresser for many male stars of the American legit theatre during the past 30 years, died Sept. 12 in New York. At the time of his death he was working for Donald Scott at "The Sound of Music." Some of his associations included Boris Karloff in "Peter Pan," Don Ameche in "Silk Stockings," and Peter Ustinov in "Romanoff and Juliet."

Widow survives.

## WILLIAM FERRARI

William Ferrari, 61, Metro art director since 1941, died in Hollywood Sept. 10 after a brief illness. He won an Academy award for "Gaslight" in 1944 and an Emmy in 1956 for "You Are There."

His wife, daughter and two brothers survive.

## WILLIAM A. BAUCHOP

William A. ("Bill") Bauchop, longtime film distribution executive, died recently in Glasgow after a long illness. He was Scottish

branch manager for Warner-Pathe. Joining AB-Pathe in March, 1947, he became Glasgow branch manager in 1951, a position he retained when Warner-Pathe was formed.

Survived by his wife and two daughters.

## THOMAS P. DILLON

Thomas Patrick Dillon, 66, who segued into vaude, legit and motion pictures after a start in show business with the Buffalo Bill Circus, died Sept. 15 in Hollywood.

A native of Ireland, he came to the U.S. at age 14 and joined Buffalo Bill. Graduating to the stage, he appeared on Broadway in "My Sister Eileen," "Father Malachy's Miracle" and "The White Steed," among other productions.

## MICHAEL SKISLAK

Michael Skislak, 50, president of the Hudson County (N.J.) Local 526 of the American Federation of Musicians, died Sept. 11 in Bayonne, N. J., of a bullet wound in his head. The police called the case an apparent suicide.

A trombonist, Skislak at one time played in the Tommy Dorsey orch. He was first elected president of the local in December, 1948.

## ROBERT S. HOWARD

Robert S. Howard, Palm Springs, Cal., restaurateur and sportsman and husband of actress Andrea Leeds, died of a kidney ailment Sept. 8 in Las Vegas. He was the son of the late Charles S. Howard, whose racing stable included Sea Biscuit. He inherited \$5,000,000 from his father.

Son and daughter also survive.

## YOLANDA DEL CAMPO

Yolanda del Campo, 32, Mexican singer, died during childbirth Aug. 26 in Mexico City. She recently waxed disks for such labels as Vik and Dimsa. She began her career in 1940 at radio station XEQ.

Surviving is her husband, caricaturist David Carrillo, two sons and a daughter.

## RALPH MORROW SR.

Ralph Morrow Sr., a former Universal film salesman, died of a cerebral hemorrhage Sept. 13 in Forsythe, Mo. He had been in the film industry for more than 25 years, most of it in Kansas City, before retiring four years ago.

Surviving are his wife, son and daughter.

## FRANCISCO GYVES

Francisco Gyves, 33, Mexican pianist, died of an overdose of sleeping pills Sept. 3 in Mexico City. He headed the new wave of contemporary musical talent in Mexico, and had toured Europe.

Prior to his death, Gyves had planned a month's tour of Japan.

## LILLIAN R. ALPERSOHN

Lillian Riseman Alpersohn, 52, wife of producer Edward L. Alpersohn, died of cancer Sept. 10 in Hollywood. A noted sculptress, she had her own interior decorating biz, Lillian Alpersohn Interiors.

Son also survives.

Mrs. Marion Searshinger, 68, vice-president of Friedberg Management, Inc., musicians' representatives in New York, died recently in N. Y. She was the wife of Cesar Searshinger, author and former radio news commentator. She had managed the Budapest String Quartet, Dame Myra Hess and the Westminster Choir. Her son, Gene, president of Pendulum Productions Inc., a film company, and a daughter also survive.

Wilson Lafferty, actor known professionally as Gene Wilson, died Aug. 24 in Clarksburg, Virginia. He was a member of the production staff and acting company of the Red Barn Theatre in Westboro, Mass., for many years. More recently he was director and publicity manager of the Pinehurst Playhouse in Pinehurst, North Carolina. His father survives.

Clifford T. Standish, 83, who retired in 1949 from the advertising department of the New York Times, after 32 years, died Sept. 14 in New York. Prior to his long stand at the Times, he was a business manager for Broadway shows, including George White's "Scandals."

J. Henry Bove, 64, a flutist, died Sept. 16 in New York. He played with the New York Philharmonic, the Metropolitan Opera, Symphony

of the Air and the Ballet Russe de Monte Carlo. His daughter, two brothers and three sisters survive.

Israel Mandell, 60, veteran actor of the Yiddish stage, died Sept. 16 in New York, after a long illness. He appeared in plays with Maurice Schwartz and Menasha Skulnik. His sister survives.

Herbert W. Preiss, 63, onetime guitarist who worked club dates in the Milwaukee area with his brother Edward, died recently of a heart attack in that city.

George Gill, film cameraman, died Sept. 7 as result of an accident while filming a commercial documentary film at a steel mill near Newport, Wales.

Marvin F. Jansen, 75, longtime piano tuner who was a familiar figure to concert artists who appeared in Milwaukee, died Sept. 6 in that city.

Sylvester Stambaugh, 70, retired organist who played in northern Wisconsin resorts and supper clubs, died recently in Rhinelander, Wis.

Mother of Maurice (Red) Silverstein, 1st v.p. of MGM International, died Sept. 12 in Anaheim, Cal. Another son and a daughter also survive.

Mother, 83, of E. H. Shomo, v.p.-general manager of WBBM Radio, CBS-owned station in Chicago, died Sept. 10 in Evanston, Ill.

## MARRIAGES

Shirley Jester to George Palmer, Cincinnati, Sept. 15. Bride is a cafe singer-pianist; he's WKRC-TV executive news director.

Patricia Cutts to William Nichols, Sept. 7, New York. Bride's the legit actress; groom's the producer of tv's "U. S. Steel Hour."

Vera Morehouse to Mitchell Woodbury, Toledo, Sept. 7. He's former amusement editor and now columnist for the Toledo Blade.

Janet Leigh to Robert Brandt, Sept. 15, Las Vegas. Bride's the film star, recently divorced from Tony Curtis.

Marcia Mittleman to Shelly Rothman, New York, Sept. 13. Bride is with the Sid Sayre band-book office; he's with the Carnegie Talent Agency.

## BIRTHS

Mr. and Mrs. Barry Levinson, daughter, Sept. 5, New York. Mother is singer Janet Medlin; father is an agent with the Savan-Levinson Inc.

Mr. and Mrs. Arnie Harris, son, Chicago, Aug. 24. Father is a director at WGN-TV there.

Mr. and Mrs. Douglas Granville, son, London, Sept. 7. Father is U-I rep in Britain.

Mr. and Mrs. Sydney Harris, daughter, Chicago, Sept. 13. Father is drama critic for Chicago Daily News.

Mr. and Mrs. Ronald H. Freedmond, daughter, Hollywood, Sept. 14. Mother is actress Shirley Bonne.

Mr. and Mrs. Andrew Stroud, daughter, New York, Sept. 12. Mother is singer-pianist Nina Simone.

Mr. & Mrs. Mike Mayer, son, Sept. 6, in New York. Father is counsel for Atlantic Records.

Mr. and Mrs. Ingmar Bergman, on, Sept. 7, Stockholm, Sweden. Mother is concert pianist Kaebi Laretei; father is the film director.

Mr. and Mrs. Joseph Macho, triplets, Sept. 12, New York. Mother is Grace Scovotti, sister of opera singer Jeanette Scovotti and publicist Jim Scovotti.

## 10-Year-Old ASCAPer

Continued from page 1

earlier this year, began writing music and lyrics when he was three, and at eight was playing and conducting his own compositions. He's the son of Emory Deutsch, violinist-composer-conductor. His mother is Marjorie Goetschius, an ASCAP writer and his great-grandfather was Dr. Percy Goetschius, one of the founders of Julliard. Both his parents are ASCAPers.

The other under-15ers on ASCAP's roster are Sharon R. Naclerio (12), Joseph Alfidi (13), Melanie Bacal (14), Elliott Louis Levy (14) and Hanon W. Russell, who'll hit the 15-year mark in a few months.

Sime

Founder of Variety and Daily Variety

MAY 19, 1873 — SEPT. 22, 1933

"Destry." For many years he was active as both an actor and folk singer in radio-tv.

After serving in World War II, he appeared on Broadway in "Texas Li'l Darlin'." He was the son of actor Daniel Reed and Isadora Bennett, a theatrical booker and publicity agent.

His wife, daughter and sister, singer Susan Reed also survive.

## GEORGE H. THOMAS

George H. Thomas, 74, former newspaperman and film publicist, died Sept. 16 in Monrovia, Cal. His career had also included collaboration on novels under the nom de plume of Rob Eden.

He had been an editor for Scripps-Howard newspapers, the San Diego Sun and the Sacramento Star, and was city editor for the old Los Angeles Record (also an S-H gazette). He shifted to the picture biz in 1924 as an associate of Thomas H. Ince and Mary Pickford, and later he became studio publicity director at Warner Bros. with the advent of the sound era.

Surviving are his wife, three daughters, and three sons, including Hollywood publicist George H. Jr. and Associated Press film columnist Bob Thomas.

## NORMAN L. CLOUTIER

Norman L. Cloutier, for many years the director of artists and repertoire for the radio musical transcription service "Thesaurus," died Sept. 7 in Hartford, Conn., after a long illness.

Cloutier, who was born in Hartford, began his radio career as Musical Director of Radio Station WTIC in Hartford. For years he led studio orchestras in programs

London, he went into management and later directed while still continuing to act. During World War II he served in the Middle East, partly in entertainment and broadcasting.

After the war Haddon toured in musicals. He later turned to running weekly stock, first at Aldershot, and then at Wimbledon, where he kept the theatre alive for six years despite temptations to sell out for bingo and other attractions. He recently turned down an \$84,000 offer for Wimbledon Theatre.

Haddon's wife died in 1926. She was actress Rosaline Courtneidge, a sister of Cicely Courtneidge.

## LORE FRISCH

Lore Frisch, 37, East German screen and tv star, committed suicide in East Berlin about two months ago, it was learned last week. She reportedly was depressed because she couldn't visit her parents and relatives who live in west Berlin due to the Communist wall. The East German press reported nothing about her tragic death.

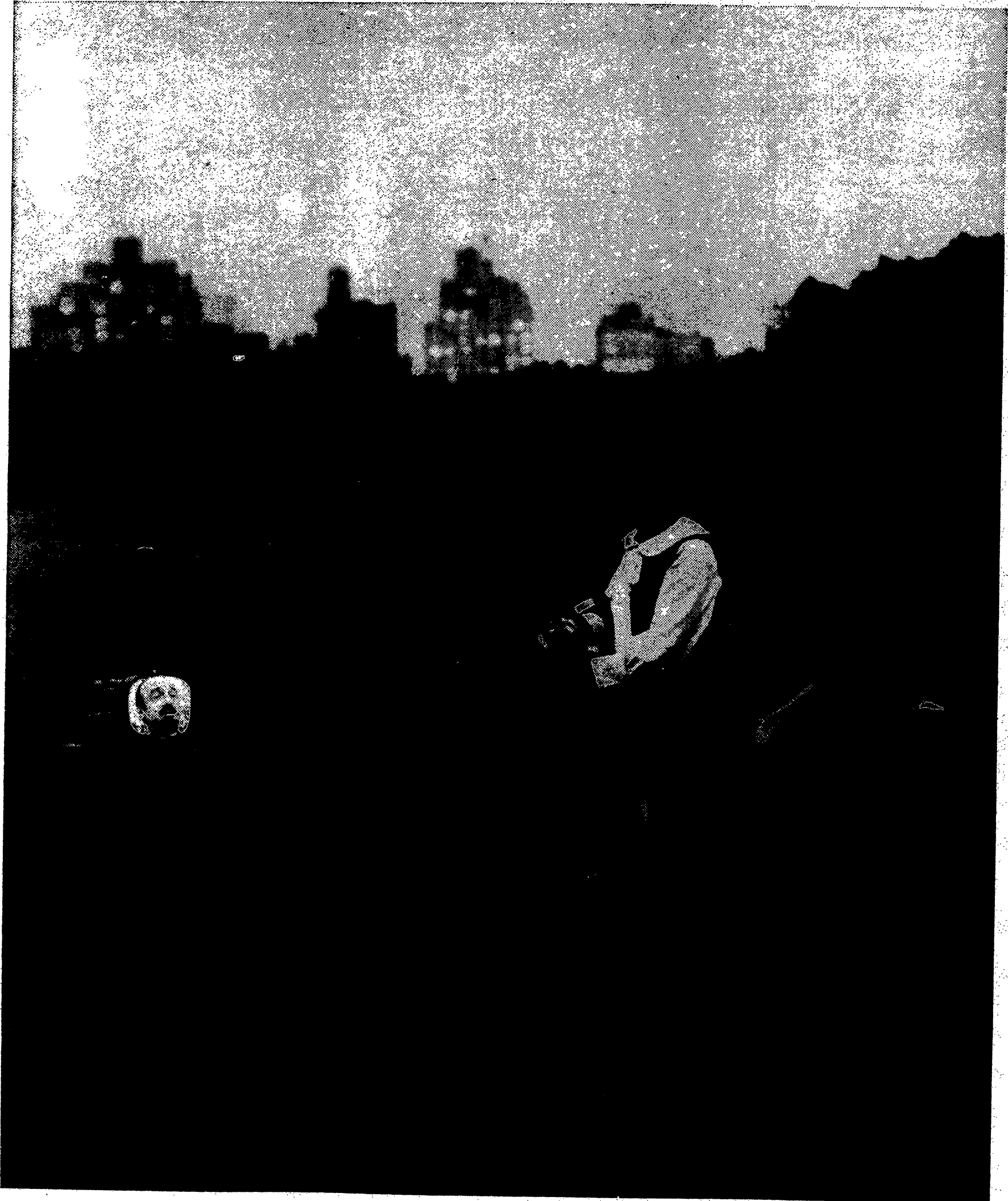
Miss Frisch, who began her acting career in West Germany, appeared there in some films. She eventually went to East Germany, where she was given starring roles in such pictures as "Csar and Carpenter" and "My Wife Makes Music." She was one of the few East German screen players who reached star status.

## EDDIE ARNOLD

Eddie Arnold (Arnold Wendorff), 34, vaude entertainer and impressionist, died Aug. 30 in Sunderland, Eng., after a seven-year ill-

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72 PAGES

## NO NEUTRALS IN PAY-TV FIGHT

### Roar of Midtown, West Side Comeback Echoes in Opening of Tisch Americana

By ABEL GREEN

Loew's Theatres and Loew Hotels Corp. unveiled its 50-story ("tallest in the world"), 2,000-room, \$50,000,000 Americana Hotel of New York on Monday (24) to the public and at press preview the preceding Thursday (20). The impact is not only local but national. For the rehabilitation of this area of midtown Manhattan, heretofore more or less confined to Rockefeller Center, is only now—30 years later—catching up with Manhattan's "new look," ever since the municipality razed the old 3d Ave. "el." This brought much revitalization to housing, office and general realty values to an "east side" that wasn't much behind the lower east side of another generation.

The move of the Hilton chain into the Radio City orbit with its due-next-spring New York Hilton (\$75,000,000, 45 stories, 2,135 rooms, thus topping the Americana in rooms if not in height) and of course Tisch freres (heads of Loew's Theatres & Hotels) is in line with a flock of luxury apartment houses just completed, or completing, on 6th Ave. in the 50s. Not to mention the new CBS Bldg., the new Sperry Gyroscope Bldg., and already operating new Time-Life Bldg., and Equitable Life Bldg. plus others.

The Americana is thus not only (Continued on page 58)

### \$500-A-Couple Niter Benefit for Nat'l Rep. Theatre Foundation

The reopening Oct. 10 in New York of Billy Reed's Little Club will be a \$500-per-couple benefit for the National Repertory Theatre Foundation. The spot, which was closed for the summer, will be able to handle around 40 couples exclusive of entertainers and press. That provides for a potential take of about \$20,000.

Honorary chairman of the benefit committee is August Heckscher who, among numerous other activities, is Special White House Consultant on the Arts. Richard Rodgers, Peggy Wood, Lucille Lortel, Mrs. Alfred A. Strelsin, Jean Martin and Signe Hasso are among the committee members. The benefit tab will cover cocktails, dinner, dancing and entertainment.

The repertory foundation, of which Michael Dewell and Frances Ann Hersey are coproducers, is planning to present a touring production later this season. There had been reports that the presentation, which is to open on the road in January, would be Tennessee Williams' "Glass Menagerie" with Lillian Gish starred. That, however, will not be the case of Williams. He has withdrawn permission for the time being for first class (Continued on page 56)

### Kids Check Their Shivs

Amarillo, Tex., Sept. 25. Due to seat-cuttings and other vandalism caused by juveniles with knives at the Lyric Theatre, Mrs. Morris Mendell, wife of the owner of the theatre, now collects knives at her boxoffice.

Kids as they purchase their tickets from Mrs. Mendell must hand over their little instruments of destruction before being admitted into the theatre.

### JFK Signs Bill: Copyrights Now Extended 3 Years

Washington, Sept. 25. All copyrights in effect on Sept. 19 have been automatically extended until Dec. 31, 1965, by a stroke of President Kennedy's pen. The President signed into law on Wednesday (19) the bill that keeps the work affected out of the public domain while Congress takes its time in mulling over a complete revision of copyright statutes.

Under the terms of the bill, authored by Rep. Emanuel Celler (D-N. Y.), any copyrights in effect on the date of its signing are extended for the arbitrary time period. Copyrights expiring after Dec. 31, 1965, are not affected. The bill whisked through Congress relatively easily after the Justice Department diminished its opposition that had been based on overcaution about monopolies. Congress now has time to consider several copyright overhaul alternatives. One is to extend copyright terms from the present 56 to 76 years. Another is for the life of the author plus 50 years.

### FRENCH POP SINGER GIL BECAUD'S OPERA

Paris, Sept. 25. Gilbert Becaud, the French pop singer-composer, has started rehearsals of a full-length opera, which he composed, entitled "Opera of Aran." It will open at the Theatre des Champs Elysees on Oct. 28, pencilled in for a minimum of four weeks. Production will cost somewhere between \$100,000 and \$150,000 before opening and the word is that Becaud himself provided the bankroll. (He denies this; says that "friends" put up the coin.)

Seriousness of the venture is un- (Continued on page 71)

### GOLDWYN CREDO VS. GOLDENSON

By GEORGE ROSEN

"Television," said Sam Goldwyn recently on the occasion of his 80th birthday, "is the greatest medium yet."

Then, in the next breath, the motion picture industry's elder statesman made a stark prediction which could, if true, decimate television as it now exists. For Goldwyn said flatly, "there is no question about the eventuality of pay-tv, the question is just when?"

In New York and throughout the rest of the country, the captains of the exhibition industries (television and theatres) are betting their hundreds of millions of dollar assets that Goldwyn's wrong.

And the major film producers are betting their futures that he is right.

Leonard Goldenison, as bossman of the nation's largest theatre chain (Paramount) and one of the three tv networks (ABC) is the one entertainment exec pay-tv could hurt most. In his dual capacity, he's far and away the biggest customer of Hollywood's film product. As such, his leverage against the major producers to block the release of first-run product to pay-tv, (Continued on page 22)

### Patterson's \$2-Mil. 'One-Night Stand'

By GENE ARNEEL

Floyd Patterson and Sonny Liston came out fighting last night (Tues.) before an audience that measured an estimated \$3,500,000 by way of closed circuit television. This is in addition to the gate at Comiskey Park, where the heavyweight championship bout took place.

Precise figures were not available at VARIETY presstime yesterday. The estimate of \$3,500,000 is impressive even though well under the \$5,000,000 offered by the lay press.

One thing is clear. The days (Continued on page 22)

### Composer Enters Convent

Dublin, Sept. 25. Aileen Kinlen who wrote the musical score of "Fursey" to be staged at the Gaiety here during the coming Theatre Festival will not hear her work in the theatre. She is entering a convent to become a nun before the opening.

"Fursey" is her second musical in collaboration with Fergus Linehan. They wrote "Ory Be!" which had a successful run here, and a moderate success in London. Miss Kinlen also played a leading role in "Fair Game" staged at the Eblana Theatre here two years ago.

### Philharmonic Hall's Historic Preem: Glam, Traffic Jam & Copland Capers

By ROBERT J. LANDRY

#### Dial P for Praise

The NBC switchboard was afraid to give Jack Paar's home phone number to President Kennedy.

The President, NBC sources later explained, apparently wanted to congratulate Paar late Friday (21) night after the performer's first prime time program on NBC-TV. The President evidently saw the hour (built on his own PT 109 exploits) from Newport, R.I.

Finally, Paar's private secretary was reached, and she gave Paar's Westchester listing to the President, who then called and spoke to Paar for some 10 minutes.

The shape of exciting things to come on the west side of Manhattan Island, the observance of a historic opening, a first experiencing of a great new music shrine; these factors were dominant Sunday (23) when Philharmonic Hall, the first unit of the Lincoln Center for Performing Arts, came alive. Having reported that, and joined in the justified civic pride, remembrance arises of the opening not long ago of another remarkable edifice, the Guggenheim Museum, when the building and the occasion subordinated the paintings much the way the festivities at Philharmonic overshadowed the concert itself.

Part of the trouble with Leonard Bernstein's inaugural program was that it was overcrowded, overproduced, too aware of television. Having secured the services of some of the great voices of the day, Richard Tucker, George London, Eileen Farrell, Jon Vickers, Lucine Amara, they were backed by, and lost in, 200 choristers. This reduced opera stars to stooge roles, a great waste of talent, though it probably looked great on paper. Nor were most of these voices trained to the type of music for which they were cast. Others included Adele Addison, Shirley Ver- (Continued on page 70)

### NBC-TV Dickering 'Tour of Kremlin' With 'Other Mrs. K'

NBC News has been negotiating with Russian officials since last spring, and reportedly as a result the network now has permission to film a tour of the Kremlin. Not only will this be the first stanza, for American consumption, on the Russian seat of government, but, as a fillip, it's considered possible too that Mrs. Khrushchev will serve as hostess.

If Mrs. K does consent to appear, it'll be a coup easily as great as the one pulled off last season, when all the tv webs (headed by CBS) aired a White House tour with Jacqueline Kennedy.

Believed to be instrumental in the negotiations was Lucy Jarvis of NBC News' staff. Film, it's understood, will be developed in Paris because NBC is shooting the Kremlin footage on a new type of Eastman color film, and the French capital is the only place outside the U.S. where the technical processing can be done. However, the Russians will undoubtedly see all the developed footage according to the agreement before it is shipped Stateside.

### MM DEATH FESTIVAL; WILL ROGERS MAYBE

This could start a trend towards what one industry observer has macabrely labeled "the death festival."

Twentieth-Fox is prepping a feature-length subject entitled "The World of Marilyn Monroe," made up of highlights of her various 20th vehicles. Film is being put together in Hollywood in (Continued on page 71)

### Marian Anderson Texas Dates All Unsegregated; Asks Churches to Help

Austin, Sept. 25.

Sometime Austin impresario C. T. Johnson is bringing singer Marian Anderson to Texas for her first tour of the south in 13 years. He says he hopes the tour will ease racial tensions in the south, and is seeking church support for Miss Anderson's unsegregated concerts.

Johnson, a real estate investor, said he's been working on the deal for four years through Sol Hurok, and that he's paying the singer a flat fee for February, 1963 appearances in Austin, San Antonio, Dallas and Houston.

"The Hurok people know of my evangelical interests," said Johnson. "I have brought Billy Graham and Oral Roberts to Austin. I am contacting church groups for support. I am trying to get the council of churches to cooperate."

Johnson declared he has written Edward R. Murrow, head of the United States Information Agency, asking if Murrow could organize governmental support for Miss Anderson's Texas dates.

Johnson recalled, "When Marian Anderson came to Gregory Gym (Austin) in 1947 there were 9,000 people in the audience. People were literally hanging from the rafters. And they turned 5,000 more away."

# 'MFL' CHAMP MUSICAL ENDS 7 YEARS ON B'WAY: \$20,257,000 AND 2,717 PERFS.

By RICHARD MANEY

On its closing this Saturday (29) night, at the Broadway Theatre, "My Fair Lady," generally conceded to be the greatest musical comedy hit in theatrical history, will have set two records unlikely to be challenged in our time. Its run of 2,717 performances is the longest ever racked up by a musical on either side of the Atlantic. London champ, "Sally Davis" (2,283 perfs.) and its boxoffice take of \$20,257,000 (\$7 top) exceeds by almost \$5,000,000 the combined grosses of "Oklahoma" (\$4 top) and "South Pacific" (\$5 top), place and show contenders in the musical marathon. "Oklahoma" played to \$7,642,671 in its 2,212 performances at the St. James; "South Pacific" to approximately \$8,400,000 in 1,693 showings at the Majestic.

From "The Black Crook" (1866) down to and through "Bravo Giovanni" (1962), only 13 song-and-dance shows have racked up as many as 1,000 consecutive performances in New York. None of these, save "MFL," raked in as much as \$10,000,000. Of the 76 musicals that have opened and closed since Herman Levin presented Alan Jay Lerner and Frederick Loewe's musical version of Bernard Shaw's "Pygmalion" at the Mark Hellinger on Thursday night, March 15, 1956, only one.

(Continued on page 66)

## Poet Dylan Thomas, Who Died in 1953, Still a Top Disk Seller for Caedmon

Although he died in 1953, poet Dylan Thomas continues to be a lively disk attraction. Caedmon Records, which still has several unreleased tapes by the Welshman, is issuing a new Thomas disk this month in which he turned Shakespearean actor.

To date platters by the poet have grossed nearly \$3,000,000 for Caedmon, having sold approximately 500,000 copies. On the new disk he reads from Shakespeare's "King Lear" and Webster's "Duchess of Malfi." His "A Child's Christmas in Wales" LP sells between 10,000 and 15,000 sets each Xmas and is now in for further plugging in that it is the soundtrack for a new documentary film by indie film-maker Marvin Lichtner.

"Wales" has been done in legit productions, too, and Thomas' "Under Milk Wood" received a recent off-Broadway revival and is currently on national tour. A two-LP set of the latter play, with the author as narrator, is another of Caedmon's five so-far-released Thomas platters.

## Ulanova's Encore

Galina Ulanova, until recently prime ballerina of the Bolshoi Ballet, will dance again in the U.S. during the present repeat tour. She was the great personage three years ago but this time is only a program note as one of the four "repetiteurs" accompanying the troupe. Actually she is backstage at the Met Opera at all performances, working with the younger dancers.

It's anticipated that she may dance once or twice when the Bolshoi hits California and certainly will appear at Madison Square Garden during the post-season tour.

## B.A. Anti-Semites Shoot Up Theatre

Buenos Aires, Sept. 25.

"The three boys arrested after shooting up the Independientes Theatre were not members of our organization," 24-year-old Alberto Ezcurra, chief of Nazi-modeled Tacara organization, was quoted as stating, "but of course we think they did right by attacking the theatre. However, they went about things the wrong way."

The three youths, all 19, were held for questioning by the police. The legit theatre was showing Bernard Kops' social drama "Hamlet of Stepan Green." Playwright Kops is of the Jewish faith. Independientes Theatre owner Onofre Lovero characterized the shooting as "an anti-Semitic attack."

While the Tacara chief denied his group had anything to do with the shooting, he volunteered, "But we have used violence in the past when necessary."

Federal Police Chief Enrique H. Green states that the anti-Semitic acts in Argentina, which he doesn't deny, "have been exaggerated and exploited by the Communists." He

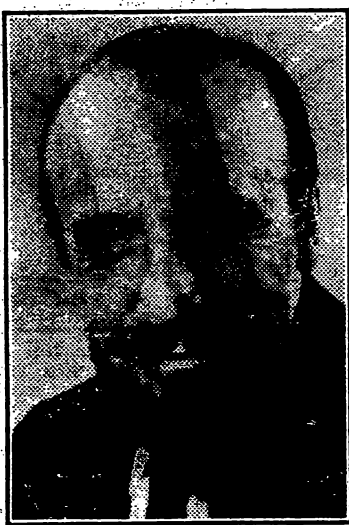
(Continued on page 69)

## WHY U.S. FILMS LIKED: MINUS PROPAGANDA

Washington, Sept. 25.

The motion picture industry was using the "soft sell" approach long before the advertising industry invented it. Eric Johnston, prexy of the Motion Picture Assn. of America, told the Advertising Club of Metropolitan Washington here today (Tues.). Johnston's remark was made in reference to his statement that Hollywood concentrates on entertainment rather than propaganda.

(Continued on page 71)



MITCH MILLER

Current Columbia record "THE LONGEST DAY" written by PAUL ANKA and theme song of the DARRYL F. ZANUCK epic, Sept. 19 VARIETY said: "a stirring choral slice of the theme song by PAUL ANKA on one side the chorus delivers the lyric, on the other joins the orchestra in a colorful marching instrumental."

## Right to Deny Negroes Ducats: House Defense

Queensboro, N.C., Sept. 25.

Operators of the city-owned Carolina Theatre in Durham have filed an answer which asks dismissal of an integration suit pending settlement of Superior Court case brought against a group of Negroes.

The answer was filed in U. S. Middle District Court here by Abercrombie Enterprises Inc., which operates the theatre under a lease from the city. The answer replies to a suit brought by eight Durham Negroes who seek admission as U. S. citizens to the theatre's main seating area.

Abercrombie alleged the eight Negroes were among "a group of 300 to 400 persons who entered into an illegal trespass" on theatre property March 14-15.

Picketing, Abercrombie said, resulted in the closing of the Negro entrance because of loss of business at that entrance.

Abercrombie subsequently filed suit in Superior Court against the National Assn. for the Advancement of Colored Peoples and 34 individuals. A temporary restraining order preventing further picketing of the theatre was obtained.

The firm asked dismissal of the federal court suit against it pending a permanent decision in the Superior Court here.

In reply to the charges brought against it in the federal court case, the City of Durham earlier declared it had no right to change the lease to require Abercrombie to admit negroes as equals.

## SAVVY TREATISE ON 'H'WOOD TRANSITION'

Richard Dyer MacCann's "Hollywood in Transition" (Houghton Mifflin; \$3.75) is a book for every serious participant in the production of theatrical motion pictures to add to his permanent library. It is a thorough, sober, balanced statement and consideration of changes that have taken place in Hollywood production practices, policies, methods, standards and requirements under the impact of television since 1951 when, he writes, "the battle was fully joined between the networks and the film makers."

Book figures to do pretty well generally although aimed primarily at the film industry and written without gimmicks of any kind to attract the fan buyer.

Unlike most writers on the subject of Hollywood and its troubles, author MacCann doesn't scold any.

(Continued on page 70)

## Grosses of "My Fair Lady"

Pre-Broadway, New Haven and Philadelphia, Feb. 4, '56 thru March 10, '56	\$251,139
New York Company thru Sept. 15, '62	20,143,918
National Company thru Sept. 15, '62	18,962,989
London Company thru Sept. 8, '62	8,701,929
Australian & N. Z. Cos. (2) thru June 29, '62	8,156,095
Mexican Co. Feb. 19, '50 thru July 12, '50	250,000*
Berlin Company, Aug. 25, '61 thru July 5, '62	1,276,940
Dutch Co. Sept. 28 '60 thru April 30, '62	1,337,392
Buenos Aires, Aug. 25, '61 thru May 26, '62	500,000*
Scandinavian Cos. Sweden (2), Norway, Denmark, Finland, thru July 30, '62	5,812,315
Reykjavik, Iceland, Co. March 12 '62 thru July 1, '62	132,824

\$65,525,541

\*Estimated. Weekly grosses not available.

The total on Saturday, Sept. 29, 1962, will be well over \$66,000,000 since grosses cited in table are weeks, sometimes months in arrears.

## Tourism: Booming in Hawaii; Paris Biz Down; Eire's Visitors Also Dip

Honolulu, Sept. 25.

### Lincoln Center TVer Clobbers Competition But Then Again, Did It?

For all its longhair aspects, CBS-TV's two-hour telecast of the Lincoln Center of Performing Arts clobbered the competition Sunday night, at least on the N.Y. Arbitrons. This in spite of the fact that NBC-TV's competing show was usually high-rated "Bonanza," while ABC-TV showcased one of its hotter two-hour theatrical features ("The Big Country").

Lincoln Center telecast grabbed a 28.5, while NBC got 17.2 and ABC 14.

Overnight Nielsen for N.Y., however, are at variance with the ARB's, with Lincoln Center getting 22.6, NBC 23.4 and ABC 17.2 over the two-hour stretch.

## De Sica-German Feud Continues

Berlin, Sept. 25.

Italian actor and director, Vittorio de Sica, has lost a lot of sympathy in Germany. Reason for this decline in popularity lies in the many negative stories that have appeared in the German press as a result of de Sica's unfavorable statements on postwar Germany. It's hard to find out just who's to blame for the current situation, and it seems that, in many instances, both sides have gone considerably overboard.

It all started when de Sica went to East Berlin to shoot scenes for his Titanus-Carlo Ponti production, "The Condemned of Altona," which 20th-Fox is going to release. De Sica pointed out that artistic and not political motives were behind the production.

(Continued on page 12)

Hawaii is now attracting more tourists each half year than it did in any full year before 1959. Volume in first half of 1962 totalled 172,425 visitors, almost 20% ahead of the same period last year.

Tourist count this year will push close to the 400,000 mark, the Hawaii Visitors Bureau estimates. It also notes that the average tourist spends \$390 during his stay in Hawaii. This, of course, includes hotel, food, sightseeing, entertainment, etc.

With arrivals at an alltime high, hotels have been filled almost to capacity since the seasonal boom started late in June. This last point is even more significant when it's realized the hotel construction boom of 1960 increased capacity by 2,461 rooms or 40%.

And another, if lesser, construction boom is shaping up.

Roy Kelley's highly-successful Reef Hotel plans a \$2,200,000, 17-story, 451-room unit. Others underway, pending or announced include the 219-room Alohalani Hotel, the 173-room Waikiki Grand Hotel, and a 126-room beachside hotel on the Diamond Head side of Waikiki.

Inter-island air passenger totals are up 10% over the same time last year.

(Continued on page 53)

## Dems' Sammy Davis Jr. Honolulu 1-Nighter Nets 15G to Beaucoup Plaudits

Honolulu, Sept. 25.

The Democrats' Sammy Davis Jr. one-nighter last week drew 7,000 customers, grossed \$20,000 and — more important — netted \$15,000, all these statistics being estimates. Davis, with Peter Lawford and comic Pat Henry, worked for scale. On stage almost two hours, they drew boffo audience reaction.

Show drew more enthusiastic reaction.

(Continued on page 53)

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# VOGEL O.O. OF ORIENT MARKET

## Casting Their Own UA Horoscope, Mirisch Trio See 16 Pix Ahead

Hollywood, Sept. 25. Mirisch Co., which turned out a total of 16 features during its first five years of operation, will pass this number during the next two years, according to Harold J. Mirisch, President, stated at a press conference on occasion of unit's fifth anniversary, that company has minimum of 20 major motion pictures in prospect during this period, at an estimated cost of \$65,000,000. All are for United Artists release.

Ten of these features definitely will carry the U.S.-made label, six are slated for lensing out of the country and shooting site on remaining four still is undecided, Mirisch reported. Walter Mirisch, production head, and Marvin Mirisch, vice-president-treasurer, sat in on confab.

Company will concentrate on low overhead while maintaining as high quality as possible, it was stated. Approximately 98% of all costs of a picture will be on screen, it was pointed out, "rather than keeping expensive personnel, brick and mortar, while not in operation." Mirisch also stressed that about 98% of all literary properties bought had either been or were being made, which further hopped up company's economy.

In discussing the 16 films presented by company over past five years, Mirisch said they are expected to return a world gross of approximately \$105,000,000 on an investment of \$34,875,000. Unit's biggest money pic, "West Side Story," based on results in first 200 playdates in this country and 75 abroad, should hit a minimum total gross of \$35,000,000, he said.

Widespread distribution of Mirisch product was seen in such pix as "Some Like It Hot" playing in some 18,000 situations out of a

(Continued on page 17)

## Flawed Cheers Of Exhibs as To 'Baby Jane' Policy

If the purpose of the new Hollywood Preview Engagement is basically to pad out a sloughed releasing period, then Warners' decision to move up "What Ever Happened to Baby Jane?" for Oct.-Nov. release doesn't accomplish this, despite all the cheering from Theatre Owners of America as sponsor of the scheme.

In effect, "Baby Jane" is simply replacing the made-in-Ireland "Term of Trial" on the WB schedule, though distrib asserts the deferment of latter pic was decided prior to its decision to cooperate with TOA. "Trial," costarring Laurence Olivier and Simone Signoret, "needs some work," according to a Warner spokesman, and probably won't be released before next February.

TOA handouts cheering WB for its esprit leaves unremarked the point that "Baby Jane" won't be augmenting the fall skeds after all. But still compensatory in the consensus view is that "Baby Jane's" marquee chemistry of Bette Davis and Joan Crawford makes for better exploitation domestically than an Olivier-Signoret parlay, so that the net effect presumably is still pleasing to exhibs.

Meanwhile, for the record, let it be stressed again that Preview Engagement was concocted as a spur to product flow, with guaranteed bluechip playing time, extended runs, all-out promotion, etc., being the blandishments for distrib to go along.

## Columbia's Usual \$1.06

Columbia board declared the regular quarterly dividend of \$1.06 1/4 on the \$4.25 cumulative preferred stock.

This is payable Nov. 15 to stockholders of record on Nov. 1.

## Denies Africans Censor U.S. Info Agency Films; Ethiopians Just 'Slow'

Washington, Sept. 25. Foreign film censorship is not a major obstacle to U. S. Information Agency programs, a member of the Senate Appropriations committee was told after he lashed out at government motion picture productions.

Sen. Allen J. Ellender (D-La.), criticized the expenditures as wasteful "because the films sometimes can't get through the censors. I found this to be true in Ethiopia," Edward Roberts, head of the U. S. Information Agency's Africa department, replied, "It is true that some countries like to see the films we want to show, their people but this is not a major problem." Ethiopia's review board was a slow moving organization at one time, but it moves much quicker now. We are not having trouble getting our films approved."

## American Int'l In 175% Boost Over 1961 Distrib Coin

Hollywood, Sept. 25. American International Pictures' gross film rentals this year have already exceeded 175% of firm's 1961 total receipts, according to company toppers James H. Nicholson and Samuel Z. Arkoff, who report this assures an end-of-year total double that of last year.

Heavy biz has been cited, they say, particularly by three films, "Poe's Tales of Terror," "Panic in Year Zero" and "Marco Polo," in every market played to date. Booking during next three months is expected to carry company well over the 200% mark for 1962, it's predicted.

## MCA Reconstruct'g Old Universal City

Hollywood, Sept. 25. Music Corp. of America is embarking on an extensive construction and expansion program at its plant, the former Universal City, involving approximately \$10,000,000, following settlement of its problems with the U. S. Government last week via consent decree filed in U. S. District Court here. The program, delayed for six weeks due to this action, was given the greenlight the day the agreement was filed.

Construction will actually get under way early next year, since many buildings must be torn down. Skidmore, Owings & Merrill are designing the new structures.

MCA is tearing down all the studio buildings along Lankershim Blvd. Also set for ashcanning are the administration building, the wardrobe building, structures housing personnel, purchasing and accounting, and the commissary. The commissary will not be razed until a new one is built, and that will be on the site of the present wardrobe building.

A 14-story administration building will replace the present administration hq. A four-story bank building will be constructed at the site now occupied by the accounting department. A new postoffice will be built at the site now occupied by purchasing.

More construction is in the works, and the \$10,000,000 figure is a minimum, it was learned. The move presages much activity at the San Fernando Valley studio.

## DON'T EMBARRASS EASY, HE STATES

By DAVE JAMPEL

Tokyo, Sept. 25. After meeting the press here on his first visit to the Far East in 25 years, MGM prez Joseph R. Vogel recapped that the firmery has almost \$100,000,000 invested in pictures in various stages of preparation, production and distribution.

"This is by far the biggest investment at one time by one company in the history of the business," said Vogel, flanked by Metro veep Seymour R. Mayer and Japan rep Francisco Rodriguez. "And it would still be the biggest investment without 'Mutiny on the Bounty' and 'How the West Was Won' because we had planned to put that much into films this year," Vogel added.

Despite that most substantial money-on-the-line show of optimism, Vogel had reservations about the future. His fears are mainly founded on the skyrocketing costs of picturemaking.

"There's nothing I can do about it," he said. "Pictures cost too much for many reasons. If costs continue to increase to the point where it's impossible to get our money back, I don't know what's going to happen. Then we can't expect to stay in business."

"The cost of pictures is beyond anything," continued Vogel. "It's not only the stars, but the cost of everything in America. Salaries have gone up so much in proportion to the increase in admission prices. Unlike other industries, we can't raise the cost of our product every time salaries go up."

"People talk about stars' salaries being exorbitant," he said. "But there's nothing you can do except refuse to pay them. We can't make a concerted effort. It's against the law."

Vogel's visit is a rare trek for the topper of a major American film company. It is in recognition of the increased importance of this market. "I don't think anybody can discount the importance of Japan in the scheme of things," he offered. "This is an important country in our business and you

(Continued on page 12)

## Muffed Home Work

Veterans of many industry stockholder meetings, where either John or Lewis Gilbert have spoken out for cumulative voting for board members, were not surprised last week at the Magna Pictures meeting when John Gilbert asked to be put on the record as wanting the cumulative voting procedure at Magna.

The hooker came, however, when James M. Landis, assistant secretary blandly answered: "Magna Pictures has cumulative voting."

## Universal Pace Better'n' Double 1961; Audit Date to Match That of Decca

Consolidated net earnings for Universal Pictures are more than doubling their fiscal 1961 pace, according to a company report last week. For 39 week period ended last July 28, U's net soared to \$4,547,939, after provision of \$3,945,000 for Federal taxes. After dividends on preferred stock, earnings amounted to \$5.07 per share on 880,770 shares of common stock outstanding.

For the like year ago period, distrib's net was \$2,284,782, equal to \$2.45 per share of common stock.

At its present pace, with "Touch of Mink" spearheading the returns, it's thought from within that fiscal '62 stands a good chance to top the company's champ earnings year of 1960 (with its \$6,313,357 consolidated net), which would make a dandy frosting for the 50th anni commemorations.

## Zanuck Crucial's Hollywood Visit; Scorns Vague Handout Optimism

## Aussie's Greater Union Theatre Chain Nets Nifty 500G in 'Recession' Yr.

Sydney, Sept. 18. Greater Union Theatres, under the direction of Norman B. Rydge, turned in a profit of \$500,000, regarded as very satisfactory over a 12-month term and during a heavy monetary recession imposed by the government to curb inflation in the commercial field.

GUT also set aside \$400,000 for income tax. The J. Arthur Rank Organization is a partner with GUT in this territory and will share in the profits.

Rydge, in a statement to stockholders, said hardticket pix were doing very big business coast to coast. Rydge was pleased to see that overseas producers were making fewer but bigger films, and the Australian public was quite

(Continued on page 17)

## Iris' Miguel Blasts Spain's 'Baremo' Point System

Madrid, Sept. 25. Miguel de Miguel, film distributor and prexy of Iris Films, is staging a one-man battle against the Spanish Distributors Assn. and its Baremo point system for the allocation of foreign film import license. He is taking his fight to the highest Spanish film authorities as well as to the industry at large.

In support of his active campaign, Miguel is distributing a special bulletin announcing the firm's inability to present exhibitors with a list of product for the coming season primarily because his Baremo allocation consisted of a single German license around which no distrib package could possibly be assembled.

With 44 years of activity as a film distrib, Miguel now charges that a handful of releasing companies are getting the lion's share of the import license quota and points out that unless a distrib can head up his list with at least one American picture, he is almost automatically out of business for the season.

In his petition to film authorities, he makes the point that the Distrib Assn. allocation committee accredited five Yank licenses each to Universal Films of Spain, Chamarin, C.B. Films, and Radio Films, while four of the small com-

(Continued on page 12)

Darryl F. Zanuck plans to make his first Hollywood visit next month after he completes two more transatlantic hops to Paris and London for the premieres of "The Longest Day," following which he will have an early-October board meeting to set production plans. "And when I do, this will be it. I don't want to make any more press department pronouncements or I'll be repeating what the previous regime did," says he.

The new 20th-Fox prexy is working on a program "but until I can announce and plan to put into execution a complete program I'd rather we said nothing. These optimistic statements, sans dates or facts, are for the birds. Right now we are still formulating plans and then I will present our first program of new properties."

Zanuck left Sunday (23) for last night's (Tues.) charity premiere of "The Longest Day" at the Palais de Chaillot, Paris, and returns tomorrow (Thursday) for the New York charity preem next Wednesday (3) at the Warner Theatre, on Broadway. He leaves the following weekend for the Royal Charities preem at the Leicester Sq. Theatre, the flagship Rank cinema which has been refurbished with new sound, screen, etc., for the hardticket debut of the film, and returns again the following midweek. Then comes the board meeting and his off-to-the-studio thereafter.

## Corman Bros.' 1st For UA Will Roll At Globus, Zagreb

Hollywood, Sept. 25. Roger Corman revealed "The Dubious Patriots," original screenplay by R. Wright Campbell, to be first of his and brother Gene Corman's three-picture deal with United Artists. Picture is one of two new projects set under Corman's Filmgroup banner for next year, both to be made in \$1,000,000 budget category.

"Patriots," to go next Spring entirely in Yugoslavia, will be a coproduction with that country's Globus Films of Zagreb. War story was approved in New York for the UA deal by both Dave Picker and Arthur Krim, Corman said.

Second film, "Promise Her Anything," as yet has no distribution deal, but has been set as a multi-coproduction deal with France's Raoul Brilant, England's British Lion and Italy's Fulvio Lucisano. Three foreign distrib will put up production facilities in these countries, where portions of picture will be filmed, in return for exclusive releasing rights in those areas. Corman's Filmgroup has all rights, though each of these distrib will also participate in minor profits from overall release. Picture is an original comedy screenplay by Charles Griffith, who earlier scripted Corman's "Little Shop of Horrors." Writer has a two-picture deal with Filmgroup.

Corman Bros. will coproduce both films, with Roger directing both. "Anything" will start shooting in Hollywood, then move to London, Paris and Italian Riviera.

(Continued on page 12)

## Initials All-Important

New York. Editor, VARIETY: It was very generous of them to finally get around to naming an art cinema in W. 45 St. for the late, great, greatly neglected master of the movies, D. W. Griffith—but when they put the neon signs up over the marquee, only the word GRIFFITH has been spelled out. Without the magic initials, the surname will mean very little to strollers on B-way.

Bob Downing.

## Claim Spanish Linguals Cornered By Azteca, Clasa-Mohme & Columbia

San Antonio, Sept. 25.

Two local ozoners are seeking judgment of \$150,000 in damages, court costs and attorney's fees from three firms who distribute Spanish-language motion pictures in San Antonio in a suit filed in U. S. District Court. Charging restraint of trade and commerce in the distribution of Spanish language films here were the Fiesta Drive-In Theatre Corp. and El Capitan Drive-In Theatre Co.

Defendants in the suit are Azteca Films Inc. and Clasa-Mohme Inc. of Los Angeles, Columbia Pictures, Crop, Jewell Truex, general sales manager for the two California firms, Gordon Dunlap, local branch manager for the same two firms, and Jose Carabaza who owns 50% of El Charro Theatre, also a defendant.

Fiesta and El Capitan drive-in theatres charged Azteca, Clasa-Mohme and Columbia have, from 1953 to date, unlawfully monopolized trade and commerce in Spanish language motion pictures and combined and conspired with the other defendants to restrain trade and commerce in such pictures in San Antonio.

The plaintiffs claim the defendants discriminated in favor of El Charro Drive-In Theatre by charging them higher film rental, making films available to El Charro when they were denied access to them, giving El Charro the right to use films as fillers, or second features before they had this right and granting El Charro more favorable licensing terms. They asked the defendants be enjoined and restrained from any such contracts. They also asked all existing agreements of the defendants be declared void.

Dunlap and Truex each formerly owned a 25% interest in El Charro, the plaintiffs claimed.

## Politics Declines to Yield; Chotiner in Suite Lawford Sought for 'Cool' Film

Beverly Hills, Sept. 25.

Politics and picturemakers make strange bedfellows—in hotel rooms. That's the sad realization Peter Lawford and his Chrislaw Production's "Johnny Cool" company arrived at last week when they found the suite they had reserved for location lensing at the Beverly Hilton Hotel had been given to another paying guest—who refused to move out. The guest was Nixonite attorney Murray Chotiner (R.), who wouldn't budge for Lawford (D.) and troupe.

The "Johnny Cool" troupe were due to lens in suite 234, and had been given the rooms, confirmed the Hilton's manager Fred Hayman. "But," he sadly added, "someone at the desk had mistakenly given it to Mr. Chotiner." The barrister, there for the current State Bar Assn. convention, had set up headquarters in the rooms and sent out info to 900 conventioners telling them to make 234 the room to contact.

"We were asked by a hotel rep," Chotiner claimed, "to give up the suite because Mr. Lawford needed it for a motion picture event. We were told he preferred this one because of the color decor, which happens to be red. So far as we were concerned he could take another one that was green."

Director Bill Asher, at the hotel, contacted between floors, explained the need for the second floor, rather than suite 234, would enable 'em to move equipment from a truck on the parking lot roof directly to the suite, rather than piece by piece up the elevator to the next higher floor.

## RANSOHOFF TO EUROPE

Readying, 'Americanization of Emily' for Metro Release

Martin Ransohoff off to London and Paris to start with the production blueprinting of "The Americanization of Emily," based on the book by William Bradford Huie. This one goes to market via Metro.

Producer Ransohoff's latest for MGM was "Boys' Night Out."

## Disney Airs Gripes Re Companion Second Films Not Pleasing Families

There is "increasing pressure by organizations and parents all over America for wholesome, family type entertainment to be presented in our motion picture theatres," Joseph P. Reddy, public relations director of Walt Disney Productions, was quoted as saying in a Catholic Welfare Conference news story datelined "Burbank, Calif.," which appeared in Catholic papers throughout the country.

Reddy also stated that the Disney studio is "deluged" with letters complaining about certain types of pictures coupled with Disney productions. He pointed out "the producer has no control over what an exhibitor books with Disney films."

## ALBANY PUBLIC MEETING TO DISCUSS 'OBSCENITY'

Albany, Sept. 25.

A panel discussion on "The Law and Obscenity," to be held in the Albany Law school auditorium Thursday night (27) and open to the public, will have as participants Associate State Court of Appeals Judge Charles W. Froessel, Dean John C. Hayes of the Loyola U. Law School and attorney Harriett Pilpel from Manhattan, representative of American Civil Liberties Union. Dean Hayes will represent the National Organization for Decent Literature. Judge J. Edward Conway, chairman of the New York State Commission on Human Relations, will preside.

Clergymen of the Albany area are among those invited to attend. Judge Froessel has participated in Court of Appeals hearings on motion picture license cases, writing the prevailing opinion in one of them.

## L.A. to N.Y.

Edie Adams  
Jack Arnold  
Walter Bien  
Judy Cannon  
Joan Crowley  
Bill Dana  
Martin Davis  
Bill Doll  
Leonard Field  
Kathryn Grayson  
Edith Head  
Fred Henry  
Jose Iturbi  
Claire Kanyak  
Bob Keene  
Jack Leewood  
Herbert B. Leonard  
Patty McCormack  
Edward Muhl  
Mort Sahl  
Pippa Scott  
Melville Shavelson  
Lester Welch  
Ralph Wheelwright  
Bruce Yarnell

## U.S. to Europe

Jerry Bresler  
Arthur Cohn  
Leonard Davis  
Natalie Draper  
Robert A. Goldston  
Edith Hamlin  
Jerome Hill  
Bob Hope  
Mitchell Leiser  
Joseph E. Levine  
David Lewis  
Leonard Lightstone  
Orlani C. Mahak  
Mack Millar  
Seymour Poe  
Martin Ransohoff  
Theodore B. Sillis  
Jay Weston  
Alec Wilder

## N.Y. to L.A.

Ed Aaronoff  
John Cameron  
Nan Hogan  
Harold Robbins  
Mel Shane  
Johnny Tillotson

## George Skouras Details Woes 'n' Hopes Of Magna; Bankers Make It Tougher

Magna Pictures' plans to make a Todd-AO spectacle about Constantine The Great, tentatively titled "In This Sign," have been hampered by the company's financial position, George Skouras, Magna prexy, told the annual meeting of stockholders in New York last week.

Because "Oklahoma," the initial Magna-Todd-AO picture, did not

do the business anticipated, Magna was left with a \$4,000,000 indebtedness, covering both the picture and the cost of developing the big negative process, Skouras explained, with Magna's assets pledged to cover this. Thus, he continued, the banks were not willing "to give us fair terms" to finance "Sign."

Now, however, the prexy reported, that indebtedness has been reduced to \$1,300,000 (largely due to the boxoffice success of "South Pacific") and "we are beginning to see the light." He hopes to secure financing to enable a start on "Sign" by next spring.

Skouras apologized to stockholders for postponing the annual meeting from May to September this year, reporting that Magna had not received complete financial reports earlier from 20th-Fox, distributing "Pacific" abroad, for the final months of the fiscal year. "We just got those reports three weeks ago," he said, adding that they were not only "disappointing, they were inaccurate. Contracts were misinterpreted and we believe they owe us a lot more money." Negotiations are going on to clarify the situations, he said.

Stockholders criticized management's lack of success in persuading other producers to use Todd-AO, after hearing that aside from "Cleopatra," only three other Todd-AO commitments now are outstanding, and all of those with 20th. Skouras said he is now negotiating with another company for two pix in the process, but declined to name the company because nothing is yet set. He also noted that the Todd-AO royalty is pretty steep compared to CinemaScope—a \$200,000 license fee to start with compared to \$25,000 for CinemaScope.

All incumbent Magna directors were reelected, with Joseph M. Seider of United Artists Theatres, which owns a large block of Magna stock, elected to the board to succeed Joe Sugar, Magna's sales vep who resigned several weeks ago to head up 20th-Fox's roadshow unit.

## 'Poor White Trash' With Jazzy Exploitation, Rescues 'Bayou,' UA's Flop of 1957

Minneapolis, Sept. 25.

Importance to the boxoffice of the way a picture is sold to the public is being demonstrated again in the case of "Poor White Trash," per M. A. Ripps, its producer. Ripps disclosed that "Poor White Trash" isn't a new picture. It's a reissue of his "Bayou" with the new title. "Bayou" was released in 1957 and then distributed by United Artists.

As "Bayou" the picture was a boxoffice flop and it even experienced difficulty in landing bookings in some areas. It's a low-budgeted film sans important cast names and it encountered plenty critical disfavor.

At this late date, however, Ripps decided he'd have another fling with "Bayou." He dreamed up the new title and worked out a gimmicky exploitation and advertising campaign for it. It's being presented initially in drivins as something sensational for adults only. And, thusly, it has been converted from a total loss into a moneymaker, Ripps says.

Impression created by its newspaper ads is that it's a brand new picture. For practically everybody today, especially since so few saw it originally as "Bayou," it is that Ripps emphasizes.

## National Boxoffice Survey

Trade Still Offish; 'Music' Again Champ, 'Grimm' 2d, 'Story' 3d, 'Interns' 4th, 'Fool' 5th

Dearth of new, strong films is putting a dent in pix grosses around the country, according to reports from VARIETY correspondents. It's generally an offish period at the wickets this time of year, but the current slump seems more severe than usual because so few new films are getting worthwhile biz. Even the stronger pix are feeling the seasonal downbeat.

"Music Man" (WB), first last session, again is taking No. 1 spot but by a smaller margin than a week ago. "Brothers Grimm" (MGM) is capturing second position, same as last round.

"West Side Story" (UA) is moving up to third spot. It was fourth a week ago. "The Interns" (Col), still proving a surprising grosser, will land in fourth place as against third last stanza.

"Thank A Fool" (MGM), just

## Europe to U.S.

Dick Barkle  
Julius Bing  
Samuel Bronston  
James Buck  
Nat Cohen  
Dean David Crane  
Virginia Easter Crane  
Basil Dearden  
Dino De Laurentiis  
Bernard Delfont  
Anton Dolin  
Irving Drutman  
Raoul Pene DuBois  
Sergio Franci  
Harry E. Gould  
Lew Grade  
Leslie Harris  
Carol Lynne  
Leonard Lyons  
Philip Miles  
Peter O'Toole  
Michael Stern  
Darryl F. Zanuck

getting started last session, is taking fifth spot. "Lolita" also from Metro, will finish sixth after being higher for weeks. "Rear Window" (Par) reissue is a strong seventh.

"Miracle Worker" (UA) is capturing eighth money by dint of additional playdates. "300 Spartans" (20th) will finish ninth. "Two Weeks in Another Town" (MGM), which has been finishing higher, will take 10th place.

"Sky Above" (Embassy) is dipping to 11th position, but still showing plenty of stamina. "Pigeon That Took Rome" (Par) rounds out the Top 12.

"Phantom of Opera" (U), ninth last week; and "Boccaccio '70" (Embassy), which was 11th last round, are the runner-up films.

"Damn the Defiant" (Col) shapes as one of the more promising newbies. It is stout in Washington and Boston, fine in N.Y., and trim in Philly. Outside of "Rear Window," the best reissue combo now current is the one topped by "Father of Bride" (MGM), often paired with "Seven Brides."

"No Man Is an Island" (U), also new, shapes big in Detroit. "Divorce, Italian Style" (Embassy) hit a new house record opening week in N.Y. It's also boffo in Boston. "Flame in Streets" (Atlantic) continues big in two N.Y. houses. "Marco Polo" (AI) is only fair in N.Y. opening round.

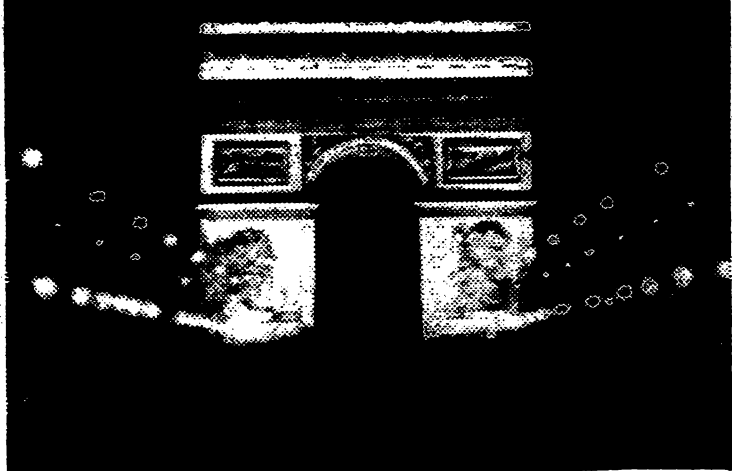
"Taste of Honey" (Cont), trim in Washington, looks sweet in L.A. "Coming Out Party" (Union), okay in Balto and St. Louis, looms good in Washington.

"Best of Enemies" (Col), with some new playdates, shapes from mild to fine currently. "Waltz of Toreadors" (Cont), still stout in N.Y., looks trim in Chi.

(Complete Boxoffice Reports on Pages 8-9).

"You flew TWA, of course."

"Of course. I prefer to fly direct."



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# CHI: NUDE-SHOCKED, BLUSHING

## More Re 'Good Old Saxon Word'

Ephraim London and Shirley Clarke in Telecast Re 'The Connection' Use of Previously Verboten Term

Ephraim S. London, attorney for Irwin Shapiro's Films Around World in its fight with the State of New York over "The Connection," was present recently on the NBC telecast, "Today," along with the film's director, Shirley Clarke. Emcee Hugh Downs presented excerpts from the film, but none containing the word which occasioned the challenge. This was never directly mentioned during the discussion on the air but London made it sufficiently obvious in stating that the issue concerned use on the soundtrack of the film of "a four-letter word denoting human excrement, a fine old Saxon word."

To Downs' question "How does the court define obscene?" London replied, "Something is 'obscene' if it arouses lustful desires in the ordinary adult of the community." The word in question could not excite lustful desire. Said he, "I think it (the Education Dept.'s decision) is ridiculous."

"There are only four states in the Union like New York (having censorship or film licensing), and about 30 cities," London explained. "In most places in the United States you can show this film. It has been shown in Arizona." Asked by Downs about voluntary censoring or rating organizations, London responded: "There is the Legion of Decency. There are various organizations, the Protestant Motion Picture Council and others, who screen films and acquaint the public with their findings, but they give no official order."

"A person has a right to speak his mind," London commented. "It is all right to say that a picture is not good, is immoral"—as voluntary groups may decide. "Censorship is not necessary at all. It works very badly wherever it is attempted. It always has. Most or many great books, at sometime or other, have been involved or condemned, from John Milton down."

Of his record as an attorney in censorship cases, London declared, "There are three cases that I lost, technically. This is not in defense of my reputation. After losing, on appeal, the pictures were licensed." Downs mentioned "The Miracle" and "Lady Chatterley's Lover."

Referring to the present "more liberal" attitude, Downs inquired about its effect on motion pictures. "If you look at the list of motion pictures being shown today," countered London, "you will see a number that would not have been ex-

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## Levine's 'Carpetbaggers' For Paramount Financing; See Distrib Enlivened

Paramount and Joseph E. Levine are going together. The latter, renowned as an importer, has entered a deal with Par for the co-production of "The Carpetbaggers," from a novel by Harold Robbins. Levine will produce, Par will finance and distribute.

Expectation is that this is the forerunner of continuing relationship. The new order at Par, under exec v.p. George Weltner, is one of reaching out more and more for product is teamwork with outside producers.

Weltner previously signed Samuel Bronston to a similar pact, this covering a circus picture. This, too, could be extended.

A new kind of aggressiveness is being evidenced at Par since Weltner was elected by the board to exec v.p. a couple of months ago. He had been v.p. in charge of world sales. His first move was to nab Charles Boasberg as distribution head in the domestic field. Then Bronston in production. And now Levine.

It's no secret that Par has been falling off in recent years. The void left by the death of Cecil B. DeMille continues to be felt. Weltner is trying to pick up the slack.

## \$12,000 Weekend Gross Of 'Billy Budd' in London

London, Sept. 25. "Billy Budd" (AA) in first three days (21-23) of world premiere stand at the Leicester Square hung up a new b.o. mark for the house, grossing \$12,000 for the weekend. Previous record was also held by an AA pic, "Al Capone," with \$10,650 for like period.

Peter Ustinov film is down for November release in the U.S.

## Zanuck's Reps Explain Absence Of Negro Troops

Conversations were held in New York last week between 20th-Fox execs and reps of the Hollywood Race Relations Bureau which has threatened to picket theatres showing Darryl F. Zanuck's "The Longest Day" on grounds that the pic eschews dramatic use of Negroes. Following the talks, a 20th spokesman said he didn't know whether the HRRB still plans to go through with its picketing, "but at least they know our point of view."

That, in effect, is that there were no Negro soldiers profiled in the original Cornelius Ryan book, on which Zanuck based his film about the first Normandy D-Day landings. Also, that the script is entirely factual, dealing with real people with real names, and that "you couldn't very well have Negro actors portraying real-life white characters."

As he understands it, the 20th exec says, the Race Relations Bureau is primarily concerned in having the Negroes' position in American life reflected in the increased use of Negro actors in all those diverse roles Negroes now play in everyday life—doctors, lawyers, merchants, artists, etc. The exec opined that he thought group made a bad choice in picking the D-Day film to publicize the cause, considering its factual nature.

The exec added that as far as the use of Negroes as soldier-extras in the film was concerned, that had been the responsibility of the Pentagon, which had made troops available for the production abroad. In that instance, he said, there may well be more Negroes spotted among the Zanuck troops than were on hand for the original affair, because "at the time of the Normandy landings most Negro soldiers were in segregated battalions."

### Negro Picket Strategy

Picket demonstration planned against Darryl Zanuck's "Longest Day" roadshow at the Warner, New York, has been advanced by several days ahead of the Oct. 3 opening. Additionally, it's learned that the two Negro civil rights organizations aligned in the protest are the Congress Of Racial Equality (CORE) and the Committee for Employment of Negro Performers (CENP), latter with a record of previous picketing of Broadway legit attractions.

As reported last issue, the "Longest Day" picketing is supposed to be a cross-country effort. The Manhattan protest, and possibly the others, is avowedly for the ruin of the pic.

Sparking the demos is Caleb Peterson's two-year-old Hollywood Race Relations Bureau. Purpose: to achieve valid dramatic usage of Negro talent in pictures. Asserted by this group is that Zanuck's production neglected depiction of Negroes as an integral part of the Allied D-Day forces.

## EVEN B&K LOADED FOR BARE PIX

By MORY ROTH

Chicago, Sept. 25. Trouble is brewing for exhibitors and distributors on the Chicago and Illinois state film censorship horizon. Distributors say that the brief honeymoon of virtually no censorship is over in regard to Chi's Motion Picture Appeal Board (appointed last spring by Mayor Richard J. Daley), and a split has been developing within the five-man Board in regards to the rash of nude pictures to come to their attention in the past several months.

On the state scene, State Sen. Frank Ozinga (Rep., Evergreen Park) has told a booker friend that he intends to revive his state motion picture censorship bill in the next session of the state legislature in January. The bill was defeated in the last session by a tie vote in committee after extensive pressure by exhibitors and distributors.

In this light, exhibitors have expressed wonder at the booking of "Paradise" into four Balaban & Katz neighborhood theatres last Friday (21). Three of the theatres are in family areas, and to the best knowledge of Film Rowers this is the first time a nude has played in other than a downtown house or a theatre in a transient area. Ozinga is reportedly unhappy with this breakthrough and will use it as a cudgel in re-selling his bill. Two newspapers, the co-owned Sun-Times and Daily News, have turned down advertising for the picture, as they did for its showing at the downtown Capri and the near north-side Carnegie. B&K prexy Dave Wallerstein was one of the spokesmen against the Ozinga bill last year.

The friction within the Chi Appeal Board has been building for several months. There is a definite feeling among the members of the Board (and even more strongly in the police censor unit) that pix producers are reaching for the outer limits of taste because of court decisions in the past two years hobbling the blue pencilers.

A distributor of nudie pix reports that he has had two skin films turned down by the police unit, and although he applied to the Appeals Board over a month ago he has yet to hear from them. A schism of opinion on these and other pictures slated for review by the Board could throw Mayor Daley's plans for an above-reproach Appeals Board into a cocked hat and could well determine the direction of censorship in Chicago. The Board's decision on the current crop of films before them could also set the stage for a court test of the new ordinance, which although carefully tailored to fit recent Supreme Court decisions, could be vulnerable under close judicial appraisal.

Distributors have generally been happy with the work of the Appeals Board to date. Out of five pictures denied permits by the

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## Way the Exhibitor Mind Vibrates: Too Bad MCA Didn't Merge With Lesser Co. Rather Than Sockful U

### Set N.Y. Hearing On Film Classification

New York state assemblyman Luigi Marano (R., Kings County), who for the last two years has been trying unsuccessfully to get a film classification law passed, will hold hearings on a new classification bill in New York Thursday (27).

Invited to give the Motion Picture Assn. of America point of view (in opposition to classification) are producer Arthur Hornblow Jr., star Paul Newman, Production Code Administrator Geoffrey Shurlock, MPAA attorney Barbara Scott and MPAA community relations director Margaret Twyman.

## See Poe Favoring Chiefs, in Gotham, For Global Zones

After Columbia's Continental manager, Marion Jordan, reportedly nixed a bid from 20th-Fox's new global sales veepee Seymour Poe to come to New York as operating head of the foreign division, it is now thought Poe will follow "the UA pattern" of overseas sales operation. That is a sales boss for Latin America and the Far East, as one division, and another to supervise Great Britain, Europe and the Near East (see separate story).

Under the 20th-International set-up, headed by former prexy Murray Silverstone, (and which Poe hasn't yet realigned), 20th's overseas operation was divided as follows: Karl Knust, supervising director for Latin-America-Far East, based in New York; David Raphael, supervising director for Continental Europe and Middle East, based in Paris; Percy Livingston, managing director of Great Britain, based in London. Acting as sales topper for Australia, New Zealand and South Africa has been Emmanuel Silverstone, veepee of 20th-International and recently named by Poe as overseas administrative assistant.

### RKO Chain Shifts Staff

RKO circuit has been doing some managerial switching in New York. In the movement, Bernard Wechsler, assistant manager at the Albee in Brooklyn, goes to the Greenpoint as manager; Warren Rodenbach, manager of the Alden in Jamaica, transfers to the Keith in Flushing; and Frank LaCava shifts from the Greenpoint to manage the Alden.

"With the way things are," a prominent exhibitor said this week, "wouldn't it have been better if Music Corp. of America were taking over a picture company that needed help; certainly not Universal?"

This is, of course, the exhibitor thinking. MCA doesn't give a hoot about dangerous operations in the picture-making field; and obviously chose a company that's showing beaucoup signs of progress. For MCA, Universal was a natural, and goes hand in hand with the studio rental deal.

But theatremen would have preferred if MCA, with all its resourcefulness, would have merged with a film company that hasn't been doing so well. The feeling is that MCA might have provided new energy where it's needed to a distress studio. U doesn't need such backing.

This is a compliment to Milton Rackmil and his helmsmanship of U. His film company just last week reported a profit of \$4,547,939 for the 39 weeks ended July 28.

According to the exhibitor spokesman, whose main concern is the availability of top boxoffice product, MCA might have provided a new and potent source of features. That is, if the former giant in the agency field went off on its own or undertook to resuscitate a weak producer.

But, he added, U didn't need any help, whereas others did. The exhibitor spokesman refused to be identified by name and did not want to pinpoint the studios which need a helping hand, of the type which might be provided by wealthy MCA. But it's a sure bet that several lots, including 20th-Fox, Paramount and Allied Artists have seen better days.

## North Carolina Filming; Tag Canada's Beveridge, ABC's Ben Mast as Aide

Greensboro, N.C., Sept. 25. Governor Sanford has picked two staff members and three board members of the North Carolina Film Board which will supervise the making of films about North Carolina. James Beveridge, 43, producer of the National Film Board of Canada, was appointed director. Ben Mast, a native of Boone, N. C., is leaving his work at the American Broadcasting Co.'s News and Public Affairs Division in New York to become assistant director.

Named to the board were Borden Mace, a native of Beaufort and president of Louis de Rouchemont Associates in New York; George Stoney of Winston-Salem, writer, director of films and president of his own film company in New York; and John Grierson, native of Scotland, who established the first documentary film units in England, Canada and the Union of South Africa.

All three men will make up an advisory committee on production matters. The film board will contract work to professional writers, directors and producers. Some of the films will be intended largely for use in this state. Others will take the North Carolina story to audiences throughout the country.

The film board was set up on a grant from the Richardson Foundation of Greensboro and New York, which is underwriting the program for three years.

**Marty Davis In From L.A.**  
Martin Davis, Paramount ad-pub director, back in New York after a quickie to the Coast.

Charles Boasberg, Par's domestic sales chief, continuing his stay at the studio for the balance of this week.

## Feel-Free-to-Comment-on-the-Film

### Nabe Theatres Install Separate Party Rooms for That 'Easy Television Feeling'

Minneapolis, Sept. 25. Two local neighborhood theatres, the Terrace and Nile, now have what are called "party rooms" so that patrons so choosing can deport themselves in the showhouses the same as they might do when partaking of television at home. This without extra charge.

Sidney Volk, the two theatres' owner, stated that the rooms' main purpose is to permit individuals and groups to watch the screen from an enclosed place where they have the freedom to cheer and boo

or discuss what's taking place on screen. He points out that many enjoy or feel forced to do this while lamping tv.

"This freedom has been an advantage for tv over theatres," says Volk. "In the auditorium proper people must keep their thoughts to themselves and be quiet so as not to disturb those around them."

The party rooms are small sound-proof enclosures with 30 seats inside. Occupants can whoop it up as much as they wish. They control the volume from the screen on their own loudspeakers."

## Gypsy

(MUSICAL—TECHNICOLOR—TECHNICOLOR)

Memoirs of a stripper and her stage mama. Handsomely mounted, occasionally quite funny. Good performances and production but essentially unpleasant central character. Yet should do okay.

Warner Bros. presentation of Mervyn LeRoy production directed by LeRoy. Stars Rosalind Russell, Natalie Wood, Karl Malden. Screenplay by Leonard Spigelglass based on stage libretto of Arthur Laurents, derived from Gypsy Rose Lee's autobiography. Music: Jule Styne; lyrics: Stephen Sondheim; camera (Technicolor): Harry Stradling Jr.; choreography: Robert Tucker; costumes: Orry Kelly; editor: Philip W. Anderson; conductor: Frank Perkins. Reviewed at RKO, 58th St. N.Y. Sept. 24, 1962. Running time 149 MINS.

Rosalind Russell	Rosalind Russell
Natalie Wood	Natalie Wood
Karl Malden	Karl Malden
Herbie Senners	Herbie Senners
Tulsa No. 2	Tulsa No. 2
Tessie Tura	Tessie Tura
Mr. Kungelheim	Mr. Kungelheim
Grandpa	Grandpa
"Baby" June	"Baby" June
"Dainty" June	"Dainty" June
"Baby" Louise	"Baby" Louise
Mazepa	Mazepa
Electra	Electra
Betty Cratchitt	Betty Cratchitt
George	George
Mervyn Goldstone	Mervyn Goldstone
Patsy	Patsy
Cigar	Cigar

There is a wonderfully funny sequence involving three nails-hard strippers which comes when "Gypsy" has been unreeling about an hour. The sequence is thoroughly welcome and almost desperately needed to counteract a certain Jane One-Note implicit in the tale of a stage mother whose egotisms become something of a bore despite the canny skills of director-producer Mervyn LeRoy to contrive it otherwise. On a balance of these LeRoy efforts and the novelty value of Natalie Wood as Gypsy Rose Lee against the essentially disagreeable central role played by Rosalind Russell, this musical in Technicolor impresses as an okay prospect at the boxoffice.

Miss Russell's performance as the smalltime brood-hen deserves commendation. It is cleverly managed all the way, with much help from the camera angles of Harry Stradling Sr. There is almost, not quite, a victory of technique over substance. Unfortunately nothing really happens in "Gypsy" which is not predictable from the first, and extremely slow, quarter hour of the footage. There is the further audience dissatisfaction factor in that this obnoxious creature never changes or mellows and is the same hard-to-bear personality at the fadeout as 20 years earlier.

Ros Russell, having specialized in versatility and offbeat roles, is less surprising than that sometime heavy, Karl Malden, as the mother's incredibly loyal lover who finally screams when he perceives that she cares for nobody and nothing except her own ego compulsions. That he dissolves into the character, that he manages in the younger period to appear appropriately young, is a considerable tribute to the not just-discovered artistry of the man.

About Natalie Wood: it is not easy to credit her as a stripper but it is interesting to watch her, under LeRoy's guidance, go through the motions in a burlesque world that is prettied up in soft-focus and a kind of phony innocence. Any resemblance of the art of strip, and its setting, to reality is, in this film, purely fleeting. Omitted altogether are closeups of the moron audiences.

There are some beguiling satirical touches in the re-creation of the hokey vaudeville routines starring "Baby June" Havor, well impersonated by Ann Jilliani, whose flight from the mother turns the latter's attention upon the previously neglected sister, Louise, the Gypsy Rose of later show biz. The film, of course, is based upon the autobiography of Gypsy Rose Lee and the musical comedy in which Ethel Merman starred.

More chronicle than musical, there are advantages still in some of the music (Jule Styne) and lyrics (Stephen Sondheim) and the choreography (Robert Tucker). Taking off from the stage book of Arthur Laurents, the adaptor, Leonard Spigelglass, has probably done a pro job in making the thin plot carry the weight. It is uphill going, however, to make the characters come alive and escape from the stereotype of theatrical literature's fascination with own monsters complex.

There are numerous bit parts. One weakness probably is that all

the real story focus is upon the stage mother. Miss Wood has one teenage infatuation for a will o' wisp hooper (Paul Wallace) but in the final period of her big money success, as a strip queen, no interpersonal relationships are shown (there is now no time left if the film is to stay within manageable length).

In short, the production and the performances in "Gypsy" are superior to the story which ends with a soft-headed, rather than soft-hearted, reconciliation between mother and daughter. Fade-out arm-in-arm. Land.

## Secrets of the Nazi Criminals

(SWEDISH-MADE)

Strong major cinematic documentary on Nazi barbarism during World War II. Superior to its title, picture is top-caliber, organized knowledgeably by a Swedish company. Those induced to see it will not go away unmoved. It is very real.

Trans-Lux Distributing Corp. release of Minerva International (Sweden) production. Produced by Tore Sjöberg. Script by Erik Holm. Edited by Sjöberg. Holm and Ingemar Ejvel. English translated by Crawford Moller; narrated by Claude Stephenson; American prosecutor Jackson's speeches read by William Hurley. Previewed in New York, Sept. 20, '62. Running time, 84 MINS.

(Dubbed in English)

Herein is astute handling of a massive amount of footage about the Nuremberg trials and backgrounds of various of the Nazi criminals of World War II. Some of it has been seen before but unlikely with such telling effect. Other material was not familiar to this observer.

The American distributor, Trans-Lux, claims that "every foot of this picture is authentic." This appears to be so; nothing is "staged" in the usual sense. Giving distinction to "Secrets of the Nazi Criminals" is the excellent editing job performed by the Swedes involved. Minerva International, producer Tore Sjöberg, editors Sjöberg, Ingemar Ejvel Holm and scriptwriter Holm. They prove themselves a proficient group.

The import, all done in dubbed English, is by no means (or should not be) an exploitation special; it's devoid of shallowness. It is, instead, a penetrating analysis of the men brought before Nuremberg and other international courts.

Hitler's rise to power passes in review by the way of recognizable documentation. And then comes the Third Reich masterminds on trial, with good detail pictorially on each, including Himmler, Goering, Hess, Goebbels, Denitz and Keitel. It is shown that each committed a crime against humanity. And each of them is exposed pictorially. Those who chose not to commit suicide are seen grotesquely following their execution.

They are seen with jaws ajar and clipped ropes still around their necks. But before this they are seen as living persons, powerful to the extreme and arrogant. The execution of the Jews is vivid. Bodies upon bodies are on view in the pits following gas-chamber annihilation. Gene.

## Long Day's Journey Into Night

Ely Landau-Jack J. Dreifus Jr. production, released by Embassy Pictures, was judged "an excellent film adaptation" of the Eugene O'Neill stageplay when Variety's Mosk reviewed pic May 22, 1962, at the Cannes Film Fest. Added reviewer: "This is a lesson in film theatre in allowing the playwright's work to speak for itself."

Unusual and difficult film; it was suggested pic could pay off under astute handling. Running time is 176 minutes, and reviewer thought this should be trimmed for commercial runs.

O'Neill's "powerful language manages to overcome the limited sets and dependence on the spoken word," in judgment of reviewer. Pic's stars—Katharine Hepburn, Ralph Richardson, Jason Robards Jr. and Dean Stockwell—were all rated high on insight and authority.

Sidney Lumet's direction was cheered: ditto technical aspects. Film's U. S. roadshow preem is Oct. 10 at New Loew's Tower East, N. Y.

## Two Tickets to Paris

Another Joey Dee Twister with appeal for Dee-inclined teenagers.

Columbia release of Harry Romm production. Stars Joey Dee, Gary Crosby, Kay Medford; features Jeri Lynne Fraser, Lisa James, Charles Nelson Reilly, Richard Dickens, Nina Paige. Directed by Greg Garrison. Writer: Hal Hackady; camera: William O. Steiner; music: Henry Glover; editor: Ralph Rosenblum. Previewed in New York, Sept. 13, '62. Running time, 90 MINS.

Joey Dee	Joey Dee
Gary Crosby	Gary Crosby
Kay Medford	Kay Medford
Jeri Lynne Fraser	Jeri Lynne Fraser
Lisa James	Lisa James
Charles Nelson Reilly	Charles Nelson Reilly
Richard Dickens	Richard Dickens
Nina Paige	Nina Paige
Sai Lombardo	Sai Lombardo
Jeri Archer	Jeri Archer
Michelle Moinot	Michelle Moinot
Jay Burton	Jay Burton
Themselves	Themselves

Perhaps this might sound inviting to the teenagers but there's really not much in the way of sound values for the general public. "Two Tickets to Paris" is a musical in which Joey Dee, between his twisting exercises, experiences the alternate torments and joys of young love. Harry Romm, who now seems to specialize in this sort of thing, has produced an apparent quickie in a very elaborate setting, latter being the ultra-luxurious French Lines' France.

Dee is simply not at home before the cameras except when gyrating. He's a twister, but is neither actor nor striking personality.

Speaking assignments are handled in inept fashion by just about all concerned. Hal Hackady's story line, focusing on two in-love youngsters who somehow are enjoined from getting married until a show business engagement is fulfilled in Paris, loses much of whatever zest it had to begin with because of the unconvincing performances.

Henry Glover's original score is fair for the course and a few standards are reprised and are a help.

Songs and dances aboard the France provide some color and the Harry Romm production generally has some exploitation values for some market situations.

Jeri Lynne Fraser is a cutie as Dee's mate in the on-and-off romance. Kay Medford labors as a chaperone, Lisa James is on the ball as a romantic Latino whose violent kisses cause complications among all concerned. Gary Crosby is aboard ship to make a pass at Miss Fraser. The Starliners make with competent musicality. Technical credits modest. Gene.

## Bandits on the Wind

(JAPAN)

Action-filled 15th Century Japanese drama with considerable attention to the sociological structure of ancient Japan. Film should do well in specialized U.S. bookings.

Toho Company Ltd. release of its own production. Executive producer, Tomoyuki Tanaka; directed by Hiroshi Inagaki; screenplay by Masato Ide; photographed by Kazuo Yamada; music by Kan Ishii. Stars Yosuke Natsuki, Izumi Yukimura, Makoto Sato, Akiko Wakabayashi, Somogoro Ichikawa. American premiere Sept. 14, 1962, at Toho Labrea Theatre, L.A. Running time, 110 MINS.

Taro	Yosuke Natsuki
Kayo	Izumi Yukimura
Gale	Makoto Sato
Gen	Makoto Sato
Yuri	Somogoro Ichikawa
	Akiko Wakabayashi

Toho Co. Ltd. continues its policy of presenting American premieres of its latest films at the company's L.A. outlet. Present action-packed Samurai drama, in many respects similar to the famed "Seven Samurai," is a mixture of blood and guts banditry and warfare that ravaged in 15th Century Japan and a discussion of the sociological makeup of the Japanese people. It has sufficient interest in both areas to provide a solid program in the foreign film field.

Particularly prominent in the film are the direction of Hiroshi Inagaki and photography by Kazuo Yamada. Latter is artistic in style, concentrating greatly on dark mood shots and symbolic usage of cloud formations and windy dust scenes that are striking in their depiction of the poverty-stricken times.

Story concerns a group of bandits who seek refuge in the once prosperous village of Yaeyama after ransacking a mansion. The local priest, seeing a family standard in their midst, believes they are from the Amagasaki clan which once ruled the province. One of the younger bandits poses as the heir of the former ruler. They provide food and a new start for the village, also effecting the escape from near-slavery in the castle of the current dissolute ruler of the

village's entire population of young men. In return, they are worshipped and revered by the villagers, though eventually sought and slaughtered by the great army of the Akechi clan who fear they will rise to too much power.

Performances, particularly by Yosuke Natsuki, as the bandit leader; Makoto Sato, a sex-hungry bandit, and Somogoro Ichikawa, the posing heir, are excellent. Izumi Yukimura and Akiko Wakabayashi are beautiful as the two major femme interests. Smaller roles of villagers and warriors are done by a beautiful collection of actors who form an overall strikingly effective cast.

Tomoyuki Tanaka is exec producer. Screenplay is well constructed by Masato Ide and stirring music is by Ken Ishii. Dale.

## Dangerous Charter

(PANAVISION—PANASOUND—COLOR)

Adequate lower berth exploitation item. Helpful support if wisely paired.

Hollywood, Sept. 19. Crown-International release of Robert Gottschalk-John R. Moore production. Directed by Gottschalk. Screenplay: Paul Strait. From original story by Gottschalk; camera (Technicolor), Meredith M. Nicholson; editor: George White; music, Ted Dale; assistant director, Joe Boyle. Reviewed at Pix Theatre, Sept. 19, '62. Running time, 76 MINS.

Marty	Chris Warfield
Joe	Sally Fraser
Dick	Richard Foote
Manet	Peter Forster
Kick	Chick Chandler
Joe	Wright King

Tailored for the bottom half of dual bills, this indie exploitation item will prove handy in that capacity unless paired with too eminent an attraction, in which case its presence may irritate quality-conscious audiences. Carefully programmed and profitably exploited, the Crown-International release, produced by Robert Gottschalk and John R. Moore, can fulfill its function.

The screenplay by Paul Strait, from an original story by Gottschalk, who also served as director of the film, is concerned with the predicament of a trio of impoverished fishermen who, discovering an abandoned yacht containing a corpse who died of the mumps, are awarded the vessel by the Coast Guard in hopes that while operating it as a charter boat they will help solve the mystery of its ownership. Sure enough, the men are soon confronted by the owners and ordered at gunpoint to aid in the smuggling of half-a-million dollars of heroin into Catalina, of all places.

As the three fishermen, Chris Warfield, Chick Chandler and Wright King are amiable enough, although the latter tends to overact. Sally Fraser is decorative as Warfield's girl. Peter Forster is a colorful heavy, and Richard Foote wins some offbeat sympathy as a guitar-strumming junkie with a conscience.

Gottschalk's direction is mechanical. Although edited down to 76 minutes, there is at least one scene rendered irrelevant in the trimming process that should have been spotted and snipped to tidy up continuity. Meredith M. Nicholson's camerawork is within budget limitations, capable. The picture was shot in Technicolor and Panavision. "The Sea Is My Woman," a trite tune by Rod Therwood, serves as main title background and occasional theme within Ted Dale's score. Tube.

## Divorce—Italian Style

Released by Embassy and U.S. premiering at the Paris, N.Y., this Italo production, was rated a "distinctive tongue-in-cheek" entry by Rome reviewer Hawk in VARIETY Dec. 27, '61. Described as a "comedy with grotesque and satirical overtones, offbeat by usual Italian standards," reviewer thought word-of-mouth a major factor toward Yank success.

Story has to do with a Sicilian (Marcello Mastroianni) who disposes of his wife in order to wed a younger, more tempting local femme. "Skillfully written," said Hawk, "with a penetrating, almost brutal glimpse of Sicily and its antiquated way of life, it has been directed by (Pietro) Germi with lagless pace and consistent incisiveness." Mastroianni's limping was judged "imaginative," and Daniela Rocca as the wife termed "excellent."

## Hands of a Stranger

Mild suspense entry for program market.

Hollywood, Sept. 14. Allied Artists release of Newton Arnold, Michael duPont production. Stars Paul Lukather, Joan Harvey. Features James Stapleton, Irish McCalla. Directed by Arnold. Original story-screenplay, Arnold; camera, Henry Cronjager; editor, Bert Honey; music, Richard LaSalle. Reviewed at Pantages Theatre, Hollywood, Cal., Sept. 14, '62. Running time, 95 MINS.

Dr. Gil Harding	Paul Lukather
Dina Paris	Joan Harvey
Vernon Paris	James Stapleton
Dr. Russ Compton	Ted Otis
Dr. Ken Fry	Michael duPont
Police Lt. Syms	Larry Haddon
George Britton	Michael Rye
Eileen Hunter	Elaine Martone
Cab Driver	George Sawaya
Skeet	Barry Gordon
Carnival Barker	David Kramer
Sue	Sally Kellerman
Holly	Irish McCalla

"Hands of a Stranger" stirs up enough mild suspense to rate as an okay entry for the program market. Its theme is sufficiently novel to attract less discriminating audiences, but much of the unfoldment is sloppy, which militates against what might have been a fairly strong melodrama. A 10 to 15-minute trim would speed up action.

Co-produced by Newton Arnold, who also scripted and directed with Michael duPont (reputedly of the Delaware family), plot revolves around a surgeon transplanting the powerful hand of an unknown murdered man onto the wrists of a brilliant young concert pianist who loses his hands in an auto accident. When the musician comes out of shock, he embarks upon a trail of vengeance against surgeon and his assistants who participated in the successful operation.

Paul Lukather handles himself well as the surgeon and James Stapleton portrays the pianist whose mind becomes twisted by his tragic circumstances, frequently over-directed. Joan Harvey plays his sister whom he nearly murders, and Larry Haddon enacts a police lieutenant interested in the case and whose bullet saves Lukather from being strangled by the mad-dened musician. Other roles are acceptably undertaken.

Producers give film suitable production values and technical credits are okay, particularly camera work of Henry Cronjager.

Whit.

## Le Combat Dans L'Île

(Island Battle) (FRENCH)

Paris, Sept. 25. UCC release of Nouvelles Editions De Films production. Stars Romy Schneider, Jean-Louis Trintignant, Henri Serre. Directed by Alain Cavalier (supervised by Louis Malle). Screenplay, Cavalier, Jean-Paul Rapponeau; camera, P. Lhomme; editor, P. Gillette. At Normandie, Paris. Running time, 100 MINS.

Anne	Romy Schneider
Clement	Jean-Louis Trintignant
Paul	Henri Serre

Fresh, taut direction makes this tale of love and political skullduggery a fetching item. It just misses in writing, and characterization to have this an arty house bet abroad. But it has the solidity for payoff use. Film also denotes a new director with a fine narrative sense in Alain Cavalier.

A young man is a part of an extremist political group dedicated to creating chaos in Western countries. Group would take control and then fight the East. He is involved in a plot to kill an important labor leader but it is thwarted. He goes off to find the squealer, leaving his young actress wife with a liberal friend who now hates him.

Love blossoms between them and then the husband comes back for revenge and a final duel in which he is killed. Romy Schneider has a feel for the role of the emotional actress and is only betrayed by the lack of good writing of her role. Jean-Louis Trintignant is properly menacing as the fascist youth while Henri Serre solid as the other man.

It naturally has echoes here of the recent Algerian problems and the still problematical politico extremists here. It is neatly packaged and direction takes elliptical short cuts that give it a brisk, tart air. Main shortcoming is the overly melodramatic ending.

But this may be the forerunner of deeper and more forthright pix on the usually taboo subject. Sharp lensing and dynamic editing also help make this little pic a refreshing action drama. However, the bigger significance, and dramatic insight are lacking to give this the needed arty fillip. Mosk.



# 7-ARTS RUNAWAY IN REVERSE

## Inside Stuff—Pictures

Are American motion picture producers working in West Germany and Austria shying away from using Jewish actors and technicians? Recently, some Jewish actors in Munich started a petition to be circulated among the American filmmakers using facilities in that city as well as among the German producers.

They maintained that Jewish actors were not being sufficiently used in the productions made in Germany—even though they were trained professionals. Some of them were courageous enough to return to West Germany after the war in the hopes of establishing themselves in theatre and film.

According to a Vienna-born actor who is now in Hollywood, "The American pictures shot in Germany and Austria are not exactly over-burdened with Jewish actors, except for those made by Billy Wilder.

"In Billy's pictures there were Jewish script girls, Jewish assistants, Jewish production managers, and Jewish actors galore."

In the Paramount film "Counterfeit Traitor," which was shot in Berlin, Lili Palmer was in the lead. But, cited another Jewish actor, in the King Brothers "Sinbad" film there was not a single Jewish actor in the cast, although the film was made in Munich where many Jewish actors were available.

Administration of Hollywood Motion Picture & Television Museum henceforth will be carried on by the Hollywood Museum Operating Corp., following move by Los Angeles County Board of Supervisors formally dissolving the L.A. County-Hollywood Museum Commission, created in July, 1959, to establish the museum.

HMOC is one of three non-profit organizations set up by the Commission for purpose of promulgating plans for the museum. Other two are Hollywood Museum Lease Corp and Hollywood Museum Associates.

Move followed a proposal made by Sol Lesser, chairman of Commission, in a letter to the board in which he stated that purposes and work of the Commission had now been fully accomplished. Lesser recommended, over signatures of nine members, that the Commission be dismissed "with appreciation for their accomplishments."

Members of the Museum Commission will form board of directors of the Museum Operating Corp. The 11 members who have now been relieved of their commission duties and become directors are: Lesser, Harry Ackerman, Wendell Corey, John L. Dales, Edmond L. De Patie, A. E. England, John Guedel, Curtis Kenyon, Mervyn LeRoy, Richard F. Mann and Jack Wraether. Directorate, which originally numbered 11, has now been expanded to 35, including all company executives.

Show business people and others in the high income brackets, who are in the market for life insurance, might find advantages in the minimum-deposit plans now being offered. These mean the insured man, with a \$100,000 policy, is called upon to pay an annual premium of \$3,400, but the policy has a cash value which the insured can borrow against. The cash value comes to \$1,300 and this may be applied to the premium. The insured thus actually pays \$2,100 as annual premium rate to start with. Interest on the borrowed money is minimized (via relative tax advantages) as the insured moves up the income-bracket ladder. Lee B. Winkler, expert in such matters, says it's workable so long as the insured is in the 50% bracket at least, and will remain at this level or go higher. Otherwise risky.

If you were the three-term mayor of your town (Waycross, Ga., pop 25,000), chairman of City-County Airport Authority as well as the Juvenile Judges Committee, a director of the town's chamber of commerce as well as the City-County Development Authority, chief of the United Fund Campaign, co-captain of the YMCA membership drive, leader of Ware County March of Dimes, a director of the Waycross Boy Scouts, a member of the Board of Stewards of your church (and also its treasurer), when do you think you would find time to be the city manager of a theatre chain's four outlets in a thriving South Georgia metropolis?

John Harrison, who works for Georgia Theatre Co., does all these things and apparently thrives on it.

Charles Theatre, offbeat film house in downtown Manhattan, conducting a Filmmakers Festival, decided "The Lonely Tree" was best in competition in September. The judges were Paul V. Beckley, New York Herald Tribune critic; film writers Andrew Sarris and Parker Tyler, and film director Edward Bland. "Tree" was produced by Joseph Schaeffer, was written and directed by Frank Miller. It stars James Sullivan and Dolores McDougal (Mrs. Schaeffer). This was the first film for the producer, who has been a singer, theatrical musical director and is now performing along with his wife in the road company of Brendan Behan's "The Hostage."

## Big Paris Bally On Cinerama's 'West'

Metro and Cinerama, as coproducers of "How the West Was Won," are doing it up big with the Oct. 2 preview in Paris. These two companies have invited 250 press and exhibitors to attend.

On the invitation list are film biz fourthstaters and theatre execs from every large country in Europe and the Middle East, and the managing directors of Cinerama and MGM around Continental Europe. Screening is to take place at the L'Empire-Abel Gance Theatre, which is a Super-Cinerama showcase.

World premiere is set for Nov. 1 at the Casino, London. American trade press reps will be invited to this.

Nicolas Reisini, president of Cinerama, and execs of MGM will play host to the visitors and have been at work the past three weeks on the preparations. Press material is being done up in five languages—English, French, Italian, German and Spanish.

## HARDTOP SUBSEQUENTS BOOK AFTER OZONERS

Mineapolis, Sept. 25. For the first time here in the case of firstruns it remained for some subsequent-run four-wall neighborhood houses to follow outdoor theatres which also ordinarily are in the subsequent-run slot. But on these occasions a cluster of the ozoners had the two screen attractions day-and-date initial local showings.

Pictures were "Three Stooges in Orbit" (Col) and "Poor White Trash" (Ripps). Both had been passed up by hardtop firstrun and subsequent-run houses.

However, the pictures did so well in the outdoor stands that they were grabbed by the hardtoppers after finishing at the ozoners. This was particularly true of the low-budgeted, sensation exploited, independently produced and distributed "Trash."

In fact, despite the season's lateness and abnormally very cold weather, "Trash" broke boxoffice records at the four drive-in theaters where it showed simultaneously for a week.

## SHOOT FEATURES IN U.S. STUDIOS

Although most of the films in which Seven Arts has been interested previously have been made abroad, the company is now going to "concentrate" on domestic production, according to 7A heads Ray Stark and Eliot Hyman.

In addition to "What Ever Happened to Baby Jane?", which has just finished production in Hollywood, 7A now has nine projects for filming in the U. S. In the official Stark-Hyman statement, "Baby Jane" is referred to as the company's "first domestically-made attraction this year under its new organizational set-up."

The nine others set for Stateside filming include "Rampage," Robert Mitchum starrer, going in both Hawaii and Hollywood; "Sunday in New York," with Jane Fonda, to be made in New York; "A Global Affair," Bob Hope, New York, plus "This Property Is Condemned," "Kowloon," "The Careful Man," "Oh, Dad, Poor Dad, Mama's Hung You in The Closet and I'm Feeling So Sad," and "Not That Kind of Girl." Interiors for "Mrs. Arris Goes to Paris" also are set for Hollywood.

Seven Arts' recent production slate has been almost entirely devoted to overseas production, with "Gigot" made in Paris; "The Main Attraction," "Britain: Panic Button," Italy; and "The Loneliness of The Long Distance Runner," "Tamahine," "The Small Sad World of Sammy Lee" and "Sammy Going South," all Britain. Particularly notable is their current hit, "Lolita," being distributed via Metro, which was made entirely in Britain even though its locale is the U. S.

From now on, according to Stark and Hyman, 7A's policy "will be to film all projects in the United States unless story content and locale specifically require overseas shooting."

## He Favors Fast Time Year Round

Albany, Sept. 25. New York State would have Daylight Saving Time throughout the year, per a bill by Senator Edward J. Speno, Nassau County Republican. He'll introduce it on the convening of the Legislature, next January. Chairman of the Joint Legislative Committee on Motor Vehicles and Traffic Safety, Speno explained that the proposal should mean more light in the late afternoon and early evening, thus reducing traffic casualties among commuters and protect homeward-bound school children. It would extend "our use and enjoyment of God's light."

Daylight Saving Time ends in New York State, Oct. 28 at 2 a.m.

## Curtailment Continues Of Field Distrib Staff

Albany, Sept. 25. Paramount became the second distributing company in Albany, within about a week, to drop a booker and take its salesman from the road, to fill the date-setting job. Jack Keegan was lopped off the payroll as booker; Milt Levins was transferred from salesman to the former's office post.

Under its present setup, Paramount has no local manager, the exchange being a sub-office. When Paramount darkened its downtown branch about four years ago, only a salesman was left. A smaller office was reopened in the RTA building (near Filmrow and where four other distributors now maintain quarters) during the winter of 1961.

Levins had worked in Albany for other companies, before joining Paramount as salesman. Keegan came from Washington. 20th Century-Fox also eliminated a salesman's job switching the occupant to booker and releasing a four-year deskman.

## Pleskow Succeeds Lober at UA; He, Katz and Lopert New Veeps

### Anti-Red Film to Ellis; 'Zero' Photographed in Chi

Chicago, Sept. 25. U.S. distribution rights for the Chicago-made anti-Communist film, "Two Before Zero," have been purchased by Ellis Films of New York, and first showing are set for mid-October.

Overseas distribution of the picture, made by the Motion Picture Corp. of America, is being handled by International Film Distributors.

## Modern Theatrical Publicity's USSR Breakthrough

By ROBERT J. LANDRY

Ultra-conservatism heretofore marking theatrical publicity practices in the Soviet Union may have been significantly modified by the publication there of a pictorial biography of the great (now retired) Bolshoi Ballet prima ballerina, Galina Ulanova. The book with some 300 photographs is, however, the idea and the work of an American, Alfred E. Kahn of Glen Ellen, Calif. He has been repeatedly assured by Russians in the performing arts there, that probably only an outsider could have made this breakthrough. "The point is," explained Kahn in Manhattan last week, "that Russia has no fan periodicals of the kind familiar to us. That applies to films, legitimate, opera and ballet. I don't think over a long period there I ever saw the photograph of a Russian film star in the papers. News items are printed, of course but the public learns of what's showing by handbills and posters."

An arresting aspect of Kahn's book, "Days With Ulanova," is that it follows her into her home, her kitchen, her summer cottage. "These things may sound routine to Americans. They are sensational innovations in the Soviet Union." An original Moscow print order of 50,000 books was increased, prior to publication to 100,000, and now to 150,000, Kahn reports. This is in contrast to the 40,000 first print order for America by Simon & Schuster which is issuing the volume at \$10, about twice its Russian bookstore price.

"Don't misunderstand," continued Kahn, "there have been books in Russia on great performers, but heretofore on the dry and technical side and with nothing like American human interest angles included. It has been the same with film, drama, opera and ballet personalities. Out of costume they simply vanished into anonymity."

The case of Ulanova is very special because she has a role in Soviet culture approaching that of a goddess. Though retired from dancing (now 53) she is one of the prominent individuals of the Bolshoi administration and one of its teachers. Her reputation for aloofness makes her agreement with Kahn, whom she met in the United States three years ago during the first tour of the Bolshoi under Sol Hurok's management, all the more surprising.

Kahn believes the Russians will move gradually to an increasing acceptance of the universal interest in "personal life" as a friend-making value. "Since I speak no Russian and had to depend upon interpreters there were innumerable limits to communication, but the Russians tell me and I believe that the pictorial intimacy in my book is without precedent. Despite her standing as an idol of the Russian public it is literally true that the only previous photographs of Ulanova over 30 years of time were all formal, staged theatrical poses."

With the retirement of Louis Lober as United Artists veep in charge of foreign operations, at the end of the year, his duties as European-Middle East sales topper will be taken over by Eric R. Pleskow, currently Continental manager of the company. Pleskow is due in New York from his Paris base around Nov. 1 to take up residence at the home office. He has just been named a v.p.

Lober's vis-a-vis in charge of UA's Latin America-Far East business is Alfred Katz (whose official title is foreign division manager), also stationed at the home office. Katz, too, is a new UA veep. Also given v.p. stripes is Ilya Lopert who supervises UA's European production activities.

According to the official hand-out of Friday (21), Lober "will assume a less active role in company affairs, starting Jan. 1, 1963, in order to devote more time to the development of longstanding personal plans." He will continue as a consultant on foreign activities and will undertake special assignments as required. Lober's son, Lee, who was assistant to former UA veep Max E. Youngstein, resigned from UA some months ago to prepare production of an indie film to be made in Israel.

### Katz's Far East Swing

Katz left New York last weekend for a swing through the Far East, Australasia and South Africa. Exec will hold sales and promotional conferences in Sydney and Hong Kong, with managers in the two territories coming into the keys to confer with Katz.

Execs specific itinerary includes Auckland, Sydney, Hong Kong, Tokyo, Manila, Bangkok, Bombay, Karachi and Johannesburg.

## Speed 'Interns' Into Subsequent Playoff

Mineapolis, Sept. 25.

Firstrun houses here ordinarily have 28-day clearance over neighborhood four-wall and outdoor theatres in the earliest subsequent-run clearance slot. However, Columbia made "Interns" available for these subsequent-run theatres the day after the end of its sixth week at the loop firstrun Lyric where it still was doing big business, but had to make way for "Phantom of the Opera" (U).

Of course, in view of the fact that the "Interns" sixth week gross was \$7,500, calling for its retention, it would have been folly for any of the subsequent-runs to turn it down, and none did.

## Detroit's First Hardtop Opening in 16 Years

Detroit, Sept. 25.

Champagne and crowds of local celebs marked the opening of the first new indoor film theatre in the Detroit area in 16 years. The beautiful Terrace Theatre is in suburban Livonia. Modernistic and seating 1,210, it cost more than \$700,000. The opening film was Warners "Music Man."

The Terrace has a 58-foot screen and hi-fi stereophonic sound system. It is equipped to show films in any system now known, except Cinerama. A 52-foot-wide curved canopy extends across the front of the theatre to protect customers during inclement weather. The foyer features a huge chandelier and the auditorium has a 20-foot black-light mural. Designer is T. Rozgov.

Owners of the Terrace are Eugene and Richard Sloan, of Suburban Detroit Theatres Inc., who also own the Mercury Theatre; Irving and Adolph Goldberg, owners of Community Theatres, and Lew Wisper and William Wesman, owners of W & W Theatres. Manager is William Tanner Jr.

## L.A. Lagging; 'Town' Slender \$16,000, 'Point' Light 12G, 'Hatari' Bright 24G, 2d; 'Grimm' Swell \$23,500, 7th

Los Angeles, Sept. 25.

Firstruns here are taking it on the chin this week, with none of the three openers showing any real strength. Also a great majority of the holdovers are on the skids.

"Two Weeks in Another Town," playing three theatres, is rated slender \$16,000 opening round. "Pressure Point" shapes soft \$12,000 or a bit over playing two houses. "Map in Moon" looks poor in two spots for initial stanza.

Exceptions to generally slow outlook include "Hatari," looking for lusty \$24,000 or a bit better for second round in five locations. Also "Brothers Grimm" which is rich \$23,500 in seventh Warner Hollywood frame. "Music Man" is rated big \$21,000 in ninth session at Hollywood Paramount.

"West Side Story" looks rosy \$22,000 in 41st Chinese stanza.

### Estimates for This Week

Los Angeles, Hawaii (Metropolitan-G&S) (2,047; 1,106; \$1-\$1.25)—"Man in Moon" (Trans) and "Ninth Bullet" (Indie). Sad \$3,200. Last week, Los Angeles with Pantages, "Horror Hotel" (Trans), "Hands of Stranger" (AA) \$10,900. Hawaii with Warren's, "Interns" (Col) 3d wk, "Strangers When We Meet" (Col) (reissue) \$8,000.

Pantages, State, Baldwin (RKO-UATC-State) (1,512; 2,404; 1,800; 90-\$1.50)—"Two Weeks in Another Town" (MGM) and "Murder, She Said" (MGM). Slender \$16,000. Last week, State, "Panic in Year Zero" (AI), "Eegah" (Indie) 2d wk, \$2,800. Baldwin, "Kid Galahad" (UA) (m.o.), "Sweet Bird of Youth" (MGM) (reissue), \$2,300.

Orpheum, Pix (Metropolitan-Prin) 2,213; 756; \$1-\$1.49)—"Pressure Point" (UA) and "Dangerous Charter" (Indie). Soft \$12,000. Last week, "Sword of Conqueror" (UA) plus various second feature pix, \$8,800.

Warren's Hollywood (Metropolitan-FWC) (1,757; 856; 90-\$1.25)—"No Time for Sergeants" (WB) and "Sayonara" (WB) (reissues). Pale \$6,700. Last week, Hollywood, "Sad Sack" (Par), "Delicate Delinquent" (Par) (reissues) 2d wk, \$3,100.

Hillstreet, Iris, Village, Loyola, Wiltern (Metropolitan-FWC-SW) (2,752; 825; 1,535; 1,298; 2,344; \$1-\$1.50)—"Hatari" (Par) and various second feature pix (2d wk). Lusty \$24,000 or over. Last week, \$37,600.

Warner Beverly (SW) (1,316; \$1.49-\$1.75)—"The Goddess" (Col) (reissue) 2d wk. Sad \$3,200. Last week, \$5,500.

El Rey (FWC) (861; \$1.25)—"Carry On, Teacher" (Gov) and "Doctor in Love" (Indie) (reissues) (2d wk). Dim \$2,500. Last week, \$3,500.

Fox Wilshire (FWC) (1,990; \$1.25-\$1.50)—"Three Coins in Fountain" (20th) and "Love Is Splendored Thing" (20th) (reissues) (2d wk). Handy \$7,000. Last week, \$10,800.

Crest (State) (750; \$2)—"Matter of Who" (Herts) 3d wk. Stout \$4,000. Last week, \$6,000.

Vogue (FWC) (810; \$1.25-\$1.49)—"Sky Above" (Embassy) (5th wk). Good \$6,000. Last week, \$4,800.

Egyptian (UATC) (1,392; \$1.50-\$2)—"Guns of Darkness" (WB) (5th wk). Blah \$3,500. Last week, \$3,200.

Music Hall (Ros) (720; \$2-\$2.40)—"Best of Enemies" (Col) 5th wk. Soft \$4,000. Last week, \$4,100.

Four Star (UATC) (868; \$1.50-\$2)—"Pigeon That Took Rome" (Par) (5th wk). Steady \$2,500. Last week, \$2,400.

Warner Hollywood (SW) (1,291; \$1.25-\$2.80)—"Brothers Grimm" (MGM) 7th wk. Rich \$23,500 or close. Last week, \$29,300.

Hollywood Paramount (State) (1,468; \$1.75-\$2.65)—"Music Man" (WB) 9th wk. Big \$21,000. Last week, \$25,000.

Fine Arts (FWC) (631; \$1.49-\$2)—"Boccaccio 70" (Embassy) 9th wk. Happy \$3,000. Last week, \$5,900.

Beverly State (1,150; \$1.49-\$2)—"Lifta" (MGM) 14th wk. Hot \$5,400. Last week, \$6,000.

Lido (FWC) (876; \$2)—"Taste of Honey" (Cont) 16th wk. Busy \$3,000. Last week, \$2,900.

Chinese (FWC) (1,408; \$1.25-\$3.50)—"West Side Story" (UA) (41st wk). Rosy \$22,000. Last week, \$17,100.

### Key City Grosses

#### Estimated Total Gross

This Week \$2,142,100  
(Based on 22 cities and 270 theatres).

Last Year \$1,952,525  
(Based on 20 cities and 226 theatres, chiefly first runs, including N.Y.)

## 'Pigeon' Lush 12G, Frisco; 'Fool' 10G

San Francisco, Sept. 25.

Takings at first-run wickets currently are on the tepid side although there are some strong spots. Top newcomer is "Pigeon That Took Rome," which looks solid at Golden Gate. Also new, "I Thank A Fool" shapes slow at Warfield. "Bird Man of Alcatraz" looks socko at Esquire on opener. "Sad Sack" and "Delicate Delinquent," pair of reissues, shape good in second Paramount round. "Brothers Grimm" looks wow in sixth stanza at Orpheum.

### Estimates for This Week

Golden Gate (RKO) (2,859; \$1.25-\$1.50)—"Pigeon That Took Rome" (Par) and "Ride Dead Horse" (AA). Solid \$12,000 or over. Last week, "Scarface Mob" (Desilu) and "Hand of Stranger" (AI) 3d wk, \$6,800.

Orpheum (Cine Dome) (1,439; \$2.75-\$2.95)—"Brothers Grimm" (MGM) 6th wk. Wow \$24,000 or a bit better. Last week, \$27,800.

Warfield (Loew's) (2,656; \$1.25-\$1.50)—"I Thank A Fool" (MGM). Fair \$10,000 or under. Last week, "Far Country" (MGM) and "Saskatchewan" (Par), \$7,500.

Paramount (Par) (2,646; \$1.50-\$1.75)—"Sad Sack" (Par) and "Delicate Delinquent" (Par) (reissues) 2d wk. Good \$8,500. Last week, \$15,000.

St. Francis (Par) (1,400; \$1.50-\$1.75)—"Interns" (Col) 5th wk. Fine \$7,000 or near. Last week, \$8,000.

United Artists (No. Coast) (1,151; \$2.25-\$2.75)—"West Side Story" (UA) (41st wk). Hefty \$10,000. Last week \$11,500.

Vogue (S. F. Theatres) (346; \$1.50)—"Ashes and Diamonds" (Janus) 2d wk. Nice \$1,500. Last week, \$2,200.

Stagedoor (A-R) (444; \$1.50-\$1.80)—"Lolita" (MGM) 13th wk. Sturdy \$4,900. Last week, \$5,000.

Esquire (No. Coast) (846; 90-\$1.50)—"Bird Man of Alcatraz" (UA). Sock \$10,000, daydaint Geneva Drive-In. Last week, "La Dolce Vita" (Astor) and "Two Women" (Embassy) (5 days), \$3,500.

Coronet (United California) (1,250; \$2-\$2.50)—"Music Man" (WB) (11th wk). Good \$7,000. Last week, \$8,000.

## 'GRIMM' GOOD \$7,000, INDPLS.; 'WINDOW' 4G

Indianapolis, Sept. 25.

It's quiet at the boxoffice here this stanza as two first-runs, Loew's and the Circle, will interrupt current programs for the closed circuit fight telecast tonight (Tues.). "Brothers Grimm," in sixth week at the Indiana, is money leader. "Rear Window" looks fair at Keith's.

### Estimates for This Week

Circle (Cockril-Dolle) (2,800; \$1-\$1.25)—"World of Comedy" (Cont). Slow \$3,000. Last week, "Five Weeks in Balloon" (20th), \$5,000.

Indiana (C-D) (1,100; \$1.25-\$2.50)—"Brothers Grimm" (MGM) 6th wk. Good \$7,000. Last week, \$8,000.

Keith's (C-D) (1,300; \$1-\$1.25)—"Rear Window" (Par) (reissue). Fair \$4,000 or close. Last week, "Adventures of Young Man" (20th), \$5,500.

Loew's (Loew) (2,427; 75-\$1.25)—"Tartars" (MGM) and "Savage Guns" (Indie). Fair \$4,000. Last week, "Two Weeks Another Town" (MGM), \$5,500.

## 'Spartans' Slow \$6,000, Buff; 'Window' Big 7G

Buffalo, Sept. 25.

New product launched this week is not cheering local exhibs. This, coupled with some slipping holdovers, makes for a dull first-run biz setup. "300 Spartans" is rated slow at Century while "Damon and Pythias" looks mild at the Buffalo. "Rear Window" still looms big in second round at the Center.

### Estimates for Last Week

Buffalo (Loew) (3,500; 90-\$1.25)—"Damon and Pythias" (MGM) and "Savage Guns" (Indie). Mild \$7,000. Last week, "Seven Brides, Seven Brothers" (MGM) and "Father of Bride" (MGM) (reissues), \$6,500.

Center (AB-PT) (2,500; 90-\$1.25)—"Rear Window" (Par) and "Teacher's Pet" (Par) (reissues) (2d wk). Big \$7,000. Last week, \$8,500.

Century (UATC) (2,700; 90-\$1.25)—"300 Spartans" (20th). Slow \$6,000. Last week, "Interns" (Col) (7th wk), \$7,500.

Lafayette (Basil) (3,000; 90-\$1.25)—"Pillow Talk" (U) and "Operation Petticoat" (U) (reissues). Slim \$5,000. Last week, "Phantom of Opera" (U) and "Rider on Dead Horse" (Indie) (2d wk), \$5,200.

Paramount (AB-PT) (3,000; 90-\$1.25)—"Smashing of Reich" (Indie) and "Kamikaze" (Indie). Mild \$7,000. Last week, "Marco Polo" (AI), \$6,500.

Teek (Loew) (1,200; \$1.75-\$2.75)—"Brothers Grimm" (MGM) (5th wk). Good \$4,000. Last week, \$4,500.

Cinema (Martina) (450; 90-\$1.25)—"The Night" (Indie). Nice \$2,200. Last week, "Secrets of Women" (Indie), \$2,000.

Granada (Schine) (1,000; 90-\$1.25)—"Miracle Worker" (UA) (5th wk). Slim \$3,000. Last week, \$3,600.

## 'Defiant' Sock \$14,500, D.C.; 'Window' Mild 6G, 'Fool' Fair 8G, 'Hunt' 9G

Washington, Sept. 25.

Mainstem is still singing the blues currently as even the openers, except for one, are somewhat disappointing. "Damn the Defiant" looks sock in first frame at Town. "Coming Out Party" is just good in second at the MacArthur.

"Rear Window" at Ontario is mild for opener. "Taste of Honey" moved from Ontario to the Apex looks trim. "I Thank A Fool" on initialer at Palace is only so-so.

### Estimates for This Week

Ambassador-Metropolitan (SW) (1,480; 1,000; \$1-\$1.49)—"Music Man" (WB) 8th wk. Good \$9,000. Last week, \$10,000.

Apex (KB) (940; \$1.25-\$1.40)—"Taste of Honey" (Cont). Trim \$4,000 on moveover from Ontario. Last week, "Stowaway in Sky" (UA) 3d wk, \$3,300.

Capitol (Loew) (3,240; \$1-\$1.49)—"Seven Brides for Seven Brothers" (MGM) and "Father of Bride" (MGM) (reissues). Modest \$8,000. Last week, "300 Spartans" (20th) 2d wk, \$6,000.

Dupont (Mann) (400; \$1-\$1.65)—"Shoot Piano Player" (Astor). Trim \$4,500. Last week, "Viridiana" (Union) (4th wk), \$3,500.

Keith's (RKO) (1,839; \$1-\$1.49)—"War Hunt" (UA) and "Sword of Conqueror" (UA). Fair \$9,000 or near. Last week, "Valiant" UA, \$8,500.

MacArthur (KB) (900; \$1.25-\$1.40)—"Coming Out Party" (Union) (2d wk). Good \$6,000. Last week, \$8,400.

Ontario (KB) (1,240; \$1-\$1.49)—"Rear Window" (Par) (reissue). Mild \$6,000. Last week, "Taste of Honey" (Cont) (4th wk), \$4,100.

Palace (Loew) (2,360; \$1-\$1.49)—"I Thank A Fool" (MGM). So-so \$8,000. Last week, "Two Weeks in Another Town" (MGM) (3d wk), \$6,500.

Playhouse (TL) (459; \$1.49-\$2)—"Best of Enemies" (Col) (6th wk). Fair \$2,500. Last week, \$3,000.

Plaza (TL) (278; \$1.49-\$1.80)—"Spit On Your Grave" (Indie) (5th wk). Good \$4,200. Last week, \$4,500.

Town (King) (800; \$1-\$1.49)—"Damn the Defiant" (Col). Sock \$14,500. Last week, "Touch of Mink" (U) (12th wk), \$4,500.

Trans-Lux (TL) (599; \$1.49-\$2)—"Interns" (Col) (6th wk). Fairish \$6,500. Last week, \$7,000.

Warner (SW) (1,250; \$1.25-\$2.30)—"West Side Story" (UA) (2d wk). Solid \$12,000 on current run here. Last week, \$13,500.

## 'Sky' High \$11,000, Philly; 'Defiant' Fine 10G; 'Grimm' Sturdy 15G, 8th

Philadelphia, Sept. 25.

Trade at deluxers in the current session is not too bad albeit there are few socko showings. "Sky Above" looms lofty in first week at Stanton but "Happy Thieves" is doing poorly on opener at Gold- man. Another newbie, "Damn the Defiant," shapes nice at the Viking. "Lolita" still is torrid in 14th round at Trans-Lux while "Music Man" continues smooth in ninth at the Stanley. "The Interns" also is solid in fifth frame at Randolph. "Brothers Grimm" looms solid in eighth round at the Boyd. "Matter of Who" had an unusually big Saturday night at the World, with a good total in sight for week.

### Estimates for This Week

Arcadia (S&S) (622; \$1.20-\$1.80)—"Two Weeks in Another Town" (MGM) (6th wk). Okay \$5,000. Last week, \$7,500.

Boyd (SW) (1,536; \$2-\$2.75)—"Brothers Grimm" (8th wk). Solid \$15,000. Last week, \$16,000.

Fox (Milgram) (2,200; 95-\$1.80)—"I Thank A Fool" (MGM) (2d wk). Dim \$6,500 in 5 days. Last week, \$13,000.

Goldman (Goldman) (1,000; \$1.20-\$1.80)—"Happy Thieves" (UA) Poor \$6,500. Last week, "Playgirl After Dark" (Indie), \$8,500.

Midtown (Goldman) (1,200; \$2.50-\$2.75)—"West Side Story" (UA) (46th wk). Firm \$7,000. Last week, \$8,500.

Randolph (Goldman) (2,200; \$1.20-\$1.80)—"Interns" (Col) (5th wk). Quick \$8,500. Last week, \$10,000.

Stanley (SW) (2,500; 95-\$2)—"Music Man" (WB) (9th wk). Sweet \$11,000. Last week, \$15,000.

Stanton (SW) (1,483; 95-\$1.80)—"Sky Above" (Embassy). Lofty \$11,000. Last week, "Rear Window" (Par) (reissue), \$10,000.

Studio (Goldberg) (383; 95-\$1.80)—"Fast Set" (Indie) and "Ecstasy" (Indie). (Fast \$6,000. Last week, "Love in Hot Climate" (Indie) and "Blaze Starr To Nature" (Indie) (3d wk), \$5,300.

Trans-Lux (T-L) (500; \$1.20-\$1.80)—"Lolita" (MGM) (14th wk). Bright \$7,000. Last week, \$8,500.

Viking (Sley) (1,000; 95-\$1.80)—"Damn the Defiant" (Col). Trim \$10,000 or near. Last week, "Spiral Road" (UA) (8th wk), \$4,000.

World (R&B-Pathe) (499; 95-\$1.80)—"Matter of Who" (Herts-Lion). Good \$4,000. Last week, "Liaisons Dangereuses" (Astor) and "Victim" (Pathe) (3d wk), \$2,600.

## 'Town' Slight \$4,000, Port.; 'Music' 8G, 10th

Portland, Sept. 25.

City is nearly 100% holdover in current round, with the few new bills not amounting to much. "Two Weeks in Another Town" shapes slim at Broadway in first while a reissue combo at Paramount is only fair. "Miracle Worker" looks fine in third at the Irvington. "Music Man" is socko in 10th at the Fox.

### Estimates for This Week

Broadway (Parker) (1,890; \$1-\$1.50)—"Two Weeks in Another Town" (MGM) and "Go Naked in World" (MGM) (reissue). Dull \$4,000. Last week, "Phantom of Opera" (U) and "Curse of Werewolf" (U), \$2,800.

Fox (Evergreen) (1,600; \$1-\$1.49)—"Music Man" (WB) (10th wk). Sock \$8,000 or over. Last week, \$7,800.

Hollywood (Evergreen) (1,180; \$1.49-\$2)—"Search For Paradise" (Cinerama) (10th wk). Neat \$5,500. Last week, \$4,400.

Irvington (Smith) (1,180; \$1.50)—"Miracle Worker" (UA) and "Anartment" (UA) (reissue) (3d wk). Fine \$4,500. Last week, \$5,800.

Music Box (Hamrick) (640; \$1.50-\$3.00)—"West Side Story" (UA) (28th wk). Sturdy \$4,000. Last week, \$4,600.

Orpheum (Evergreen) (1,536; \$1-\$1.49)—"Paradiso" (Indie) and "Night Heaven Fell" (Indie) (reissue) (2d wk). Okay \$6,000. Last week, \$9,300.

Paramount (Port-Par) (3,006; \$1-\$1.50)—"Karamoja" (Indie) and "Ritual of Love" (Indie) (reissues). Fair \$6,500. Last week, "Tarzan To India" (MGM) and "Tartars" (MGM), \$4,300.

### Broadway Grosses

#### Estimated Total Gross

This Week \$472,400  
(Based on 30 theatres)

Last Year \$496,300  
(Based on 28 theatres)

## 'Comedy' Okay 6G, K.C.; 'Enemies' 4G

Kansas City, Sept. 25.

Sudden autumnal weather and back-to-school trend are dropping biz figures downward currently. Newcomers are scarce and mostly doing moderate biz. However, "World of Comedy" at Paramount is okay in first. "Best of Enemies" at the Capri is rated mild as is "Ring-A-Ding Rhythm" playing four hardtops and three drive-ins.

The big money is in the holdovers. "Brothers Grimm" holding up strongly at the Empire in seventh round. "Touch of Mink" still is stout at the Saxon for eighth. Unseasonably cool weather is blamed for offish biz.

### Estimates for This Week

Brookside (Fox Midwest-NGC) (800; \$1-\$1.25)—"Miracle Worker" (UA) (5th wk). Fair \$2,200. Last week, \$3,000.

Capri (Durwood) (1,260; 75-\$1.50)—"Best of Enemies" (Col). Mild \$4,000. Holds. Last week, "Lolita" (MGM) (10th wk). big \$2,500.

Isis, Vista (FMW-NGC) (1,360; 700; \$1)—"Ring-a-Ding Rhythm" (Col) and "Wild Westerners" (Col). Sad \$3,500. Bill also plays first four days of week at Crest. Riverside. Boulevard. Granada (FMW-NGC) (1,217). "Horror Hotel" (Indie) and "The Head" (Indie) (4 days), \$7,000.

Kimo (Dickinson) (504; \$1.25-\$1.50)—"Five Finger Exercise" (Col) (2d wk). Okay \$1,800. Last week, \$2,100.

Empire (Durwood) (1,294; \$1.25-\$2.75)—"Brothers Grimm" (MGM) (7th wk). Sterling \$11,000; stays. Last week, \$12,000.

Paramount (Blank-UP) (1,900; \$1-\$1.25)—"World of Comedy" (Cont). Okay \$6,000; may hold. Last week, "Sayonara" (WB) (reissue) and "Count Monte Cristo" (WB), \$5,000.

Plaza (FMW-NGC) (1,630; \$1-\$1.25)—"Interns" (Col) (4th wk). Good \$5,500. Last week, \$7,000.

Roxey (Durwood) (850; 75-\$1.50)—"Music Man" (WB) (9th wk). Hep \$4,000. Last week, \$4,500.

Saxon (Durwood) (1,600; 75-\$1.50)—"Touch of Mink" (U) (8th wk). Bright \$5,000. Last week, \$5,500.

Uptown (FMW-NGC) (2,043; \$1-\$1.25)—"Rear Window" (Par) and "Detective Story" (Par) (reissues) (2d wk). Light \$3,500. Last week, \$6,000.

## 'TOWN' OKAY \$11,000, PITT; 'WINDOW' 9½G

Pittsburgh, Sept. 25.

The Patterson-Liston fight will take most of the trade tonight (Tues.) with Stanley, Penn and Gateway all reporting brisk advance sales. Hence, the week's biz looks uneven. Newcomer "Two Weeks in Another Town" rates only okay at Penn. Reissue of "Rear Window" at the Stanley is fancy. "West Side Story" in 33d at Nixon is still steady and will go 35 weeks due to legit cancellations. Holdovers at other houses are generally fair to good except "Brothers Grimm" which is maintaining a hep pace in seventh at Warner.

### Estimates for This Week

Fulton (Assoc.) (1,530; \$1-\$1.50)—"Interns" (Col) (5th wk). Snappy \$9,500. Last week, \$9,800.

Gateway (Assoc.) (1,900; \$1-\$1.50)—"Phantom of Opera" (U) (2d wk). Still slow \$4,500.

Nixon (Rubin) (1,760; \$1.50—)

(Continued on page 18)



# Chi Very Spotty; 'Fool' Good \$18,000; 'Window' Sharp 14G, 'Opera' 13G, 2d; 'Spartans' Big 18G; 'Lolita' 10G, 13th

Chicago, Sept. 25

Deluxer biz is weak here for the second straight week, although several of last week's bright art premieres are maintaining momentum.

"I Thank a Fool" is bowing to a nice \$18,000 at the Oriental, and Monroe tandem of "It Happened in Athens" and "I Like Money" should do neat biz in first round. "Lede" shapes socko in its World debut; "La Nette Brava" is heading for a solid total at the Carnegie. Reissue of "Rear Window" is nabbing a good second lap at the State-Lake, but "Phantom of Opera" looks moderate at Roosevelt in second. "Sky Above" is snappy in second Surf round. "Waltz of the Toreadors" is frisky for the same week at the Cinema. Third round of "300 Spartans" at the Woods looks lusty.

"Pigeon That Took Rome" is fast in Esquire fourth stanza. "Lolita" is still torrid in its 13th Loop session.

Of the hardtacketers, "Brothers Grimm" is posting a modest sixth canto at the McKimmers, and "West Side Story" looks to cop a fine stanza in its Todd 31st.

**Estimates for This Week**  
Carnegie (Telefilm) (495; \$1.25-\$1.80)—"La Nette Brava" (Carn). Good \$3,500. Last week, "The Lovers" (Indie) and "400 Blows" (Indie) (reissues) \$2,600.

Chicago (B&C) (3,900; \$1.25-\$1.80)—"Music Man" (WB) (10th wk). Zippy \$13,000. Last week, \$19,000.

Cinema (Stern) (500; \$1.50)—"Waltz of the Toreadors" (Cont) (2d wk). Nifty \$5,000. Last week, \$6,500.

Esquire (H&E Balaban) (1,350; \$1.25-\$1.80)—"Pigeon That Took Rome" (Par) (4th wk). Slick \$7,000. Last week, \$8,000.

Loop (Telefilm) (606; \$1.25-\$2)—"Lolita" (MGM) (13th wk). Fast \$10,000. Last week, \$11,500.

McKimmers (Cinerama) (1,100; \$1.75-\$3.50)—"Brothers Grimm" (MGM) (6th wk). So-so \$13,800. Last week, \$13,500.

Monroe (Jovan) (1,000; 65-90)—"It Happened in Athens" (Indie) and "I Like Money" (Indie) (reissues). (Continued on page 18)

## L'ville Uneven; 'Spiral' Nice \$5,000, 2d; 'Lolita' Trim 7½G, 'Crimm' 8½G

Louisville, Sept. 25

Outlook is for a quiet week at the firstruns, new product not making a strong impact at wickets. The Brown's "West Side Story" in 13th week will wind up Sept. 30. House will become a legit operation. "Huns" and "Centurion" double bill at the Mary Anderson, looks good. "Tarzan Goes to India" at the Ohio is sluggish.

The holdovers, "Brothers Grimm" in fourth at the Rialto; "Spiral Road" in second at the Kentucky; "Lolita" also in second at United Artists, and "West Side Story" in 13th at the Brown, shape spotty.

**Estimates for This Week**  
Brown (Fourth Avenue) 900; 75-\$1.25—"West Side Story" (UA) (13th wk). Showing upbeat at the wicket on count down days. Likely good \$5,000 after 12th week's \$4,000.

Kentucky (Seltow) (900; 75-\$1.25)—"Spiral Road" (UA) (2d wk). Had assist from sneak preview Saturday (22) night, to indicate nice \$5,000 after opening week's \$4,000.

Mary Anderson (People's) (1,100; \$1-\$1.25)—"The Huns" (AT) and "Centurion" (AT). Medium \$4,000. Last week, "Court Monte Cristo" (WB) and "Guns of Darkness" (WB) \$4,500.

Ohio (Seltow) (900; 75-\$1.25)—"Tarzan Goes to India" (MGM) and "Ride High Country" (MGM). Slow \$3,500. Last week, "Kid Galahad" (UA) (3d wk) \$4,500.

Rialto (Fourth Avenue) (1,100; \$1.25-\$2.50)—"Brothers Grimm" (MGM) (4th wk). Slowing a bit to \$3,500 or near after third week's \$10,500.

United Artists (Fourth Avenue) (3,000; \$1-\$1.25)—"Lolita" (MGM) (2d wk). Neat \$7,500 after first week's \$10,000.

### Estimates Are Net

Film gross estimates as reported herewith from the various key cities are net, i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

## 'Panic' Loud 12G, Denver; 'Mink' 8G

Denver, Sept. 25

Firstrun trade in this Mile-High city has turned spotty, with a number of spots doing only fair biz. "Panic in Year Zero," one of few new pix, shapes good at Paramount but "300 Spartans" looks only moderate at the Denver. "That Touch of Mink" continues to amaze, being nice at the Centre although now in ninth session. "Brothers Grimm" looms stout in seventh week at the Cooper.

### Estimates for This Week

Aladdin (Fox) (900; \$1.25)—"Boccaccio '70" (Embassy) (5th wk). Mild \$3,500. Last week, \$4,800.

Centre (Fox) (1,270; \$1.25-\$1.45)—"That Touch of Mink" (U) (9th wk) and "Breakfast at Tiffany's" (reissue) (Par). Good \$8,000 or close. Last week, \$8,300.

Cooper (Cooper) (814; \$1.65-\$2.50)—"Brothers Grimm" (MGM) (7th wk). Stout \$16,000. Last week, \$16,500.

Crest (Wolfberg) (750; \$1.25)—"Bird Man of Alcatraz" (UA) (m.o.). Fair \$3,200. Last week, reruns.

Denham (Indie) (800; \$1.25-\$2.50)—"West Side Story" (UA) (21st wk). Stout \$7,000. Last week, \$7,500.

Denver (Fox) (2,432; \$1.25)—"300 Spartans" (20th) and "Concrete Jungle" (Indie). Mild \$9,000. Last week, "Sky Above" (Embassy) and "No Place Like Home" (Embassy) \$11,000.

Esquire (Fox) (600; \$1.25)—"Sky Above" (Embassy) (m.o.). So-so \$3,000. Last week, "Whistle Down Wind" (Par) (reissue) \$2,400.

Orpheum (RKO) (2,690; \$1.25)—"Strangers When We Meet" (Col) and "All Young Men" (Col) (reissues) (3 days only). Fair \$3,000. Last week, "Gidget" (Col) and "Gidget Goes Hawaiian" (Col) (reissues) \$3,500 in 4 days.

Paramount (Wolfberg) (2,100; 90-\$1.25)—"Panic in Year Zero" (AT) and "Dangerous Character" (AT). Good \$12,000. Last week, "Bird Man of Alcatraz" (UA) and "The Valiant" (UA) (3d wk) \$12,500.

Paris (Art Theatre Guild) (350; \$1.25)—"Monty Python of Monty Python" (Indie). Five \$1,200. Last week, "Summer Wind Blows" (Indie) and "Sons of Youth" (Indie) \$1,100.

Towne (Indie) (600; \$1.25-\$1.45)—"Flame in Streets" (Rank). Mild \$2,700. Last week, "Best of Enemies" (Col) (3d wk) \$2,500.

## 'Intern' Smash \$35,000, Toronto; 'Mink' Hot 11G, 8th; 'Landlady' 16G, 4th

Toronto, Sept. 25

Marking ticins of theatres for three-house combo of Rank interests and the seven, ticin of Famous Players, and the Taylor chain, newcomers include "The Interns" and "Damon and Pythias," both smash on openers. "Notorious Landlady" in fourth frame, continues boff in two houses. "Touch of Mink" in eighth stanza at Rank's Carlton, is still socko. "Sky Above" is smash at Towne, "Miracle Worker" in second stanza at Loew's, looms fine. "Phantom of Opera" looks okay in second at Uptown.

### Estimates for This Week

Capitol Imperial (FP) (1,026; 3,216; \$1-\$1.75)—"Notorious Land-

lady" (Col) (4th wk). Wham \$16,000. Last week, \$18,000.

Carlton (Rank) (2,318; \$1-\$1.50)—"Touch of Mink" (U) (8th wk). Lusty \$11,000. Last week, \$12,500.

Century, Downtown, Glendale, Midtown, Odeon, Scarboro, State (Taylor) (1,342; 1,039,995; 1,082; 752; 682; 696; 50-\$1)—"Damon and Pythias" (MGM) and "Savage Guns" (MGM). Fine \$31,000. Last week, "Panic in Year Zero" (Astral) and "Invasion Star People" (Astral) in four houses with 3,432 capacity, \$27,500.

Danforth, Humber, Hyland (Rank) (1,328; 1,203; 1,357; \$1-\$1.50)—"Interns" (Col). Wow \$35,000. Last week, "Pair of Briefs" (20th) (4th wk) at Hyland only, \$7,000.

Eglinton (FP) (918; \$1.50-\$2.75)—"Brothers Grimm" (MGM) (6th wk). Sturdy upsurge to \$6,500. Last week, \$6,000.

Hollywood (FP) (1,080; \$1-\$1.50)—"Lolita" (MGM) (7th wk). Tapering to good \$5,000. Last week, \$6,000.

International (Taylor) (\$1-\$1.50)—"The Night" (UA) (3d wk). Satisfactory \$3,000. Last week, \$3,500.

Loew's (Loew) (1,641; \$1-\$1.50)—"Miracle Worker" (UA) (2d wk). Fine \$11,000. Last week, \$14,000.

Tivoli (FP) (935; \$1.50-\$2.50)—"West Side Story" (UA) (19th wk). Healthy \$8,000. Last week, \$8,500.

Towne (Taylor) (693; 90-\$1.25)—"Sky Above" (IFD) (2d wk). Smash \$8,000. Last week, \$8,500.

University (FP) (1,393; \$1-\$1.50)—"Dangerous Love Affairs" (Astral) (4th wk). Fine \$8,000. Last week, \$9,000.

Uptown (Loew) (2,250; \$1-\$1.50)—"Phantom of Opera" (U) (2d wk). Okay \$7,000. Last week, \$8,500.

## 'Opera' Big \$7,000, Mpls; 'Galahad' 8G

Minneapolis, Sept. 25

There's anything but a dearth of newcomers here currently. Among the fresh entries, the standout appears to be "Kid Galahad," socko at the Gopher. "Phantom of Opera," also new, looks big at Lyric.

"Brothers Grimm" looks boff in sixth. "Hatori" continues great in seventh. "Music Man" shapes dandy in ninth round. Winty weather this early apparently is no stimulant at the wickets.

### Estimates for This Week

Academy (Mann) (1,000; \$1.25-\$1.50-\$1.75)—"Music Man" (WB) (9th wk). Dandy \$7,000. Last week, \$8,700.

Avalon (Frank) (800; \$1)—"Lucky Pierre" (DF) and "La Parisienne" (Indie) (reissue) (2d wk). Okay \$1,200. Last week, \$1,500.

Bloomington, Coon Rapids, Navarre, Starlite Drive-ins (2,500; \$1) Last week, "Poor White Trash" (Ripps) \$15,000.

Century (Par) (1,300; 85c-\$1)—"Black Tights" (Magna) (subrun). Okay \$4,000. Last week, "Solomon and Sheba" (UA) (reissue) (subrun) \$3,800.

Cooper (CE) (808; \$1.65-\$2.50)—"Brothers Grimm" (MGM) (6th wk). Big \$16,000. Last week, \$14,500.

Gopher (Berger) (1,000; \$1-\$1.25)—"Kid Galahad" (UA). Socko \$8,000. Last week, "House of Women" (WB) and "Samar" (WB) \$4,000.

Lyric (Par) (1,000; \$1-\$1.25)—"Phantom of Opera" (U). Big \$7,000. Last week, "Interns" (Col) (6th wk) \$6,500.

Mann (Mann) (1,000; \$1.50-\$2.75)—"West Side Story" (UA) (31st wk). Remarkable \$6,500. Last week, \$7,000.

Orpheum (Mann) (2,800; \$1-\$1.25)—"Trapeze" (UA) and "Vikings" (UA) (reissues). Satisfactory \$3,000 in five days.

Park (Field) (1,000; \$1.50)—"Hatori" (Par) (7th wk). Great \$4,000. Last week, \$4,500.

State (Par) (2,200; \$1-\$1.25)—"I Thank a Fool" (MGM). Fancy \$7,500. Last week, "300 Spartans" (20th) \$6,800.

Suburban World (Mann) (800; \$1.25)—"Matter of Who" (Indie) (2d wk). Good \$3,000. Last week, \$4,000.

World (Mann) (400; \$1.25-\$1.50)—"Playgirl After Dark" (Topaz). Healthy \$5,000. Last week, "Dangerous Love Affairs" (Astor) (21 wk) \$4,500.

# B'way Not So Bright; 'Spartans' & 'Defiant' Each Getting 26G For A Lift; 'Divorce' Record \$25,100

Although four new bills are being opened this session, business at Broadway deluxers shapes anything but strong currently. Schools again are in session and the usual early fall factors are being felt generally and blamed for the offish trend. The weather has been favorable for a healthier take at the wickets.

"Damn the Defiant," one of the new pix, is landing a nice \$26,000 or near opening week at the Criterion. "300 Spartans" looks okay \$26,000 at the Paramount for initial session, but won't linger long at this house.

"Marco Polo" also is failing to attract too much attention, with a fair \$12,000 likely for initial week at the Palace. "Miracle Worker" brought back to the Astor after too brief an interval, shapes barely passable \$13,500 in first. It is comparatively stronger at the Trans-Lux 85th Street, with about \$6,500. Pic also was opened day-date on the Premiere Showcase, which also hurt.

"Music Man" with stageshow is heading for a fine \$135,000 or close in fifth and final session at the Music Hall. "Gigot" with new stageshow opens tomorrow (Thurs.). "Flame in Streets" shapes torrid \$13,000 for second round at the Forum, with \$5,500 for same week at the 72d St. Playhouse.

"Thank a Fool" held with a strong \$16,000 in second session at the Victoria. "Brothers Grimm" continues great with \$30,000 for seventh round at the Cinerama, now playing only 11 shows per week.

"West Side Story" looks to hold with a hot \$29,000 in 49th stanza at the Rivoli on hardticket, like "Grimm." "Spiral Road" is just marking time at the Warner awaiting the arrival of "Longest Day" on Oct. 4. It is currently in eighth week and goes just one more round.

"Lolita" moves out of the State after 15 amazing weeks plus two days, with "A Private Affair" due in Friday (28).

### Estimates for This Week

Astor (City Inv.) (1,094; \$1.25-\$2)—"Miracle Worker" (UA) (2d run) (2d wk). First week ended yesterday (Tues.) was mild \$13,500 or near. Also at the Trans-Lux 85th St. and Premiere Showcase houses.

Cinerama (Loew) (1,552; \$1.50-\$3.50)—"Brothers Grimm" (MGM) (8th wk). Seventh session finished yesterday (Tues.) was bright \$30,000 after \$33,000 for sixth week. Now playing 11 performances weekly instead of old setup of 16 shows.

Criterion (Moss) (1,520; \$1.25-\$2.50)—"Damn the Defiant" (Col) (2d wk). Initial round ended yesterday (Tues.) was nice \$26,000. Also daydating some 30 other theatres.

DeMille (Read) (1,463; 90-\$2.75)—"Pigeon That Took Rome" (Par) (6th wk). Fifth session completed yesterday (Tues.) was okay \$11,000 after \$12,000 for fourth week.

"Barabbas" (Col) opens Oct. 10. "Pigeon" daydating with Trans-Lux 52d Street.

Embassy (Guild Enterprises) (500; \$1.50-\$2.50)—"Paradise" (Indie) and "Concrete Jungle" (Indie) (8th wk). Seventh round finished yesterday (Tues.) was fair \$8,000 or near after \$11,000 for sixth week.

Stays on, with "Secrets of Nazi Criminals" (T-L) and "Battle of Stalingrad" (T-L) opens Oct. 3.

Palace (RKO) (1,642; \$1.25-\$2)—"Marco Polo" (AT) (2d wk). First round ended yesterday (Tues.) was fair \$12,000. In ahead, "Phantom of Opera" (U) (4th wk) \$10,000 for nice run here. "No Man Is an Island" (U) opens Oct. 10.

Forum (Moss) (813; \$1.25-\$1.30)—"Flame in Streets" (Rank) (3d wk). First holdover frame ended yesterday (Tues.) was solid \$13,000 after \$19,000 for opener.

Paramount (AB-PT) (3,665; \$1-\$2)—"300 Spartans" (20th) (2d wk). First stanza finished yesterday (Tues.) was okay \$26,000 or close. Looks in for two weeks or thereabouts.

Radio City Music Hall (Rockefellers) (6,200; 95-\$2.75)—"Music Man" (WB) and stageshow (5th final wk). This session winding today (Wed) looks like good \$135,000 or near. Fourth was \$140,000, new low hopes. "Gigot" (20th) and new

stageshow open tomorrow (Thurs.).

Rivoli (UAT) (1,545; \$1.50-\$3.50)—"West Side Story" (UA) (48th wk). This round finishing today (Wed.) looks like solid \$29,000 after \$30,000 for 47th week. Stays on.

State (Loew) (1,900; \$1.50-\$2.50)—"Lolita" (MGM) (15th-final wk). Staying a couple of extra days to open "A Private Affair" (MGM) on Friday (28). Looks to hit good \$13,000 or near in final nine days after \$16,000 for 14th regular week, to close out a highly successful longrun. Final nine days also was minus one night for fight on Tuesday (25) night.

Victoria (City Inv.) (1,003; \$1.25-\$2)—"I Thank a Fool" (MGM) (3d wk). The second stanza ended yesterday (Tues.) was fancy \$16,000 or near after \$17,500 for initial week, considerably below hopes.

Warner (SW) (1,813; 90-\$2)—"Spiral Road" (U) (8th wk). This round winding tomorrow (Thurs.) is heading for mild \$8,000 or less after \$9,500 for seventh week. "Longest Day" (20th) opens Oct. 4 on hardticket, with solid advance.

### First-Run Arties

Fine Arts (Davis) (468; \$1.80-\$2)—"Best of Enemies" (Col) (8th wk). Seventh week completed Monday (24) was fast \$7,000 after \$8,500 for sixth. Holds with "A Kind of Loving" (Gov) due in Oct. 1.

Beekman (Rugoff Th.) (590; \$1.50-\$2)—"Notorious Landlady" (Continued on page 18)

## 'Liaisons' Torrid \$6,500, Balto; 'Boccaccio' Boff 4G, 'Party OK' \$2,700

Baltimore, Sept. 25

"Les Liaisons Dangereuses" is doing nicely on its bow at the Mayfair. But otherwise, firstruns are on the slow side this session. Best of holdovers are "Boccaccio '70," nice in fourth week at the Charles. "Music Man" is fairly good in eighth round at Stanton. "Best of Enemies" is rated nice in second at the Little. "Coming Out Party" looms okay in opener at Playhouse. "Rear Window" is warm in first at the New. "Bird Man of Alcatraz" shapes steady in sixth stanza at the Five West.

### Estimates for This Week

Avalon (Freedman) (850; \$1.50)—"I Spit on Your Grave" (Indie) (2d wk). Down to \$1,500. Last week, \$3,000.

Aurora (T-L) (367; 90-\$1.50)—"Palace of Shame" (Indie) (2d wk). Slow \$1,700. Last week, \$2,000.

Charles (Fruchtman) (500; 90-\$1.50)—"Boccaccio '70" (Embassy) (4th wk). Sock \$4,000. Last week, \$6,000.

Crest (Fruchtman) (1,700; 90-\$1.50)—"I Like Money" (Indie) Warm \$5,000. Last week, "Boccaccio '70" (Embassy) (3d wk) \$6,000.

Cinema (Schwaber) (460; 90-\$1.50)—"The Night" (Lope). Slow \$2,000. Last week, "Jules and Jim" (Janus) (2d wk) \$1,400.

Hippodrome (T-L) (2,200; 90-\$1.65)—"Tartars" (MGM). Slow \$6,500. Last week, "Interns" (Col) (4th wk) \$6,000.

Five West (Schwaber) (435; 90-\$1.50)—"Bird Man of Alcatraz" (UA) (6th wk). Down to \$2,000. Last week, \$2,700.

Little (T-L) (300; 90-\$1.65)—"Best of Enemies" (Col) (2d wk). Nice \$2,000. Last week, \$3,200.

Mayfair (Fruchtman) (700; 90-\$1.50)—"Les Liaisons" (Astor). Warm \$6,500. Last week, "Taste of Honey" (Cont) (3d wk) \$3,500.

New (Fruchtman) (1,600; 90-\$1.50)—"Rear Window" (Par) reissue. Good \$6,000. Last week, "300 Spartans" (20th) \$5,900.

Playhouse (Schwaber) (355; 90-\$1.50)—"Coming Out Party" (Union). Oke \$2,700. Last week, "Matter of Who" (Indie) 4th wk \$1,500.

Rex (Freedman) (300; \$1.50)—"Surfside 77" (Indie) Good \$4,000. Last week, "I Spit on Your Grave" (Indie) \$3,000.

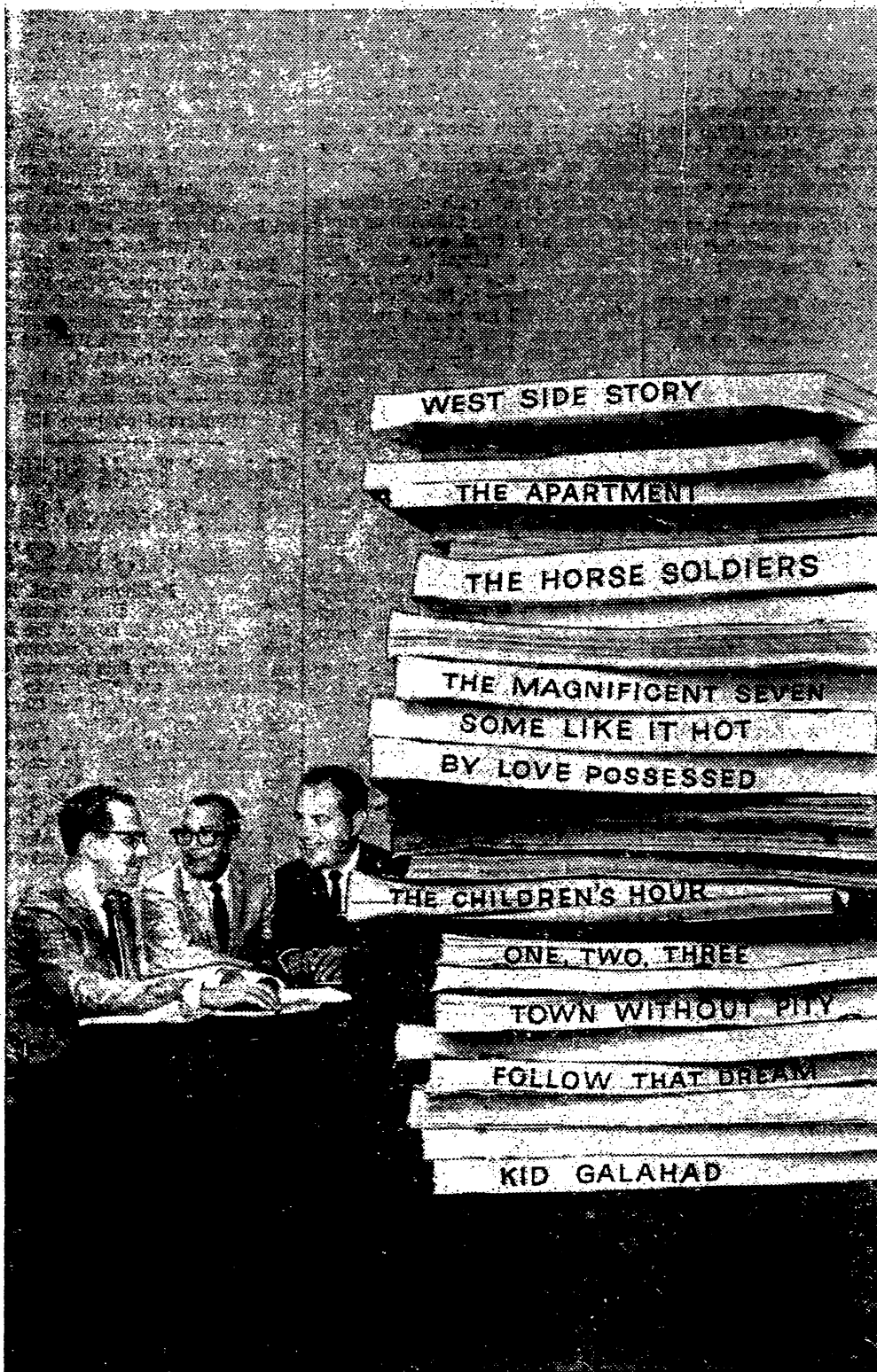
Stanton (Fruchtman) (2,800; 90-\$1.50)—"Music Man" (WB) (8th wk). Steady \$6,900. Last week, ditto.

Town (T-L) (1,125; 90-\$1.65)—"Two Weeks in Another Town" (MGM) (2d wk). Mild \$5,000. Last week, \$7,000.

Additional Picture Grosses On Page 18

design: MURRAY NADICH

SEPT. 1957



5 YEARS AND

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Thru UA



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starring SUSAN HAYWARD ■ producers STUART MILLAR AND LAWRENCE TURMAN ■ director DANIEL PETRIE ■ screenplay by JESSAMYN WEST ■ a MIRISCH-BARBICAN FILMS presentation ■

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# 16 OSCARS LATER...

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starring AVA GARDNER, DAVID NIVEN, PETER USTINOV, ROBERT WAGNER, CLAUDIA CARDINALE as "The Princess" ■ producer MARTIN JUROW ■ director BLAKE EDWARDS ■ original story and screenplay by MAURICE RICHLIN and BLAKE EDWARDS

**THE MOUND BUILDERS**

starring YUL BRYNNER ■ producer LEWIS RACHMIL ■ director J. LEE THOMPSON ■ screenplay by JAMES WEBB

**IN PREPARATION**

**HAWAII**

James A. Michener's Great Novel ■ produced and directed by FRED ZINNEBANN ■ screenplay by DALTON TRUMBO

**THE CONFESSOR**

produced and directed by JOHN FRANKENHEIMER ■ screenplay by NATHAN E. DOUGLAS ■ from the novel by JACK DONAHUE

**YOUNG LUCIFER**

starring GEORGE CHAKIRIS ■ producer LEON ROTH ■ director IRVIN KERSHNER ■ from the novel by URSULA TORDAY

**A SHOT IN THE DARK**

starring SOPHIA LOREN ■ produced and directed by ANATOLE LITVAK

**THE GREAT RACE**

producer MARTIN JUROW ■ director BLAKE EDWARDS ■ from an original story by BLAKE EDWARDS ■ screenplay by ARTHUR ROSS

**THE SAND PEBBLES**

produced and directed by ROBERT WISE ■ from the Harper's Prize Novel of 1962 by RICHARD MCKENNA

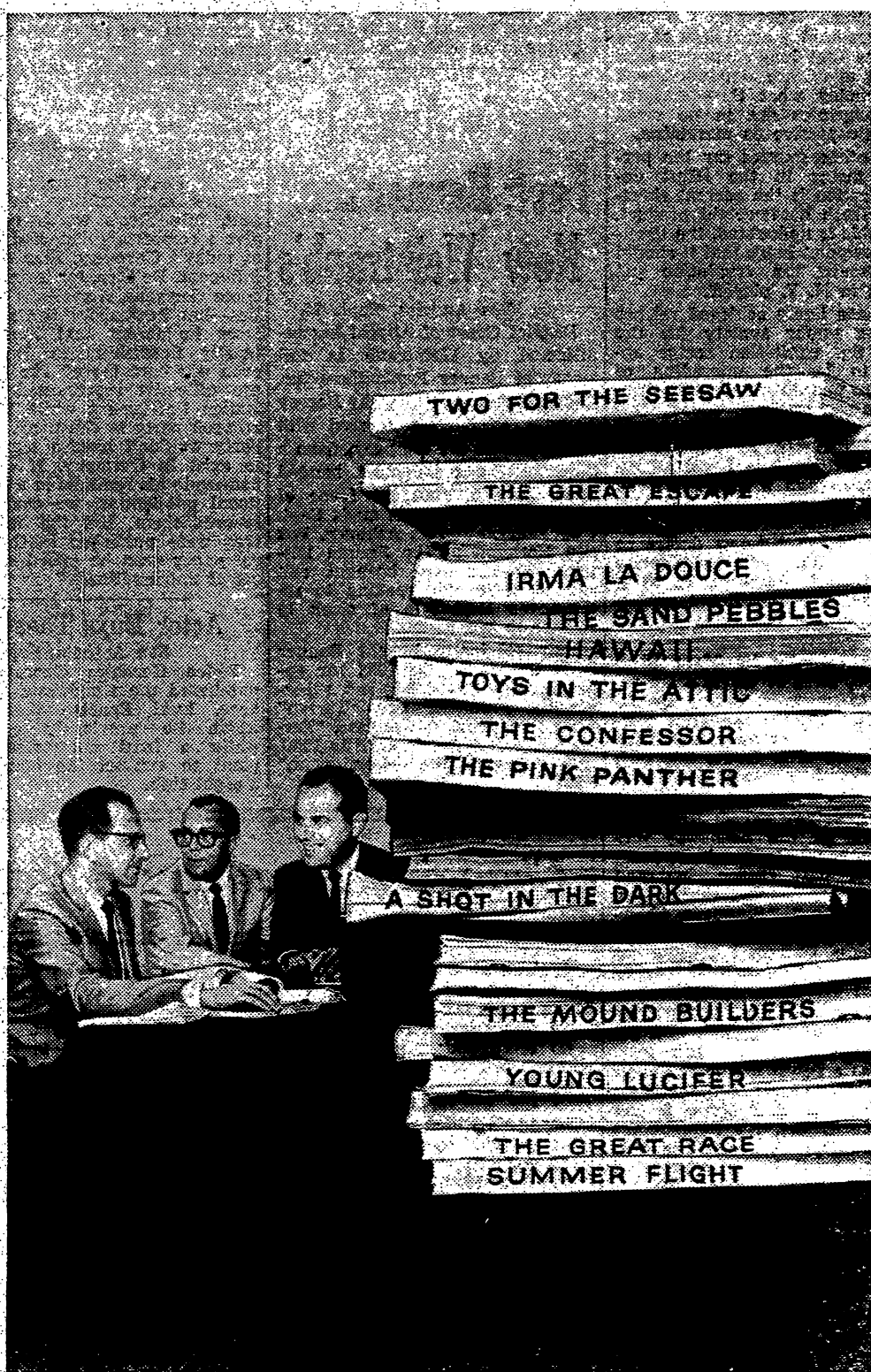
**ELEPHANT BILL**

starring YUL BRYNNER ■ director J. LEE THOMPSON ■ screenplay by ELLIOTT ARNOLD

**A RAGE TO LIVE**

producer WALTER MIRISCH ■ from the novel by JOHN O'HARA ■ screenplay by WENDELL MAYES

SEPT. 1962



**ROMAN CANDLE**

from the Broadway comedy by SIDNEY SHELDON

**GARDEN OF CUCUMBERS**

producer WALTER MIRISCH ■ from the novel by POYNITZ TYLER ■ screenplay by ISOBEL LENNART

**633 SQUADRON**

producer WALTER MIRISCH ■ from the book by FREDERICK E. SMYTHE

## New Deemphasis of B'way Stands; Now Used as Anchor for Saturation, But Downtown Brooklyn Upgraded

Past week in New York evidenced sharply the deemphasizing of the Broadway picture palaces. A pair of deluxers, the Criterion and the Paramount, were reduced to the status of saturation anchors for, respectively, "Damn the Defiant" (Col) and "300 Spartans" (20th). The week previous it was the same story with the Palace Theatre and "Phantom of the Opera" (U).

Observed in the Manhattan trade is that this is so much more distribution of the new order for the future—stressing again that Broadway exclusivity entails ad-promo extravagance belonging to the past. Presentday economics of the Laxoffice have long since rendered the old allegiance outmoded, and things being what they are, the film companies are in no mood to remain passive on marketing.

Still other sources say the pertinent factor in the latest de-glamorization is the current shortage of fresh heavyweight product. While this is undoubtedly the dominant viewpoint holds that it should not obscure the revolution yet shaping in N. Y. playoff.

Of these lately achieved release ploys, a major anxiety for the Times Sq. exhibition sector appears to be the upgrading of Brooklyn to fulltime daydate first-run status. Looking ahead, this means with a powerhouse in tandem with B'way, as well as for the saturations. The Brooklyn escalation, though a long-nourished aim of the companies, has also been a matter of acute delicacy, as witness the till-now deference shown the B'way clients. Conclusion of most observers is, as it has been, that traditional protectionism is all but dead at this stage.

Noted ruefully by Main Stem showmen, most of whom seem resigned to progress, is that Brooklyn (largest of the boroughs comprising NYC) formerly accounted for 25% of their trade; but such rule-of-thumb is surely obsolete in the present configurations of cinema attendance.

Erosion of the Broadway prerogative has been much in focus over the past season, hastened under various distribut formulas—a United Artists "Premiere Showcase," or an unbilled but substantially akin Universal scheme (as employed for "Spiral Road") being the most prominent examples.

It may be footnoted to the present B'way b.o. downbeat that relief is figured on the way, ironically, as a result of the roadshow rash due to hit the Main Stem shortly. With four more houses going hardticket, it's thought the have-not palaces should be able to fatten up their marquees some on remainder attractions.

### Gorman Bros.

Continued from page 3

era. Gorman will take key crew, including cameraman Floyd Crosby, grip Chuck Hanawalt, assistant director Jack Boyer and soundman John Bury, to European locations, supplement them with personnel provided by his foreign coproducers. He did same thing on recently-completed "The Young Racers," though this was entirely his film and had no European investment.

Gorman also revealed new distribution deal on "The Intruder" with Mike Ripp's Cinema Distributors of America. Pathe-America, now out of business, still has claim against film for publicity, but Gorman said Ripp's paid him an advance sufficient to pay this and negative cost as well as "give me a small profit." International Film Distributors of New York have foreign rights.

Gorman is now producing and directing "The Raven" for American International, has one more commitment on his deal for the studio. Pic will be "The Haunted Village," to follow "Raven." He also has "Mask of the Red Death," his own production for AIP release.

### Jay Weston to Paris

Jay Weston, head of the public relations outfit bearing his name and longtime p.r. counsel to Nicolas Reisini (Cinerama and Robin International), leaves New York for Paris tomorrow (Thurs.) to lay the groundwork for the Oct. 2 worldwide press and exhibitor preview of "How the West Was Won."

He'll also confab with C'rama publicity reps from England, France, Italy and Germany, among others attending the Paris showing of the new picture. Weston, incidentally, repped Reisini long before the latter took over Cinerama.

## Hayutin Appeal Lost; Banner Inc. Now Weintraub's

Los Angeles, Sept. 25.

District Court of Appeal has reaffirmed Sy Weintraub, as full owner of Banner Productions Inc. This was an appeal filed by Harvey Hayutin, formerly partnered with Weintraub in the company, from a Superior Court judgment handed down July 3, 1961, in favor of Weintraub. Ruling was made Sept. 7 by Federal Judges Ashburn, Fox and Herndon of the Second District. Hayutin had brought suit against Weintraub seeking to rescind his 1960 sale of stock in Banner to Weintraub.

Pair originally bought Banner from Sol Lesser in 1958 for approximately \$3,000,000, and subsequently produced two "Tarzan" films for Paramount release, "Tarzan's Greatest Adventure," in 1959, and "Tarzan the Magnificent," in 1960.

## Changing Broadway Pattern

By GENE ARNEEL

A close observer of the Broadway first-run film scene has got to come away with the notion that major changes are in the offing. These things are happening—

- (1) Admission prices will go up for the paying customers.
- (2) More houses will seek out long-run pictures and in so doing will be agreeable to terms more stringent demanded by the distributors.
- (3) The Music Hall, with its institutional values, will continue to grab the preferred pictures in the "popular" category while the other spots which are continuing with the immediately out-of-Hollywood pictures will hurt more and more.

As for the admission prices, it's now official that the Criterion has set a \$4.80 top for Columbia's "Lawrence of Arabia," which premieres Dec. 16. (And they used to call it the poor man's entertainment!). This \$4.80 figure obtains for Friday, Saturday, Sunday and holiday evenings and provides the buyer with a seat in the loges; the orchestra and mezzanine are \$3.80, except for the first six rows in the orchestra which are \$2.80.

Otherwise, the evenings are scaled from \$2 to \$3.50, the Wednesday matinees are \$1.80 to \$3, and the weekend and holiday and Christmas week matinees are \$2 to \$3.50.

If Col and the Criterion can swing this kind of tariff, it's a cinch that others, with major productions, will be soon to follow. It adds up to a situation in which the film producer-distributors are more than ever anxious to recoup on mammoth production investments pronto so as to lessen interest on production loans. Also, the longer the run the more advertising money that must be spent, so it's better economically to have a shorter engagement yielding the still tall boxoffice revenue.

Week-to-week grosses at many of the deluxe situations, together with the dwindling product availabilities, make it clear that all can't make out for much longer. There are about 30 firstruns at present, including the eastside and art locations. There are 13 key Broadway situations.

It's fine for the Rivoli when a "West Side Story" comes along, ditto for the Palace with a "Judgment at Nuremberg," the Criterion with, perhaps, the upcoming "Lawrence of Arabia" and previous Columbia entries. Loew's Cinerama (formerly the Capitol) is in good shape with the new C'rama productions starting with the current "Wonderful World of Brothers Grimm."

In the near future are "Longest Day" at the Warner, "Barabbas" at the DeMille, and "Mutiny on the Bounty" at Loew's State. Each of these theatres are counting on extended runs at a profit, and if they fail to materialize, well, trouble's ahead.

Operators of various Broadway firstruns frankly are scared in this post-Labor Day period. Certain of them say they agreed to day-dating with an off-Broadway house as a concession to the distributors who had been complaining that one outlet alone was not enough to warrant campaign expense.

Now, the distributors want and are getting a Broadway outing concurrent with runs in numerous nabes and this obviously detracts from the B'way b.o.

### DeSica Feud

Continued from page 2

hind the picking of East Berlin's Berliner Ensemble. The Berlin press, very sensitive about such a move in the light of the East-West dispute, replied with more or less bitter remarks and comments. Also, it was recalled that some weeks prior to de Sica's shooting in East Berlin, the Italian director had said that there would be no filming in the other part of Berlin.

The entire controversy reached another climax some weeks later when an Italian paper published an interview with de Sica which a large part of the German press considered slanderous. De Sica denied much of what he allegedly had said, but this couldn't stop the controversy. The latter was intensified when another de Sica interview appeared during the recent Venice film festival. In this article the Italian director said that his film will accuse Germans, Americans, and all others who are responsible for the revival of Nazism. And he said this too: "Not only is nothing done in Germany today to prevent the revival of Nazism, they also don't bother to accuse certain appearances of this movement."

O. E. Rock, the German Export-Union's representative in Rome, said, "De Sica's words not only give a completely distorted picture of today's Germany, they are also infamous. De Sica, for instance, accuses Germans, Americans and Allies—but how about the Italians? Does he forget that Fascism is legally flourishing in Italy and even was born there? The Fascists are officially represented in the Italian Parliament while there is no such party in Germany. Such a party wouldn't have a legal right to exist in Germany. If de Sica, had made his remarks in a conventional publication, we could have ignored them. But the fact that they were published in the festival paper must be called a severe act of unfriendliness."

### Actor Buys Theatre

San Antonio, Sept. 25.

Pedro Gonzalez Gonzalez has purchased the Guadalupe Theatre here, local Spanish theatre in which he previously appeared while a local entertainer, and plans to convert the house into a night club.

## A. H. Blank Looks Back at 83

Des Moines, Sept. 25.

A. H. Blank, who celebrated his 50th anniversary as a motion picture executive recently, thinks "it isn't right for a man to take everything and give nothing in return," and "this country and community have been good to me and I to the best of my ability have tried to show my thanks." As good as his word, Blank has contributed more toward charity than any other local business man in Des Moines history. Not only has Blank, 83, given the Raymond Blank Memorial Hospital to the city, and a child guidance centre, but also a health centre at Camp Mitigwa and other good works.

On the occasion of his anniversary in show business, a dinner honored him at Hotel Ft. Des Moines and among those who attended the testimonial were: Barney Balaban; Simon H. Fabian; Leonard Goldenson; Sidney Meyer of MCS Investment Co.; Mitch Wolfson of Wometco Enterprises; Spyros Skouras; Dave Wallerstein of Balaban & Katz; George Schaefer and Jim Velde of United Artists; Elmer Bodden of Commonwealth Theaters; President Henry Harmon of Drake University and Mayor Charles Isles of Des Moines with Gov. Norman Erbe of Iowa; U.S. Senator B. Hickenlooper; Rabbi Ed. Zerin; Ralph Jester & Sons (real estate) and comedian Joey Adams, who was emcee for the event.

Blank recalled that as an 11-year-old kid in Council Bluffs, Iowa, he got a job leading bloodhounds in a parade advertising a theatre production of "Uncle Tom's Cabin." In 1898 he was a Barker on the midway at the Trans-Mississippi exposition in Omaha. He got paid \$3 a night, and that it was this job that made him realize the potential in "making people happy."

Blank opened the Casino Theatre in Des Moines in 1910. It was a nickelodeon and showed three 10-minute reels. The theatre prospered and in 1914 he opened the Garden, considered a "showplace" even before the word "deluxe" was coined.

Blank opened the Casino Theatre in Des Moines in 1910. It was a Theatres and Central States Theatres circuits. "I really got my start in the business when I got a \$500 loan from a banker when I was 18. He couldn't loan me bank funds because I wasn't of age but when I sold him on the idea that some day I would be borrowing \$100,000 he said, 'I like your attitude,' and he loaned me the money from his personal funds."

The crash of 1929 cost Blank \$1,500,000 and he had to start all over again. Eventually he owned and operated 78 theatres in the Midwest.

Blank still is chairman of the board for Tri-States and a member of the board of American Broadcasting-Paramount Theatres. His son, Myron Blank, is owner of Central States Theatres.

## Joe Vogel In O.O. of Orient

Continued from page 3

should have an idea what you're talking about when people talk to you about Japan."

Earlier, Vogel responded to questions of reporters. While most film execs hitting these shores try to limit their press confabs to the reading of their upcoming releases, regarding more probing questions as personal affronts, Vogel was refreshingly warm, open and almost jovial.

"Don't hesitate to ask questions even if you feel they might be embarrassing," he told the pressmen. "I've been embarrassed so much now it doesn't matter any more."

Later, Vogel told his interpreter, "There's nothing they want to know that I won't answer."

In response to a question about Metro's financial outlook, Vogel said, "We won't touch last year's profits because of the late releases of 'Bounty' and 'West' and because of a few disappointing pictures, but we will be profitable. And because of those late releases, next year will be much bigger than anticipated."

### Realistic Bookkeeping

Vogel explained how MGM's bookkeeping is more current and more realistic than that of its rivals. "If we show a picture in four, five or six towns and see that it figures to lose money, we take the loss right away," he said. "We don't wait until next year."

"It's like buying a yard of cloth which costs \$1. The market goes bad and it's only worth 60c," Vogel continued. "So we keep it on the books at 60c."

Asked Vogel about his reaction to the recent deal by Cinerama with United Artists for "Mad, Mad, Mad World" and "Greatest Story Ever Told," Vogel said, "Anybody who wants to make a Cinerama picture has the right to do so. We have no exclusive. Another company must pay a royalty, I think on a per-ticket basis. But we have a partnership deal and the option to make a few more Cinerama pictures," he stipulated.

Asked when "West" and "Brothers Grimm" might be shown in 70m and 35m, Vogel smiled and said, "I hope never."

Responding to a query about Metro tieups with European producers and the company's own overseas production units, the exec said, "We don't believe all of the brains in the picture business are in America. We're an international company. We'll make a picture anywhere if we think the people will want to see it."

He pointed out, however, that unlike some other picture companies, MGM usually has a controlling financial and artistic interest

in those pictures released with its trade mark.

Vogel acknowledged having discussed coproductions with Japanese producers and being "very much interested." He added, "But I promised them we won't spend here the kind of money that was spent on 'Bounty' and 'Ben-Hur'."

On his three-week Far East swing, Vogel is also visiting Hong Kong, Manila and Singapore, choosing theatres and setting dates for "Bounty."

When Vogel was here a quarter of a century ago, he accompanied Arthur Loew as assistant. "We had the idea of building theatres here," he recalled. "But we saw no reason to, although we now have 48 theatres in foreign countries. We found first-class theatres here that were being properly operated."

On his present trip, he is again making the rounds of the picture houses. "I find the first-run theatres very nice and motion picture business equal to any place in the world," he said. "But like everywhere else, the people who operate the theatres should spend more money to keep them up."

Vogel added, "Never before in all my life and travels have I seen a place as pulsating, as vibrant with life as here. It's just getting started. This is going to be tremendous."

### Miguel's Blast

Continued from page 3

panies were completely overlooked. He further points out that sixteen of the 31 national distributors receive 62 U.S. pix (72.72% of the American quota) and 20 English licenses (80% of the British quota), while the remaining 15 distributors are forced to take what is left over. The leftovers are really slim, he charges, when the Baremo gets around to the smaller regional release banners.

In his hard-hitting bulletin, Miguel complains that in his case the entertainment syndicate has not fulfilled its major aim—that of safeguarding member interests—since a group within the syndicate such as the Distributors Assn can work out a license formula that excludes some distrib members from the allocation of U.S. pix.

Concretely, Miguel claims that the film-going preference for Hollywood films is so widespread that failure to head a distrib list with at least one, cripples the distributor's chances to block book his product through the year. He also calls on the Director General for Cinema to rectify the Baremo allocation for 1961-62.



## Salzburg Fest Has Notable Draws In 'Faust', 'Jedermann', 'Lumpazi'; But Prefers Opera, Concert, Ballet

By JOHN KAFKA

Salzburg, Sept. 18. Baroque architecture has a theatrical flavor, and so almost every street, square, alley and corner in this 17th century city appears to have been created by a scenic designer of the period.

In the rear, the complex panorama is framed by two backdrops contributed by nature: the giant elevation of rocks against and partly into which the town is built, and over and beyond, a grandiose horizon of towering mountains. All Salzburg is a stage and if not all the men and women are merely players, quite a few of them are at this festival time, and the others provide the audience.

The late Max Reinhardt was the first to use some of those ready-made outdoor theatres. In 1920, he produced "Jedermann," a pungent and poetic 20th century adaption of an old-English morality play on a scaffold in front of the magnificent Dome. In 1933, he had stages hewn in the rock cliffs that face the ancient Equestrian Arena, on levels corresponding to the spirit-levels of Goethe's "Faust": heaven, earth, hell with the middle one represented by a real stone-built medieval burgh called "Faust-Stadt." The 1962 Fest marks the seventh revival of "Faust" and the 26th of "Jedermann."

The latter drama, also titled "The Tale of a Rich Man's Dying," was again mounted on and around the Dome Square platform, Gottfried Reinhardt (formerly with M-G-M, now an indie film producer-director) held directorial reins, and it seems largely due to his close abidance by his father's prompt book, that "Jedermann" comes across as powerful as ever.

A few innovations work out for the better. The allegorical characters involved, e.g. Faith (embodied unforgettably by the great German actress, Paula Wessely) or "Good Works" (portrayed by Sonia Sutter) double as figurework of painted wood such as grace inside of baroque cathedrals or revolve around the musical chimes atop their steeples. A pageant of social festivities, contrasting the hero's jolly lifetime with the dreary loneliness of his demise, supplies a spectacular musical quality.

Nature makes its own contributions, with the Dome pigeons swarming over and across the scene at dramatically appropriate moments, as if on a prompter's cues, and sunset shadows precisely timed with Jedermann's descent in the tomb. The play's utter simplicity and its straight human interest approach help Americans in the audience to get over the German-language barrier.

That also applies to the film version of "Jedermann" recently produced in color by Duerer Pictures, Vienna, distributed by Bavaria, directed by Gottfried Reinhardt, with music by Ernest Krenek, choreography by Heinz Rosen and a cast including Walter Reyer in the title lead, Paula Wessely, Sonia Sutter, Ellen Schwiens, Heinrich Schweiger, the same as in the legit offering on Salzburg's Dome Square.

The new production of the other legit oldie, "Faust," could not get any of the wealth of open-air theatres and was particularly debarred from its past quarters, the Equestrian Arena. There most of the "Faust-Stadt" stands complete with the spheres above and below, but the perfect locale for Goethe's tragedy last summer housed Verdi's "Simone Boccanegra" and this season, Gluck's "Iphigenia in Aulis."

The Nordic trees still growing onstage behind the Faustian houses appear ridiculously incongruous with time and place of either opera, "Simone" being located in renaissance Genoa, and "Iphigenia" in Greek antiquity. The Salzburg Festival Board's choice was inscrutable, unless reflecting what's regarded as its anti-legit attitude.

Whatever the reasoning, "Faust" was relegated to the New Festival House, which is just another theatrical assembly hall with 2,371 seats but ill-suited to straight drama and inferior to other local playhouses. (Continued from page 15)

## MEXICO WANTS NEXT FFTA CONVENTION

Mexico City, Sept. 18.

The Union of Film Production Workers will ask that next year's convention of the Federation of Film Technician Associations be held in Mexico.

Mexican delegation going to Moscow for this year's meet includes director Julio Bracho, technician Luis Enrique Solis and sound engineer Jose B. Charles.

Bracho, who will deliver a paper on modern use of television and motion pictures, said that local executives must wake up to the fact that space age entertainment is around the corner. Mexico is backward in keeping up with new developments, preoccupied in maneuvering for financial aid for its drifting motion picture industry, Bracho said.

Meanwhile, France, England and Italy are developing new entertainment formulas based on home-screen entertainment. Bracho categorically stated that "the fusion of motion pictures and television for a new class of entertainment is a reality."

## Look to Germany For Clue on Aid

London, Sept. 18.

As the prospects of Britain entering the European Common Market are increasing, British film-makers are anxiously watching the situation in Germany, and wondering whether the Bonn Government will relax and accord some measure of film aid to the struggling German film industry.

For, unless there is a new attitude in Bonn, the British, French and Italian industries are in danger of losing the film aid they now receive, as the Rome Treaty does not permit one member country to have an economic advantage over another.

It was that aspect of the situation that dominated the discussions by the Common Market countries at the recently-concluded Venice fest, when it was agreed to go forward with a plan modelled on the British Eady scheme, which would be financed by a rebate in admission taxes.

As Britain is not yet in ECM membership, reps of the two British producer organizations were precluded from the talks, but were kept fully informed of developments.

## Saturation Releases Dropped by Rank

London, Sept. 18.

Saturation releases involving the use of 100 or more prints are to be dropped by the Rank Organization from next year, and are to be replaced by a "two leg" release pattern. Latter proposal calls for fewer prints, but according to the Federation of British Film Makers, which considered the matter at its Council meeting last week, is in other ways "equally objectionable."

The Federation, which criticised the saturation plan at its July sesh, argues that the two way release would mean that anyone who missed the film in the North London area would not have a second chance to catch it, and that meant that too many eggs were placed in one basket.

Although against the present geographical system which divides the London area into three regions, the Federation wants to maintain a three-leg system which would keep the number of prints to about 40, and keep a film in circulation for three weeks. The saving in print charges would more than compensate for additional advertising costs, and would cut the risk of a pic being hurt if its release coincided with heatwave or even blizzard.

## Lord Rank Retiring

London, Sept. 25.

At the annual meeting of stockholders of the Rank Organization on Oct. 11, Lord Rank is to retire from the chairmanship of the company, but will continue on the board with the title of president.

From that date, John Davis, this year celebrating his 21st anni. as managing director, will assume the chairmanship and will continue as chief executive. Kenneth Winkles, assistant managing director for the past 11 years, takes over as managing director.

## Mex Producer Eyeing Other Countries As Production Dries Up

Mexico City, Sept. 18.

The exodus of Mexican producers is on as opportunities within the republic dry up.

Lacking official or private production coin such veterans as Gabriel Alarcon, Alberto Lopez, Manuel Cecena, Gregorio Wallerstein, Jesus Grovas, etc., are seeking greener pastures.

Alarcon, exhibition magnate who recently aired production plans here, got nowhere with officials, is now flirting with offers from Colombia where the Colombian Industry Development Board is offering him facilities to establish a motion picture industry in the republic. With deal virtually concluded, Alarcon indicated he will raid Mexican director talent, including Rene Cardona, Fernando Cortes and Agustin Delgado, to make pictures in Colombia.

Guatemala's Miguel Ydigoras, supporting recently created "Guatemala Films" with a \$5,000,000 kitty, has dangled offers before producers Manuel Cecena and Alberto Lopez, with Emilio "El Indio" Fernandez offered a deal to direct one or more films.

Ydigoras, according to inside reports from Guatemala City, has decided the time is ripe for a major bid at production aimed at Central and South American markets. He can count on able technicians and even talent from Mexico, with elements discouraged by run-around they have been getting for past several years. And the Guatemalan dictator feels that current uncertainties in Mexico and even Hollywood, will make it possible for his baby industry to mushroom.

Gonzalo Elvira is producing in Spain with Calderon Films' also entertaining projects for Spanish production. Gregorio Wallerstein is also looking to Spain and Jesus Grovas has plans to do another Brazilian picture.

Alarcon said he has 14 scripts, and would have liked to do these in Mexico, but he cited lack of official cooperation and union demands which elevate production costs. He said that an entire shooting unit must be contracted from Technicians and Manual Workers Section even though only a few are actually needed.

Asked to comment on the producer exodus, with indications of its snowballing even more if the local situation does not improve soon, Alfonso Rosas Priego, president of the Mexican Association of Motion Picture Producers said this was "unimportant" and merely reflected the "completion of former contract commitments."

## Brit. 3d Release Looks Doomed As Trade Groups Drop Fight

London, Sept. 25.

Hopes of preserving a third release in Britain are rapidly dwindling. For more than a year the five major trade associations fought to retain the third outlet, but at a meeting last week had to admit that it was abandoning the exercise.

It was in June of last year when John Davis warned the industry that scarcity of suitable product and a reluctance on the part of producers to make their films

## Davis Blames Scarcity of U.S. Product Plus Lack of Native Talent for Theatre Closings

By HAROLD MYERS

London, Sept. 25.

## MANHEIM FESTIVAL HAILS TORRE-NILSSON

Berlin, Sept. 25.

The forthcoming (Oct. 15-20) annual Mannheim International Film Week will honor Leopoldo Torre-Nilsson, Argentina's most prominent film director, via a retrospective show. Torre-Nilsson may come to Mannheim although he has a U.S.-Argentine coproduction, "The Wait," a Sidney Poitier starrer on his immediate agenda.

Mannheim is mainly a short film festival but will, as it did last year, give credit to the first feature films of former documentary makers. Lineup of features includes the Polish "Knife In the Water" (Roman Polanski) which received the international film critic's prize at the Venice fest, Italy's "Il Nuovo Angeli" (Ugo Gregoretti), Brazil's "Barravento" (Glauber Rocha), France's "Adieu Philippine" (Jacques Rozier) and "A Coeur Gros Comme Ca" (Francois Reichenbach). The number of entered features is not supposed to be more than eight while the number of shorts may come to about 100.

The nine-man jury will include Joseph Rovin (France), Callisto Cosulich (Italy), Gideon Bachmann (U.S.), Tadeusz Makarczyński (Poland), Herbert Vesely and Hans-Dieter Roos (Germany). Walter Talmon-Gros is director of the festival.

## Cut Admish Tax, Italos Demand

Rome, Sept. 25.

Sharp reductions in Italian admission taxes are being demanded by the Italian pic industry. Following preliminary meetings held in Venice during the recent festival, exhibitor Italo Gemini has now personally discussed with Italian Prime Minister Amintore Fanfani and Finance Minister Trabucchi the urgent need for an admission tax reduction along the lines of "more favored" European countries, where admission levies are lower.

According to exhibs, government took in some \$51,000,000 in various taxes, including a winter relief fund applied on Sunday and holiday filmgoing. This relief fund, instituted years ago as a temporary aid for flood victims, has since become a regular yearly feature extended well beyond "winter" by some 26 days. It is a major exhib headache.

In pressing for lower levies, exhibs are stressing more favorable taxation ratios in other European (Common Market) countries, and asking for more equal treatment in the ECM "spirit." A White Book on International Fiscal problems in the entertainment field, prepared by ANICA for the International Film Bureau (BIC), will be circulated among political toppers and parliament members here in the hopes that it will influence a favorable decision.

John Davis, chairman-elect of the Rank Organization, blames the scarcity of Hollywood production and the shortage of creative talent in Britain for the widespread closing of theatres and the demise of the third release. (See separate story). At a press conference last week following the publication of the group's annual financial report, he said American production was down to 84 so far this year, and he doubted whether the final count would exceed 100.

At the same time, while British pic continue to be successful, and the Rank release would exceed its quota, there was an insufficiency of British product which was commercially acceptable to the public, to meet the requirements of the third release situations. An increased quota, which could encourage the making of second rate quality films; could lead to disaster for British production.

## Only 135 Involved

Hitting out at the "small group of agitators" who were campaigning for the maintenance of the third release, Davis insisted that all told there were only 135 theatres throughout the country which were involved. Out of that total, 45 were Rank theatres, 10 were ABC and the remaining 80 were independent. He agreed it was an unfortunate situation for the indies, but was not a national issue.

The Rank report recalls that since 1957, the group has closed or converted to other uses 148 of the 507 theatres it was then operating, but on a national basis in the same period, 1,630 out of 4,221 theatres have gone dark. That marked the end of the Rank rationalization program apart from the 45 third release theatres, which it has hoped to retain in operation by flexible booking policies. Supplementing these figures, Davis said that a total of 1,212 theatres had access to all three releases in Britain, 153 had an alternative to the Rank release and 131 an alternative to the ABC release.

In the report to Stockholders, Lord Rank calls the continued fall in the supply of American product "disturbing," but extended runs, saturation engagements and flexible booking patterns had increased revenue for producers. Among the "outstanding examples" quoted in the report are "The Guns of Navarone," "The Parent Trap," "Sergeants Three," "El Cid," "Exodus," "Spartacus" and "West Side Story."

## U.S. Problem Child

On production, the report shows that the foreign market represents 41% of film earnings, but Davis admitted frankly, the "American market is still the problem child." He declined to disclose the volume of U.S. income to production.

An analysis of profits shows that exhibition in the U.K. accounted for 56.4% of the total earnings at over \$9,300,000, which was slightly up the previous year. Overseas exhibition repped 6% of the earnings, while production, distribution, studios and labs accounted for a combined 11.9%. The balance is made up by manufacturing (11% and miscellaneous (14.7%).

As previously reported, net profit was just below \$14,000,000. Trading profit amounted to over \$23,500,000.

## Nat Cohen to N.Y.

London, Sept. 25.

Nat Cohen, joint managing director of Anglo-Amalgamated Film Distributors, planes out to New York tomorrow (Wed.) to attend the New York preem of "A Kind of Loving" at the Fine Arts next Monday (1). Pic, which collared the grand prix at the recent Berlin fest, is being released in the U.S. through Governor Films.

During his eight-day stay in Manhattan Cohen aims to finalize distribution deals for other Anglo films. After Berlin, "Loving" was subsequently screened at the Montreal and Vancouver festivals.

in years to come,  
the stature of great  
motion picture  
achievements will be  
measured against

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Based on the Book by CORNELIUS RYAN  
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STUART WHITMAN and JOHN WAYNE



## Plan 'History of the Devil'

Rome, Sept. 25.

An ambitious undertaking depicting the devil's exploits through the ages will be produced late next year by Ron Gorton. Productions on locations in Rome, Jerusalem, New Mexico, Madrid and elsewhere. Pic, currently budgeted at \$15,000,000 by Gorton, will be tabbed "The Devil" and subtitled "The History of the Devil from the beginning of time." International name cast will be sought, with Anglo-American names predominating, and one or more top-ranking directors will be engaged.

Further details of project, in which Jack Palance will be associated in triple function of writer-actor-producer, will be disclosed shortly, after producer meets here with top Catholic authorities. Consultation with high-ranking figures of other religious faiths will also be sought, producer revealed. While an elaborate treatment for "The Devil" (by Palance) currently exists, Gorton said he would call on top writing names to shape a working script.

Finance sources remain undisclosed, but U.S. and International backing, partially non-industry, has been assured, Gorton stated. He added that Cinerama had expressed interest, and that talks would be initiated to insure participation by that widescreen medium.

Gorton is relatively new in the feature field, having recently completed "Panic Button" for Seven Arts (Warners release) in Rome, with a cast headed by Maurice Chevalier, Jayne Mansfield, and others. Pic is slated for a spring release in U. S.

Two more items will precede "The Devil" on the Gorton-Seven Arts slate. First is a musical comedy called "The Oddballs," to be written and directed by Gorton in January, with New York and London as probable locations. Second item, tabbed "The Parasites," will be a Gorton-Seven Arts-Enrico Bomba production, with Gorton again handling writer-director chores. Bomba was associated with Gorton's Yankee Productions on the Italian end of the "Panic Button" effort.

## International Sound Track

### London

Roy Baker has signed Michael Crawford and Nyree Dawn Porter, both from the cast of the current Prince of Wales play "Come Blow Your Horn," for lead roles in "Two Left Feet," which he is directing for British Lion. Leslie Gilliat is producing. In an official endorsement of Darryl Zanuck's "The Longest Day" sent to all Army commands, the War Office has asked for all possible backing for the preem of a film which merits our support in its own right. Princess Margaret will be g.o.b. at the London opening on Oct. 11 and the proceeds will go to the Army Benevolent Fund.

"Everything I Have" is the current title of the new Julian Wintle-Leslie Parkyn production previously called "Twenty Thousand Streets Under the Sky," which has just started rolling on location in South Wales, with Janet Munro and John Stride in the leads. It's an independent Artists venture for world release through the Rank Organization. Peter Cotes is directing. Filming started at Bray Studios last week on "The Kiss of the Vampire," a Hammer production for Universal. An exhibition of original costume sketches and set designs for "Porgy and Bess" is to open at the Victoria and Albert Museum next Tuesday (Oct. 2), the day the Samuel Goldwyn has its delayed London preem at the Dominion.

### Paris

Tony Curtis was through and found time to confab with J. Lee Thompson on doing another pic with him, talk with French director Philippe De Broca on a pic he might do here "Monsieur Cognac," and do some advance thumping for "Taras Bulba" (UA). . . . Dimitri Tiomkin was in lookseeing Chinese musical instruments to be used in Spain for his scoring of Samuel Bronston's "55 Days At Peking" before planning back there. To Spain that is. The week of Argentine films that unspooled in Biarritz last week also had special meat flown in from the Argentine for the affair. Director Denys De La Patelliere envisages a series of dream vignettes in his next pic with noted thespis playing the historical personages of their desires. Charles Aznavour has opted for Genghis Khan, Annie Girardot for Don Quixote, Michel Simon for Hamlet, and Jean-Claude Biral for Ludwig II, crazy King of Bavaria. Film director Louis Daquin says that a play—destined to also be a film—he wrote some months ago coincidentally traces the tragic fate of Marilyn Monroe. It is called "Immortal Venus."

Jose-Andre Lacour turns pic director to bring his 1958 legit hit "L'Annee Du Bac" (Graduation Year) to the screen. Lilliane Montevecchi back to legit here after 10 years in Yank pix and plays. She does a lead comic and terp part in Robert Dhervy's new show "La Grosse Valse" (The Fat Waltz) which bows this week at the Varietes.

The handling of "Ben-Hur" (M-G) in its French firstruns has paid off by a good scale of prices and keeping up interest by not presenting it in neighboring Paris districts or other keys till six months after its local firstrun. It is now being played off in continuing first and followup firstruns around the country and showing solid stamina everywhere. . . . A monument to the French inventors of projected film, the Lumiere Bros., being unveiled in Lyon this week. . . . Robert Enrico, who made the short based on an Ambrose Bierce story "Incident at Owl Creek," now prepping a feature length documentary on the life and times of the late film star Gerard Philippe. However, first Enrico does two more Bierce Civil War tales of the U. S. to make a feature around the award winning short. It will be called "At the Heart of Life."

Four one and a half hour tv films have been mounted by Claude Barma from an Alexandre Dumas swashbuckler, "Le Cavalier De Maison Rouge." It will be presented on video in this format this year and cut into 31 half hour segs for tv export plus theatrical showings planned in some territories.

### Berlin

Britain's "Taste of Honey" declared particularly worthy by West-German film classification board which means considerable tax relief. . . . West Germany's entries at forthcoming Cork International Film Festival include Ladislav Vajda's "The Liar," Bernhard Wicki's "Miracle of Malachias" and the full-length documentary, "From Tsar to Stalin." Another Mabuse film in the making here, this one is titled "The Last Will of Dr. Mabuse" which Werner Klingler directs for CCC. Cast is composed of Gert Frobe, Senta Berger, Charles Regnier, Leon Askin, Harald Juhnke, Walter Rilla and Ann Savo. . . . Local Filmblaetter, trade paper, carried an interview with Hans-Joachim Boldt, director of Inter-Allianz, who recently returned from a three-month trip through the U.S., Canada and Mexico. According to Boldt, the Americans are now more interested in buying German pix. And allegedly they prefer German pix that show mostly sex and action. Local filmfests are pretty skeptical about this alleged preference. James Nicholas, Greek-born American producer, submitted a copy of his film, "Electra" (with Anna Synodinou), which received praise at the recent Venice film fest, to Transocean, German export company.

## MEX CAN'T RELY ON U.S. COPRODUCTION; BUENO

Mexico City, Sept. 18.

Jose Luis Bueno said that he has had more than enough of coproductions with Hollywood and will make future pictures on his own. Director gave a somewhat irascible answer when queried as to possibilities of coproduction as the outcome of new film union bids to hypo activity with Hollywood south of the border.

Bueno said his experience with "Wounds of Hunger" was costly. "I lost \$8,000 dollars in this venture and I don't want to know anything more about my colleagues in Hollywood," Bueno said.

Mexican industry is again gloomily viewing its experiences with Hollywood and American production. Latest case in point is the suspension of "Tongaloo" tv series after completion of 12 segments out of a projected 39. There's no definite stop on the series, but as weeks drag on without resumption, some are pointing up the "uselessness" of depending on American production as an aid for the Mexican industry.

Many examples of recent failures are being cited, including coproduction of "La Soldadera" (Female Soldier). This one never even got to the shooting stage although high hopes had been stirred in Mexican talent and technical ranks.

Bud Boetticher has been going very slowly in making the Carlos Arruza life story. Now new money is allegedly available and the picture, retitled "Ole," is more fictionalized than the originally intended. Boetticher is associated now with producer Olallo Rubio, Jr., and Elsa Cardenas steps into the role vacated by producer's ex-Debra Paget.

One school of thought has it that since unions here are going into production as a means of providing employment for members, these abortive foreign efforts should be confiscated and completed. This is a radical suggestion and even union leaders admit they would not entertain it seriously.

## Salzburg Fest

Continued from page 13

stage director with a film background did what he could to recreate the proper atmosphere. He mounted the whole drama within the frame of a cathedral interior which looks like one of Salzburg's, and adapted the scenery accordingly.

Spiritually, it meant a rather arbitrary anticipation of the clerical current that permeates only the last scenes of the tragedy's second part. Dramatically, it was a shrewd move which, among other things, steered the opus close to the line of outright religious mystery play. As this is local tradition, "Faust," even on the boards of the New Festival House, does not appear altogether out of place.

As a change of pace from the two tragedies, the third festival legit production is an old farce by Johannestroy, author of the original comedy on which Thornton Wilder based "The Watchmaker." The play is "Lumpazi Vagabundus," written in 1833, amounts to satire of both "Faust" and "Jedermann." The leading role of the inept villain is amusingly played by William Trenk, a Hollywood emigre.

The piece has been adapted and staged by Lindberg, with music by George Kreiser. The cast includes Roger and Attila Horbiger. The show presented in the Landestheater, which is still decorated in the heraldic styles of the bygone Imperial period.

Plans for next year's Festival call for a repeat of "Faust," probably in the New Festival house and possibly with Maximilian Schell in the title part. The Nestroy play will incomprehensibly be dropped, however, and the prospects of "Jedermann" being done again appear dim.

The Festival Board's reasoning in these decisions are thought here to represent a preference for opera, conceit and ultimately ballet, despite the fact that it is the legit aspect of Salzburg season that distinguishes it from its regional competitors. Salzburg's classical music offerings are matched by the Munich and Bayreuth programs, for instance, but its legit productions are unique for this country's summer tourist trade.

## Arg. Coordinating Production, Exhibition to Hypo Industry

Buenos Aires, Sept. 25.

A plan is in the works to coordinate production and exhibition efforts to better domestic marketing of native screen product. With Screen Institute chief Goti Aguilar's encouragement, both sides of the industry plan to collaborate in all phases of the film business, particularly to establish foreign markets through distribution deals.

The pact is also known to provide for free exhibitor-producer deals on voluntary release of native product, as of January 1. The arrangement will actually only become effective next March, at the start of the "season."

A conflict recently arose stemming from the Screen Institute's classification as "B" material, "Aconcagua" and "Los Modelos," which is tantamount to denying them playing time since "B" material is not liable for obligatory exhibition.

Dr. Aguilar summoned an exhibitor-producer meeting to discuss this and other cases, as some factions were mobilizing "political influences" to have these classifications changed.

This meeting brought out that established producers would prefer full freedom for their product, making these Institute classifications unnecessary, although some control is deemed necessary for films made by "fly by night" producers. Producers rely on some tolerance on the Institute's part, classifying all product for obligatory exhibition, to enable recovery of production loans. Dr. Aguilar disclosed that this tolerance notwithstanding, and despite producers' efforts to wipe out their debts to the Institute, the latter has 162,000,000 pesos tied up in native product either awaiting release, or already released.

Producer Mario Soffici expressed the hope that the producer-exhibitor pact, when it eventually becomes effective, will make it unnecessary for the Institute to classify native product, since exhibitors will voluntarily arrange rentals. Exhibitors expressed themselves as opposed to leniency in protection, which is harmful, rather than helpful to the industry. These groups are now drafting amendments to the film law.

### Studios Active

Local studios are unusually active, all preparing new production plans with an eye to obtaining Institute prizes for 1962. Leopoldo Torre Nilsson is back from presenting his "Hommage to the Hour of the Siesta" at Venice, (pic has just been released here after much advance publicity), and has disappointed the critics. It is doubtful whether it can fare better with the public, despite saturation exploitation. He is now readying work on "Lavalie is Dead," from a script by Ernesto Sabato, presumably of a historical nature.

Rodolfo Kuhn, director of "Los Jovenes Viejos," awarded a prize at the Mar del Plata Festival, is now planning "Los Inconstantes" (The Unfaithful) with Elsa Daniel and Gilda Louisek. Another of "the new wave" producers, Enrique Dawi, who has the short "Rio Abajo" to his credit, will shortly start work on a musical farce "La Chacota" (The Rag).

Ruben Cavallotti has scheduled "Bettina" from a play by Joe Kaskia, and Hugo del Carril has just completed "Carrousel," which he intends selling to tv.

Spanish director Juan Antonio Bardem has completed "The Innocents," from a script by Eduardo Borrás, and Enrique Carreras is working on "Los Viciosos," a Sixto Pondal Rios script, for which French dancer "Cocciñelle" has been signed for a "strip-tease" sequence. This French ex-soldier turned femme has been working at the Maipo Theatre, and claims to have earned \$500,000 in a month.

Leopoldo Torre Nilsson is also to make another film in Brazil, with American actors Sidney Poitier and Klm Hunter in important roles.

## Rank to Distribute New Bronston Pic

London, Sept. 25.

The Rank Organization has acquired distribution rights in the major part of the Eastern Hemisphere to Samuel Bronston's "Those Were the Days," which goes into production early next year, with John Wayne starred. Filming will start in Europe and Asia before moving into Bronston's Madrid studios.

Apart from the United Kingdom, territories involved in the Rank deal are Eire, Germany, Austria, Italy, France and North Africa, Scandinavia, and a number of Far Eastern markets including Hong Kong, India, Indonesia, Malaya, Singapore, Pakistan, the Philippines and Siam.

Nicholas Ray, now directing "55 Days at Peking" for Bronston, will also direct "Those Were the Days." Screenplay is by Philip Yordan and James Edward Grant.

## Mex Letdown as Prez Omits Pic Industry From S of N Speech

Mexico City, Sept. 18.

There has been a terrific letdown in Mexican film circles, because of the lack of any allusion to the industry's troubles and possible federal solutions in President Adolfo Lopez Mateos' fourth State of the Nation address.

The President simply bypassed motion picture activity in his report. Now feeling is that industry is doomed to continue the uncertainties of the past with limited production because of lack of financing and loss of markets.

There is some interpretation that the President's pointed overlooking of the industry's problems is an unspoken message that there must be no relying on the government to provide a cure-all for either workers or producers. Some observers feel industry must buckle down and seek its own solutions, forget personal differences.

Federico Heuer, head of the Film Bank, is the only official who has made any public statement. He briefly said that the President's failure to mention the industry should not be interpreted as meaning that the government has "abandoned" it. Heuer added that federal policy and plans will be revealed at "the opportune time."

Meanwhile, the Union of Film Production Workers, in yet another of the endless memorandums to authorities, has asked the Dept. of State to promote reactivation and reorganization of the film industry. Basic point of this memorandum: being the need for more credits to boost production and thus ease unemployment.

## Spanish ASCAP Sells Light Opera Showcase

Madrid, Sept. 18.

After a long and bitter period of litigation to regain program control of the Teatro de la Zarzuela, the Spanish Society of Authors and Composers have decided to sell their light opera showcase.

Zarzuela, one of the plush Madrid rooms for decades, had been closed tight when the Spanish ASCAP bought the property and invested heavily in modernization and renovation. The new 1,200-seat Zarzuela reopened five years ago to feature the distinctive light opera repertory for which the theatre was named. Also staged were top ballet and solo concerts.

Theatre was leased to Mendoza Lasalle who projected an ambitious plan for pop-price light opera with a strong resident company only to find himself in the red when mass public support failed to materialize. Litigation between Lasalle and the Society started late last year and continued through the balance of the season. Court verdict also coupled Society of Authors with impresario Lasalle for outstanding salaries due the performing troupe.

# Embassy Pictures Crowns Another Boxoffice Champ!

**"Divorce Italian-Style" at 568 seat Paris Theatre, N.Y. grossed \$25,164 in first smash week! A NEW ALL-TIME RECORD!**

## "GREAT!"

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A film that will go down as one of the GREAT comedies!

Mastroianni staggers us with a droll performance that is nothing short of classic. Director Pietro Germi is a master of farce... a genius!"

—Crowther, N.Y. Times

JOSEPH E. LEVINE presents

# Divorce



# Italian-Style

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JOSEPH E. LEVINE presents MARCELLO MASTROIANNI in "DIVORCE ITALIAN STYLE" with DANIELA ROCCA and STEFANIA SANDRELLI • LEOPOLDO TRIESTE  
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## Might Ask, So Why Miami?

As expressed by a Theatre Owners of America spokesman, there's "much too much work to do"—so the annual TOA conclave this year at Miami Beach is to be an all-work-no-play attraction. Any daytime frolicking, in short, will have to be on a "hooky" basis. This is unlike the "fun in the sun" billing for last December's rival Allied States powwow at the same spa, when that body scheduled its biz for mornings-only sessions. Instead, the TOA event, at the Americana Hotel, Bal Harbour, Nov. 6-10, will stick with it most of each day, excepting the usual late afternoon time off for attendance at the concurrent theatre trade displays. That's the way TOA played it at previous Miami encampments, lastly in 1958.

## Believe 'La Dolce Vita's' 3,000 Dates Greatest Ever for Subtitled Import

Federico Fellini's "La Dolce Vita" has established something of an industry landmark with the setting of its 3,000th U.S. playdate, according to L. Douglas Netter Jr., exec vee of Astor Pictures. As Netter sees it, the booking, at the Fort Rock Drive-in, Rock Hill, S.C., establishes the film as the most widely played subtitled foreign film in film history.

Netter expects the film to get at least 2,000 more playdates in the domestic market. Pic had its U.S. preem at the Henry Miller Theatre in New York in April, 1961.

## Good Ole Saxon Word

Continued from page 5  
hibited, at one time." He cited "Lolita" as an example; tabbed another, and added, "Even, Advise and Consent." He continued: "There has not been any greater immorality in the country, as a result of this freedom."

The very articulate Miss Clarke, replying to an interrogation by Downs whether deleting the four-letter word would "harm the artistic reality" of "The Connection," said, "I can't believe that the film's reality rests on a word, but what is involved is to expose life as it actually is lived, and to have a word which does affect the reality of the people you are dealing with."

Did she think the "censors quite sincere in objecting to that word?" or did they really object to the picturization of drug addiction?

"I don't know," she replied. "I expected difficulties with the word, and we knew it was possible we were going to court. I had put in, almost gratuitously, several scenes that could be cut." None of these were excised, Miss Clarke reported. "They (the censors) cut the word, because it is the only place left where they can censor. All other aspects of censorship have been overruled in the courts, and this is the last stand," she opined.

Miss Clarke opined it "hard to believe" that "The Connection" actually "glamorizes or makes exciting the real life of the addict." She "wouldn't recommend it (the picture) for children. I don't believe in censorship," but like the English system in which individual motion pictures can only be shown to specified audiences... can be "forbidden" for children. "The Connection" was exhibited in London.

Before the signoff, Downs and Jack Lescoulié seemed to do a little qualifying. "Censors are well meaning," sounded like one statement, Lescoulié remarked. "There are two sides to a question." They agreed on this.

## Aussie Take

Continued from page 3  
prepared to pay top admission prices for quality entertainment. Rydge also pointed out that the removal of the government's monetary restrictions, an upsurge in commercial trading, plus an unemployment downturn, were all salient factors in the re-establishment of cinema boxoffices.

Rydge said it was the policy of GUT to remodel theatres from the big capacity type to the intimate showcase. This had already been done in Sydney, Melbourne and Adelaide and more would follow. "I believe that the main future of the motion picture industry lies in the continued production of specialized films capable of recording long runs in the intimate type of cinema with special screens and new projection equipment," Rydge said.

## 'Grimm' Into Albany

Albany, Sept. 25. Bringing back Cinerama to the Albany area, the Hellman Theatre opens with "The Wonderful World of the Brothers Grimm" on Oct. 10. Uptown house will be closed from Oct. 1 to 9, for the installation of special Cinerama equipment. The Hellman is only house equipped with Cinerama, between Syracuse and New York City.

Situation's last long run was with "West Side Story" in the spring and early summer—at roadshow prices. "That Touch of Mink" and several other films have rated more than ordinary-length engagements, since.

## Landlord Vexed, Too; Echoes Civic Opinion Against Nabe Situation

Indianapolis, Sept. 25. While operators of the Ritz have gone to court to get its license back, the owner of the property, Louis R. Markun, has filed a \$20,000 damage suit against them, because they have failed to pay \$600 monthly rent for August and September, have "failed to maintain a high and moral type of operation," and have caused him to lose his fire insurance coverage on the building because they used the house to present burlesque and "girlie" films.

Markun filed his suit against Leroy C. Griffith and Harold Greenlin. Earlier, the operators were turned down by the Board of Safety, in their request to get their license back in order to show only films. As result, they filed the suit charging the board had acted illegally in revoking the license.

The Ritz closed after protests from residents, who cited the proximity of Shortridge High School, two blocks away, and also the fact that the theatre was located in a neighborhood area. The suit seeking return of its license said the Ritz was closed without the Safety Board even viewing the "live" performances and before hearings were held.

## Mirisch

Continued from page 3  
total of 20,000 domestic, which includes 14,000 hardtops and 6,000 drive-ins, it was stressed.

Big impact television formerly had at the boxoffice, when people stayed home to keep their sets on regardless of programming, no longer accrues, Mirisch pointed out. "The tv situation no longer is cause for any havoc in attendance," he said, adding, "The whole answer (to tv situation) lies in the quality of film product." Mirisch Co. has no tv plans "for the moment."

Company in past has always concentrated on aligning itself with top filmmakers and will continue this practice. Among producer-directors with whom MC now has deals for its upcoming slate of 20 pix are Billy Wilder, William Wyler, Fred Zinnemann, Robert Kise, John Sturges, Blake Edwards, J. Lee Thompson, John Frankenheimer and Anatole Litvak.

In addition to 19 properties already announced for its schedule, Mirisch added "Love, Love, Love" to slate, to be produced by Owen Crump from its own original idea. Blake Edwards will direct, with Tom and Frank Waldman now writing screenplay.

## Disney's 'Little Britches' For West Coast Location

Denver, Sept. 25. Walt Disney, who was here Friday to inaugurate the opening of a new Stouffer's Restaurant as an adjunct to his multimillion dollar Celebrity Sports Center, here, declared that his company would film "Little Britches," the story of Colorado's internationally known Kid's Rodeo, held annually at Littleton, near Denver.

True to Hollywood tradition, "Little Britches" will not be filmed on Colorado location, says Disney, but at the spot in Southern California where they are now filming the sequel to "Ole Yeller," but a crew will be sent to the Colorado city next summer for shots of the rodeo to be used as a trailer to create interest in the feature.

"Little Britches," based on the book by Ralph Moody, will see Kevin Corcoran as the boy in the story.

## John Royal Gives Credit to Roxy In Hall Saga

New York.

Editor, VARIETY: You had a most interesting story leading VARIETY this week about Radio City Music Hall which brought back many memories.

It is strange, or is it what one would expect, that the late Roxy (S. L. Rothafel) has survived and prospered with its policy of good taste, dignity and fine treatment to the patrons. Other theatres around the country who have tried other policies with their motion pictures and pop corn are new garages, storehouses or have been destroyed for real estate developments. It is no accident that several times a year traffic is stopped in the vicinity of Radio City Music Hall because people want to go there. It's no accident that the policy of the theatre originated by Roxy made possible your lead story.

Doesn't this same trend exist in all phases of the entertainment world? Over the years there have been many imitations of the Roxy policy carried on by his successors, but like most imitations, the efforts failed. You might remember there were those who tried to steer Roxy away from his determined policy. It is true that he opened with a grandiose, super presentation which the town was not ready for, but he quickly reverted to the original idea of fine pictures, large orchestras with good music and a very fine stage show. In fact, Leon Leonidoff, a Roxy man, is still producing the show.

As one small item in the policy, may I call your attention to the fact that when Roxy was about to open Radio City Music Hall, he asked me if I knew of a good theatre superintendent and said that it was most important the theatre be kept clean. I told him I knew the best man in the whole country because I had him in Cleveland for the famous B. F. Keith Palace, truly the most beautiful theatre ever erected in this country. Roxy hired him over the telephone. His name was N. H. Zook, and he is still alive and retired on a pension from the Music Hall. He did keep it clean and it's been kept clean physically and morally on the screen and in the lobby ever since.

There have been some accidents in show business, but they don't go ad infinitum as has the success of the Radio City Music Hall.

John F. Royal  
(V. P., NBC)

## Spokane's Ritz Theatre Changes Hands & Policy

Spokane, Sept. 25. Purchase of the 450-seat Ritz theatre and plans to develop it into a first-run art house have been disclosed by Walter A. Hefner, operator of the El Rey, a house where the emphasis is on the nudies and offbeats.

Hefner said he would change the name to "Cinema 63" and put his art policy into effect Oct. 1 with "The Lovers." He also is contemplating a 14-day, 14-film festival of Ingmar Bergman double bills. The new owner purchased the business from Merlin Toland, who had operated it since 1952.

## Postmortems on Venice Festival: Tighten, Lighten, Scatter Satellites

By ROBERT F. HAWKINS

Rome, Sept. 25. Venice Festival post-mortems, an autumn staple in Italian publications, this year are as divided as ever and inevitably biased by non-constructive and unanalytical dissections and by the usual politically influenced considerations. For the past years, too, Venice wrap-up stories have invariably been concerned with (1) the future firing of the current fest topper and (2) the switch of the festival site to Venice proper (from its Lido beachside location) or to Rome.

This year has been no exception. Last year's surprisingly unanimous praise for a political director Domenico Meccoli has now sprung some leaks, and the first attacks have appeared. Again, political considerations have played a part and Meccoli, who is neither a compromiser nor a political climber who intends to use his post as a springboard for a government career, is now being targeted from several "sides." On the other hand, friends feel that Meccoli has had enough of his post, and would now welcome a return to his previous critical and editorial activity or a related post. In fact, his acceptance of this year's stint was, say some, principally conditioned by the fact that he wanted to see some initiatives of his carried forward for at least another year. And there's another consideration as well: the Venice post, though prestigious, is not a salaried bonanza. I.e., if it's not to be used as a stepping stone, it's hardly worth the effort.

As for the festival itself, one of the few objective and constructive comments in the Italian press comes from the influential exhib weekly, *Giornale dello Spettacolo*. Not the best of fests, is its opinion, but certainly far from the worst, especially this year when with the exception of Cannes most other events have been resounding flops.

"Spettacolo" attributes Venice's late-in-year date as its greatest handicap (most other fests are able to skim cream off top of year's release rosters), and notes that the problem has become more acute with the passing of years and the growing in the number of festivals.

The exhib sheet also makes some suggestions for next year's Venice conclave. First, it says, the number of prizes and the total of pix admitted should be raised (thus contradicting previous statements about inflation of kudos, overloaded fest rosters at other events, etc.). Second, it suggests that the Lido is no longer apt for a fest. This should be moved to Venice proper, where it was years ago, and where alone the proper atmosphere could be created. As a site it suggests the open-air courtyard of the Doges Palace, forgetting the acoustical problems that faced fest organizers in the late forties, when films were shown there, plus city noises, moonlight and/or rain, which disrupted many an evening screening in the early postwar sessions.

As for the jury, "Spettacolo" suggests a revision, with 15 Italian and 15 foreign critics to be tapped and made to see all screenings of competing pix.

A series of changes have been suggested by Italian congressman Calabro and made as part of an official government interrogation on the subject addressed to the Ministers of Entertainment and Tourism and of Education. Calabro made his suggestions, he said, in order to "prevent the total decadence of the event."

His proposals, some of them new, others already voiced, are contained in several paragraphs. They are as follows:

(a) selection of films to be made by appointed groups of critics in each participating nation, the festival however being allowed to refuse items not meeting artistic qualifications of event.

(b) Film Festival should become independent of the Venice Biennale structure, which also includes an art show, the music and theatre festivals.

(c) the so-called "minor" events (documentary, muppet pix, art pix, newsreels, etc.) should be transferred to other resorts which need

the publicity more than Venice does.

(d) raise total of official Venice kudos to six by re-instituting the second prize "Silver Lion," while maintaining the "Gold Lion," the two Volpi acting trophies, the special jury prize (for exceptional values), and the "Opera Prima" award to the best first feature effort by a director.

(e) officially recognize the growing importance of the Venice "Information Section" by making it into an "Avant-Garde Section" solely devoted to discovery of new talent, at the same time transferring from the Information Section into the Competitive Section worthy films which heretofore would not quite have made the grade, so as to please more nations than up to now.

(f) to award technical prizes for achievements in rapidly developing field of new film techniques.

(g) "to stress—considering the particular qualities of the film industry—the glamorous side of the festival, so as to prevent its becoming a heavy and lugubrious professional exhibit."

## Exports of Film & Gear Rise in '62 First Half

Washington, Sept. 25. Exports of motion picture films and equipment during the first six months of this year were up more than \$1,500,000 over the same period in 1961, Nathan D. Golden, Commerce Dept. exec, reported.

Exports valued at \$26,618,123 in films and equipment went out between January and the end of June, compared to \$25,062,157 in the first half of the year before.

Imports of motion picture cameras recorded a very substantial increase, amounting to 107,947 cameras valued at \$3,932,466, more than double the value of such imports in the first half of 1961. Figures weren't provided on the value of imported motion picture film during the period.

## Nude-Shocked Chi

Continued from page 5

police Film Review Section and taken to the Appeals Board, the Board has overruled the police unit on every one but "Not Tonight Henry." Local distribs are not anxious to throw down the gauntlet before the Board, but the national distributors, with a greater vested interest, may challenge the decisions.

One report has it that the Board registered its first internal dissension over "Sky Above, Mud Below," which was finally okayed. The "Sky" case was further complicated by a heated letter sent by Embassy Pictures attorney Ephraim London to Mayor Daley after the picture was turned down by the police and before it went to the Appeals Board. The letter threatened court action if the picture was not passed, and jabbed at the city for its prudishness in light of the reception of the picture by critics and civic and religious groups.

Several members of the Appeals Board are reported to have considered the letter a form of blackmail. There was some discussion as to whether the Board could stand up under extensive legal examination or whether it was surviving due to distributor indulgence to date. It's possible that a lesser picture could have resulted in a turnaround that would have touched off a fight that would put Chi film censorship right back where it was in 1959 when it suffered a series of defeats and abandoned official censorship.

Sen. Ozinga's state censorship bill is considered a nightmare by exhibitors. In addition to setting up still another group to look over their shoulders, it is couched in language that would give the three-man panel virtual carte blanche in censoring pix. Exhibs expect that the state Board would have one political appointee from Chicago and two from rural downstate. The picture men figure that any patronage appointee would spell trouble, but that the downstaters would be particularly unsophisticated.

## 'Tartars' Good \$7,500, Cincy; 'Wife' Okay 6 1/2G; 'Interns' Big 10G in 2d

Cincinnati, Sept. 25.

Cincy film traffic shapes moderately this week. "Interns" holds big in second week at Keith's for a bid as downtown topper. Close is "Music Man" in gay departure of record 10-week run at the Albee. Roadshow "Brothers Grimm" looks fairish in seventh stanza at the Capitol.

New bill of "The Tartars" and "Savage Gun" rates good at Grand. Issues of "Dream Wife" and "Love Me Or Leave Me" look okay at the Palace. Suburbs "Touch of Mink" and "Man Who Shot Liberty Valance" at Twin Center look fairish.

### Estimates for This Week

Albee (RKO) (3,100; \$1-\$1.75)—"Music Man" (WB) (10th wk.) Live! \$9,750 farewell with a record of the theatre's longest run. Last week \$10,000.

Capitol (SW-Capitola) (1,540; \$1.25-\$2.75)—"Brothers Grimm" (MGM) (7th wk.) Fair \$9,000. Last week \$10,000.

Esquire Art (Cin-T-Co) (500; \$1.25)—"A Matter of Who" (Indie) Good \$1,600. Last week \$1,400. "Stomach in Sky" (UA) \$1,400.

Grand (RKO) (1,300; \$1-\$1.25)—"Tartars" (MGM) and "Savage Gun" (MGM) Good \$7,500. Last week \$7,000. "Young Lions" (20th) and "Ten Little Indians" (20th) reissues \$5,500.

Guilf (Vance) (300; \$1.25)—"Sky Above" (Embassy) (5th wk.) Solid \$2,000. Last week \$2,300.

Hyde Park Art (Cin-T-Co) (500; \$1.25)—"The Bridge" (Indie) Solid \$1,000. Last week \$1,100. "Girl With Scurfew" (Indie) \$1,100.

Keith's (Cin-T-Co) (1,500; 90-\$1.50)—"Interns" (Col) (2d wk.) Big \$10,000 after \$13,000 preem.

Palace (RKO) (2,600; \$1-\$1.25)—"Dream Wife" (U) and "Love Me Or Leave Me" (U) (reissues) Okay \$6,500. Last week "Rear Window" (Par) and "Proud and Profane" (Par) (reissues) \$6,400.

Twin Drive-In (Cin-T-Co) (800 cars each side; 90c.)—West: "Touch of Mink" (U) and "Day Earth Caught Fire" (U) (suburbs) Fairish \$4,500. Last week "Bon Voyage" (BV) (suburb) and "Ride High Country" (Indie) \$4,300. East: "Liberty Valance" (Par) and "Sweet Bird of Youth" (Par) (suburbs) Fair \$4,500. Last week "Horror Chamber of Dr. Faust" (Lopert) and "Master Half Man" (Lopert) \$5,500.

Valley (Cin-T-Co) (1,275; \$1.25-\$1.50)—"Adventures of Young Man" (20th) (2d wk.) Light \$4,000 after \$4,500 opener.

## CHICAGO

(Continued from page 9)

sue). Oke \$4,500. Last week "Playgirl After Dark" (Indie) and "Mating Urge" (Indie) (2d wk.) \$4,400.

Oriental (Indie) (3,400; 90-\$1.80)—"I Thank A Fool" (MGM) Nice \$18,000. Last week "Sword of Conqueror" (UA) (2d wk.) \$10,000 for 5 days.

Roosevelt (B&K) (1,400; 90-\$1.80)—"Phantom of Opera" (U) (2d wk.) Mild \$13,000 or near. Last week \$19,000.

State-Lake (B&K) (2,400; 90-\$1.80)—"Rear Window" (Par) (reissue) (2d wk.) Good \$14,000 or near. Last week \$25,000.

Surf (H&E Balaban) (685; \$1.50-\$1.80)—"Sky Above" (Embassy) (2d wk.) Excellent \$9,000. Last week \$11,000.

Todd (Todd) (1,089; \$2.20-\$3.50)—"West Side Story" (UA) (31st wk.) Busy \$14,500. Last week \$17,000.

Town (Teitel) (640; \$1.25-\$1.80)—"Three Strange Loves" (Indie) and "Illicit Interlude" (Indie) (reissues) Good \$3,800. Last week "Odd Obsession" (Indie) (4th wk.) \$3,000.

United Artists (B&K) (1,700; 90-\$1.80)—"Miracle Worker" (UA) (6th wk.) Smart \$12,000 for 5 days. Last week \$15,000.

Woods (Essaness) (1,200; 90-\$1.80)—"300 Spartans" (20th) (3d wk.) Trim \$18,000 or close. Last week \$17,000.

World (Teitel) (608; 90-\$1.25)—"Leda" (Indie) Sock \$9,000 or near. Last week "The Night" (Indie) (4th wk.) \$3,500.

## 'HUNS' HEFTY \$7,000, PROV.; 'CID' 5G, 5TH

Providence, Sept. 25.

State's reissue of "Father of Bride" and "Seven Brides for Seven Brothers" and "The Huns" at Majestic will tie for top gross spot in what is a fairly slow week. Albee's "Scarface Mob" looks fair. Elmwood's fifth round of "El Cid" shapes hep.

### Estimates for This Week

Albee (RKO) (2,200; 65-\$1)—"Scarface Mob" (Indie) and "Hand of Death" (20th) Fair \$5,000. Last week "Adventures of Young Man" (20th) and "Firebrand" (20th) \$6,600.

Elmwood (Snider) (724; 90-\$1.50)—"El Cid" (AA) (5th wk.) Hep \$5,000. Fourth was good \$5,800.

Majestic (SW) (2,200; 65-90)—"The Huns" (AI) and "The Conjuror" (Indie) Good \$7,000. Last week "Guns of Darkness" (WB) and "Count Monte Cristo" (WB) \$6,500.

State (Loew) (3,200; 75-\$1)—"Seven Brides for Seven Brothers" (MGM) and "Father of Bride" (MGM) (reissues) Fine \$7,000. Last week "Two Weeks in Another Town" (MGM) and "Valiant" (MGM) \$6,400.

Strand (National Realty) (2,200; 65-\$1)—"Rear Window" (Par) and "Forever My Love" (Par) (reissues) Oke \$4,000. Last week "Two Women" (Embassy) and "Walk On Wild Side" (Col) (reissues) \$6,000.

## BROADWAY

(Continued from page 9)

(Col) (8th-final wk.) This week covering eight days looks like nice \$7,000 after \$6,500 for seventh round. "A Very Private Affair" (MGM) opens Friday (28).

Carnegie Hall Cinema (F&A) (300; \$1.50-\$2)—"Last Year Marienbad" (Astor) (29th wk.) This week ending today (Wed.) looks like good \$3,900.

Cinema One (Rugoff Th.) (700; \$1.50-\$2)—"Boccaccio '70" (Embassy) (14th wk.) The 13th stanza ended Monday (24) was great \$13,500.

Cinema Two (Rugoff Th.) (300; \$1.50-\$2)—"Cleo From Five to Seven" (Indie) (4th wk.) Third round completed Monday (24) was fairish \$5,500.

Fifth Ave. Cinema (Rugoff Th.) (250; \$1.25-\$2)—"Antigone" (Ellis) (2d wk.) First week finished Monday (24) was okay \$3,000. "Mr. Hulot's Holiday" (Cont) (reissue) opens Oct. 1.

Normandie (T-L) (502; \$1.25-\$2)—"La Viaccia" (Embassy) First session ending today (Wed.) looks like good \$6,500. Holding with new pic likely to come in Oct. 11.

Little Carnegie (L. Carnegie) (520; \$1.25-\$2)—"Tales of Paris" (Times) (5th wk.) Fourth week finished Saturday (22) was fine \$8,000. Holding. Stays a week or two longer.

Guild (Guild) (450; \$1-\$1.75)—"The Island" (Zenith) (3d wk.) Second round held at great \$14,500 after \$19,000 for opener. Week ends on Sunday here.

Murray Hill (Rugoff Th.) (565; \$1.50-\$2)—"Operation Snatch" (Cont) Opened on Monday (24) in ahead, "Lolita" (MGM) (14th wk-5 days) was fair \$5,000 after \$7,000 for 13th regular week.

Paris (Pathe Cinema) (568; \$1.50-\$2)—"Divorce Italian Style" (Embassy) (2d wk.) First week ended Sunday (23) was mighty \$25,100, new record for house and remarkable for such a small-seater.

68th St. Playhouse (Leo Brecher) (370; \$1.50-\$2)—"Judgment at Nuremberg" (UA) (suburb) (2d wk.) Initial session finished yesterday (Tues.) was great \$7,800.

Sutton (Rugoff Th.) (561; \$1.50-\$2)—"Waltz of Toreadors" (Cont) (7th wk.) Sixth stanza finished Sunday (23) was sturdy \$9,000 after \$10,000 for fifth.

72d St. Playhouse (Baker) (440; \$1.50-\$2)—"Flame in Streets" (Rank) (2d wk.) This week winding today (Wed.) looks like good \$5,500 after \$8,000 for opener.

Trans-Lux 52d St. (T-L) (540; \$1.25-\$2)—"Pigeon That Took

Rome" (Par) (6th wk.) Fifth round finished yesterday (Tues.) was good \$5,600 after \$6,500 for fourth week. "Secrets of Nazi Criminals" (T-L) opens Oct. 3.

Trans-Lux 85th St. (T-L) (550; \$1.25-\$2)—"Miracle Worker" (UA) (2d run) (2d wk.) First week on subsequent-run, ending yesterday (Tues.) was fine \$6,500. Playing Premier Showcase bit which means some 25-30 other houses are in competition. Pic originally played at the Astor.

World (Perfecto) (390; 90-\$1.50)—"Immoral Mr. Teas" (Mishkin) First week winding tomorrow (Thurs.) is heading for a new high at house, with lines starting at first show each morning.

## 'Interns' Smash \$34,000, Hub; 'Defiant' Hep 15G, 'Point' Perky \$10,000

Boston, Sept. 25.

Arrival of colder weather and back-to-school movement will hit grosses this week. "Interns" and stagshow is still the big noise at Music Hall in second week. "Damn the Defiant" shapes nice at Saxon. "I Thank a Fool" looms slow at Orpheum. "Pressure Point" looks nice at Capri.

"Brothers Grimm" is holding nicely at the Boston in eighth week. "Music Man" shapes okay at Aster in eighth round. "300 Spartans" is dull at the Memorial in second. "A Matter of Who" holds slick at Exeter in third stanza.

### Estimates for This Week

Astor (B&K) (1,170; 90-\$2)—"Music Man" (WB) (8th wk.) Oke \$8,000. Last week \$8,600.

Beacon Hill (Sack) (900; \$1-\$1.80)—"Best of Enemies" (Col) (5th wk.) Good \$5,500. Last week \$6,000.

Boston (Eaton Ent.) (1,354; \$1.20-\$2.95)—"Brothers Grimm" (MGM) (8th wk.) Fancy \$15,000. Last week \$13,000.

Capri (Sack) (850; 75-\$1.80)—"Pressure Point" (UA) Nice \$10,000. Last week "Lolita" (MGM) (10th wk.) \$5,000.

Exeter (Indie) (1,276; 90-\$1.49)—"Matter of Who" (Indie) (3d wk.) Oke \$8,000. Last week \$9,000.

Fenway (Indie) (1,300; \$1.50)—"Viridiana" (Indie) Good \$4,300. Last week "Kitchen" (Kings) and "Big Chief" (Indie) (2d wk.) \$3,200.

Gary (Sack) (1,277; \$1.50-\$3)—"West Side Story" (UA) (47th wk.) Down to \$5,000. Last week \$7,500.

Memorial (RKO) (3,000; 90-\$1.50)—"300 Spartans" (20th) and "Broken Land" (20th) (2d wk.) Sad \$6,000. Last week \$11,000.

Mayflower (ATC) (689; 90-\$1.50)—"Bird Man of Alcatraz" (UA) (rerun) Returns house to second-run. Oke \$4,500. Last week "Adam and Six Eves" (Indie) \$11,000.

Music Hall (Sack) (4,300; 90-\$1.80)—"Interns" (Col) and stagshow (2d wk.) Hot \$34,000. Last week \$44,000.

Orpheum (Loew) (2,900; 90-\$1.49)—"I Thank A Fool" (MGM) and "Watch Your Stern" (Indie) Very lean \$8,000. Last week "Seven Brides for Seven Brothers" (MGM) and "Father of Bride" (MGM) (reissues) \$8,000.

Paramount (NET) (2,357; 70-\$1.65)—"Rear Window" (Par) (reissue) Fair \$7,000. Last week "Shame of Sabine Women" (Indie) and "Hot Money Girl" (Indie) \$9,000.

Pilgrim (ATC) (1,909; 75-\$1.25)—"I Spit on Your Grave" (Audubon) and "Bourbon Street" (Indie) (2d wk.) Slight \$5,500. Last week \$12,000.

Park Square (Indie) (300; \$2)—"Divorce Italian Style" (Embassy) Opened new arter Thursday (19) and looks sock \$6,000.

Saxon (Sack) (1,100; \$1.50-\$1.80)—"Damn the Defiant" (Col) Stout \$15,000. Last week "Stowaway in Sky" (Lope) and "Lost Continent" (Indie) (3d wk.) \$5,000.

State (Trans-Lux) (730; 75-\$1.25)—"Tonight For Sure" (Indie) and "For Lovers and Others" (Indie) Perky \$4,500. Last week "Something Wild" (Indie) and "Island Women" (Indie) \$4,000.

Collidge (B&K) (1,200; 90-\$1.45)—"Carry On Teacher" (Gov) Hot \$12,000 or near, putting house in first-run category.

## 'No Man' Sharp \$17,000 in Det.; 'Town' Mild \$8,500; 'Grimm' Big 16G, 8th

Detroit, Sept. 25.

## TERROR TALL \$11,000, SEATTLE; 'SKY' 5 1/2G, 2D

Seattle, Sept. 25.

Biz generally is offish here this round, with only a few favorable showings. "Sky Above" is still nice in second week at Coliseum while "El Cid" is rated big in 10th session at the Fifth Avenue. "Tales of Terror," standout newcomer, looms stout at Paramount.

### Estimates for This Week

Blue Mouse (Hamrick) (739; \$1.50-\$1.75)—"Music Man" (WB) (8th wk.) Good \$6,000. Last week \$7,000.

Coliseum (Fox-Evergreen) (1,870; \$1.25-\$1.50)—"Sky Above" (Embassy) and "Trauma" (Indie) (2d wk.) Fine \$5,500. Last week \$11,700.

Fifth Avenue (Fox-Evergreen) (2,500; \$1.50-\$1.75)—"El Cid" (AA) (10th wk.) Big \$6,500. Last week \$7,400.

Music Box (Hamrick) (2,200; \$1.50-\$3)—"West Side Story" (UA) (31st wk.) Swell \$6,000 or near. Last week \$6,700.

Music Hall (Hamrick) (2,200; \$1.25-\$1.50)—"Guns of Darkness" (WB) and "Count Monte Cristo" (WB) Drab \$4,000 in 6 days. Last week "Two Weeks in Another Town" (MGM) and "Girls at Sea" (Indie) \$5,800.

Paramount (Fox-Evergreen) (3,000; \$1.25-\$1.50)—"Tales of Terror" (A-I) and "Brain That Wouldn't Die" (AI) Swell \$11,000 or over. Last week "West of Kila-Manjaro" (Indie) (3d wk.) \$5,700.

## PITTSBURGH

(Continued from page 9)

\$2.75)—"West Side Story" (UA) (33d wk.) Hot \$5,200. Last week \$5,000.

Penn (UATC) (3,300; \$1-\$1.50)—"Two Weeks in Another Town" (MGM) Okay \$11,000. Last week "Tarzan Goes to India" (MGM) \$6,500.

Shadyside (MOTC) (750; \$1.25)—"Doctor in Love" (Gov) 4th wk. Nice \$2,200. Last week \$2,300.

Squirrel Hill (SW) (834; \$1.75)—"Boccaccio '70" (Embassy) (9th wk.) Firm \$3,000. Last week \$3,200.

Stanley (SW) (3,700; \$1-\$1.50)—"Rear Window" (Par) (reissue) Sturdy \$9,500. Last week "Sky Above" (Embassy) \$11,000.

Warner (SW) (1,516; \$1.50-\$2.75)—"Brothers Grimm" (MGM) (7th wk.) Tall \$15,500 with new youth shows being scheduled. Last week \$16,000.

## Art Directors Elect

Hollywood, Sept. 25.

At annual membership meeting of Society of Motion Picture Art Directors, Local 876 IATSE, following officers and directors were elected: Merrill Pye, reelected president; John B. Mansbridge, vicepres; Charles J. Koon, secretary; Theobald A. Holsopple, treasurer; Leo E. Kuter, reelected administrator; Charles Myall and Stanford Jolley, trustees; Rolland M. Brooks continued in office as third trustee.

New directors' board includes Serge Krizman, Al Roeloffs, Harry Kemm, William Campbell, Jack Senter, Duncan Cramer, Bob Corrigan, William Craig Smith, Jay Krause, and Fred Hope. Richard F. Mahn continues as exec secretary.

## Commonwealth Changes

Kansas City, Sept. 25.

Commonwealth Theatres has made several personnel changes in its farflung midlands chain. John Newcomer, formerly handling properties in Warrensburg, Mo., has become city-manager of Commonwealth's newly-acquired houses in Hot Springs, Ark. Clarence Duvall, a holdover, will directly manage the Central and will assist Newcomer in other duties. Chain moves Glenn Carroll of Clinton, Mo., to Warrensburg, with Moe Matthews of Belleville, Kansas replacing Carroll.

Dick Wommack, veteran manager of Fayetteville, Ark., is leaving organization to be replaced by George Plybon. Gene Clair has been made city manager of new Commonwealth properties in Rocky Ford, Colorado. Gordon Springer replaces Clair at Superior, Neb.

Newcomers are adding a dash of spice to first-run offerings this week but the holdovers still are the main course. "No Man Is An Island" looks sharp at the Michigan. "Sad Sack" shapes fair at the Grand Circus.

"Two Weeks in Another Town" looks mild at the Adams. "Brothers Grimm" still packs a wallop in eighth stanza at Music Hall. "Boccaccio '70" stays solid in seventh week at Trans-Lux Krim.

### Estimates for This Week

Fox (Fox Theatre of Detroit Corp.) (5,041; \$1.25-\$1.49)—"Son of Samson" (Indie) and "Last of Vikings" (Indie) (2d wk.) Down to slow \$8,000. Last week \$10,000.

Michigan (United Detroit) (4,026; \$1.25-\$2)—"No Man Is An Island" (U), Big \$17,000. Last week "Music Man" (WB) \$10,000 in ninth week.

Palms (UD) (2,995; \$1.25-\$1.49)—"Rear Window" (Par) and "Wild Is Wind" (Par) (reissues) (2d wk.) Slow \$6,000 in four days. Last week \$11,000.

Madison (UD) (1,408; \$1.50-\$3)—"West Side Story" (UA) (32d wk.) Steady \$9,000. Last week \$10,000.

Grand Circus (U) (1,400; \$1.25-\$1.49)—"Sad Sack" (Par) and "Delicate Delinquency" (Par) (reissues) Fair \$8,000. Last week "Interns" (Col) \$10,000 in sixth week.

Adams (Balaban) (1,700; \$1.25-\$1.50)—"Two Weeks in Another Town" (MGM) Mild \$8,500. Last week "Lolita" (MGM) (5th wk.) \$5,500.

United Artists (UA) (1,667; \$1.25-\$1.50)—"Phantom of Opera" (U) (2d wk.) Slow \$4,000. Last week \$3,200.

Music Hall (Beacon Enterprises) (1,213; \$1.25-\$2.80)—"Brothers Grimm" (MGM) (8th wk.) Big \$16,000. Last week \$18,000.

Trans-Lux Krim (Trans-Lux) (980; \$1.80-\$2)—"Boccaccio '70" (Embassy) (7th wk.) Fine \$7,500. Last week \$8,000.

Mercury (UM) (1,405; \$1-\$1.80)—On suburbs. Last week "Miracle Worker" (UA) (5th wk-6 days) okay \$6,000.

## 'Fool' Fast \$10,000 In St. L.; 'Window' Hep 10 1/2G

St. Louis, Sept. 25.

Few newcomers here this session, with bulk of strength at the boxoffice concentrated in the holdovers and longruns. "I Thank A Fool" looms fairly good at State. "Rear Window" paired with "Detective Story," both oldies, looks smooth at the St. Louis. "Spiral Road" shapes fine at the Fox in second stanza. "Coming Out Party" is rated okay in third at Apollo Art.

### Estimates for This Week

Ambassador (Arthur) (2,970; 90-\$1.25)—"Music Man" (WB) (9th wk.) Good \$9,000 or near. Last week \$10,000.

Apollo Art (Grace) (700; 90-\$1.25)—"Coming-Out Party" (Union) (3d wk.) Okay \$1,500. Last week \$1,700.

Esquire (Schuchart-Levin) (1,800; 90-\$1.25)—"Guns of Darkness" (WB) (2d wk.) Nice \$8,500. Last week \$10,000.

Fox (Arthur) (5,000; 90-\$1.25)—"Spiral Road" (U) (2d wk.) Fine \$14,000. Last week \$17,000.

Loew's Mid-City (Loew) (1,160; 60-90)—"Interns" (Col) (m.o.) Neat \$7,000. Last week "Seven Brides for Seven Brothers" (MGM) and "Father of Bride" (MGM) (reissues) \$9,000.

State (Loew) (3,600; 60-90)—"I Thank A Fool" (MGM) Good \$10,000 or near. Last week "Interns" (Col) (3d wk.) \$15,000.

Pageant (Arthur) (1,000; 90-\$1.25)—"Judgment at Nuremberg" (UA) (13th wk.) Brisk \$4,000. Last week \$5,000.

St. Louis (Arthur) (3,800; 75-90)—"Rear Window" (Par) and "Detective Story" (Par) (reissues) Smooth \$10,500 or over. Last week "Sayonara" (WB) and "Mister Roberts" (WB) (reissues) \$9,000.

Shady Oak (Arthur) (760; 90-\$1.25)—"Carry On Teacher" (Indie) First week looks nice \$2,500. Last week "Lolita" (MGM) (10th wk.) \$1,500.



# STRATTON PRODUCTIONS

of NEW YORK  
gratefully acknowledges international acclaim for

## "THE BIG WAVE"

Starring  
SESSUE HAYAKAWA

## "NO EXIT"

Starring  
VIVECA LINDFORS

Both Features Directed by  
TAD DANIELEWSKI

### San Francisco Chronicle

#### 'Big Wave'--- An Unusual 2nd Feature

By Michael S. Willis

A pleasing, unpretentious Japanese production, "The Big Wave," based on the novel by Pearl S. Buck, is the RKO-Golden Gate's current second feature.

It is not a masterpiece, but it achieves quite admirably what it sets out to do—tell a quiet story about simple little people living on the coast of Japan.

The setting is a hillside. A wealthy and wise old gentleman lives at the top, farmers dwell on the slopes, and fishing people ply their trade at the beach along the bottom.

#### TYPHOON

In the beginning of the story, the old man (Sessue Hayakawa) forecasts a typhoon and the fishermen ignore the warnings, a situation which could conceivably be heightened into a full-

length suspense drama.

A tidal wave comes and goes early; slick suspense is not the intent of this picture. Its theme is the rhythm of life and its villain, if any, is nature.

A boy, orphaned by the catastrophe, is adopted by a farming family, matures, falls in love, and makes a decision between the old life of fishing and the new one of farming.

That's all there is to the plot.

#### COMPASSION

But in the telling of the story, wonderful compassion is displayed.

The all-Japanese cast, whose accents are sometimes difficult to understand, and the location filming create a feeling of uncontrived reality.

And much of the black and white photography by Ichio Yamazaki is of the highest excellence, particularly when he photographs elderly people.

The picture, produced and directed by Tad Danielewski, makes a fine, gentle counterpoint to the superb Hammer Films production of "Phantom of the Opera," which is the main feature.

Produced in Association with  
TOHO CO. of TOKYO for  
ALLIED ARTISTS of Hollywood

### THE SUNDAY TIMES

There are noisy revolutions and there are those that come about quietly almost without one becoming aware—and it is in minute particulars that the results of these are strongly shown. Two events last week seem to illustrate the new internationalism which, without trumpets, has now established itself in the cinema.

First, a remarkably good version of Sartre's "Huis Clos" made in Argentina in English was privately shown, with an excellent performance of the Lesbian by Viveca Lindfors—a Swedish actress who, ill-served by Hollywood for years, has built up a formidable Broadway reputation.

### DER KURIER

The form of the film is brilliant, Sartre's theme is handled with artistic economy and with incisiveness, which recreates the nightmarish atmosphere of the original play.

The intimacy of the stage play is recreated cinematically in what must be called a triumph of Tad Danielewski's directorial concept and ingenuity.

Superb acting performance by Viveca Lindfors.

### Doi Alend

The filmic concept has a chilling perfection about it." All Sartre's monstrosities have been painstakingly recreated.

### BZ RUTH LEUWERICK FILMBALL 1962

Not only is Sartre's meaning unchanged, but it becomes clearer in this cinematic form created by screenwriter George Tabori and director Tad Danielewski.

### nacht de pesche

It is an absolute film to be judged by the highest artistic standards.

Philosophical matters of Sartre expressing the tragic absurdities of certain aspects of life are turned into an astonishing film by director Tad Danielewski and the intense dedicated performance of Viveca Lindfors.

Most impressive and extraordinary film.

BERLIN FILM FESTIVAL  
Best Actress Award, VIVECA LINDFORS  
" " " RITA GAM

Presented by ARIES CINEMATOGRAPHIC  
of Buenos Aires for Release of  
ZENITH INTERNATIONAL FILM CORP.  
of New York

## 'Tartars' Good \$7,500, Cincy; 'Wife' Okay 6 1/2 G; 'Interns' Big 10G in 2d

Cincinnati, Sept. 25.

Cincy film traffic shapes moderately this week. "Interns" holds big in second week at Keith's for a bid as downtown topper. Close is "Music Man" in gay departure of record 10-week run at the Albee. "Brothers Grimm" looks fairish in seventh stanza at the Capitol.

New bill of "The Tartars" and "Savage Gun" rates good at Grand. "Dream Wife" and "Love Me Or Leave Me" look okay at the Palace. Subrins "Touch of Mink" and "Man Who Shot Liberty Valance" at Town Center look fairish.

### Estimates for This Week

Albee (RKO) (2,200; 65-\$1)—"Music Man" (WB) (10th wk). Live. \$9,500 farewell with a record of the theatre's longest run. Last week \$10,000.

Capitol (SW-Cincinnati) (1,540; \$1.25-\$2.75)—"Brothers Grimm" (MGM) (7th wk). Fair \$9,000. Last week \$10,000.

Dequire Art (Cin-T-Co) (500; \$1.25)—"A Matter of Who" (Indie). Good \$1,600. Last week \$1,400.

Grand (RKO) (1,300; \$1-\$1.25)—"Fathers" (MGM) and "Savage Gun" (MGM). Good \$7,500. Last week \$7,000. "Young Lions" (20th) and "Love Me Or Leave Me" (24th) (reissues). \$7,500.

Gold Vance (300; \$1.25)—"Sky Above" (Embassy) (5th wk). Solid \$2,600. Last week \$2,300.

Hyde Park Art (Cin-T-Co) (500; \$1.25)—"The Bridge" (Indie). So-so \$1,000. Last week \$1,100.

Keith's (Cin-T-Co) (1,500; 90-\$1.50)—"Interns" (Col) (2d wk). Big \$10,000 after \$13,000 prem.

Palace (RKO) (2,600; \$1-\$1.25)—"Dream Wife" (U) and "Love Me Or Leave Me" (U) (reissues). Okay \$6,500. Last week "Rear Window" (Par) and "Proud and Profane" (Par) (reissues), \$6,400.

Twin Drive-In (Cin-T-Co) (800 cars each side; 90c)—West: "Touch of Mink" (U) and "Day Earth Caught Fire" (U) (subrins). Fairish \$4,500. Last week "Bon Voyage" (BV) (subrun) and "Ride High Country" (Indie), \$4,300. East: "Liberty Valance" (Par) and "Sweet Bird of Youth" (Par) (subrins). Fair \$4,500. Last week "Horror Chamber of Dr. Faustus" (Lopert) and "Master Half Man" (Lopert), \$5,500.

Valley (Cin-T-Co) (1,275; \$1.25-\$1.50)—"Adventures of Young Man" (20th) (2d wk). Light \$4,000 after \$4,500 opener.

## CHICAGO

(Continued from page 9)

sub. Oke \$4,500. Last week "Playgirl After Dark" (Indie) and "Mating Urge" (Indie) (2d wk), \$4,400.

Oriental (Indie) (3,400; 90-\$1.80)—"I Thank A Fool" (MGM). Nice \$18,000. Last week "Sword of Conqueror" (UA) (2d wk), \$10,000 for 5 days.

Roosevelt (B&K) (1,400; 90-\$1.80)—"Phantom of Opera" (U) (2d wk). Mild \$13,000 or near. Last week \$19,000.

State-Lake (B&K) (2,400; 90-\$1.80)—"Rear Window" (Par) (reissue) (2d wk). Good \$14,000 or near. Last week \$25,000.

Surf (H&E Bala.) (685; \$1.50-\$1.80)—"Sky Above" (Embassy) (2d wk). Excellent \$9,000. Last week \$11,000.

Todd (Todd) (1,089; \$2.20-\$3.50)—"West Side Story" (UA) (31st wk). Busy \$14,500. Last week \$17,000.

Town (Teitel) (640; \$1.25-\$1.80)—"Three Strange Loves" (Indie) and "Illicit Interlude" (Indie) (reissues). Good \$3,800. Last week "Odd Obsession" (Indie) (4th wk), \$3,000.

United Artists (B&K) (1,700; 90-\$1.80)—"Miracle Worker" (UA) (6th wk). Smart \$12,000 for 5 days. Last week \$15,000.

Woods (Essaness) (1,200; 90-\$1.80)—"300 Spartans" (20th) (3d wk). Trim \$18,000 or close. Last week \$17,000.

World (Teitel) (608; 90-\$1.25)—"Lola" (Indie). Sock \$9,000 or near. Last week "The Night" (Indie) (4th wk), \$3,500.

## 'HUNS' HEFTY \$7,000, PROV.; 'CID' 5G, 5TH

Providence, Sept. 25.

State's reissue of "Father of Bride" and "Seven Brides for Seven Brothers" and "The Huns" at Majestic will tie for top gross spot in what is a fairly slow week. Albee's "Savage Mob" looks fair. Elmwood's fifth round of "El Cid" shapes hep.

### Estimates for This Week

Albee (RKO) (2,200; 65-\$1)—"Savage Mob" (Indie) and "Hand of Death" (20th). Fair \$5,000. Last week "Adventures of Young Man" (20th) and "Firebrand" (20th), \$6,600.

Elmwood (Snider) (724; 90-\$1.50)—"El Cid" (AA) (5th wk). Hep \$5,000. Fourth was good \$5,800.

Majestic (SW) (2,200; 65-90)—"The Huns" (AI) and "The Centurion" (Indie). Good \$7,000. Last week "Guns of Darkness" (WB) and "Count Monte Cristo" (WB), \$6,500.

State (Loew) (3,200; 75-\$1)—"Seven Brides for Seven Brothers" (MGM) and "Father of Bride" (MGM) (reissues). Fine \$7,000. Last week "Two Weeks in Another Town" (MGM) and "Villain" (MGM), \$6,400.

Strand (National Realty) (2,200; 65-\$1)—"Rear Window" (Par) and "Forever My Love" (Par) (reissues). Oke \$4,000. Last week "Two Women" (Embassy) and "Walk On Wild Side" (Col) (reissues), \$6,000.

## BROADWAY

(Continued from page 9)

(Col) (8th-final wk). This week covering eight days looks like nice \$7,000 after \$6,500 for seventh round. "A Very Private Affair" (MGM) opens Friday (28).

Carnegie Hall Cinema (F&A) (300; \$1.50-\$2)—"Last Year Marienbad" (Astor) (29th wk). This week ending today (Wed.) looks like good \$3,900.

Cinema One (Rugoff Th.) (700; \$1.50-\$2)—"Boccaccio '70" (Embassy) (14th wk). The 13th stanza ended Monday (24) was great \$13,500.

Cinema Two (Rugoff Th.) (300; \$1.50-\$2)—"Cleo From Five to Seven" (Indie) (4th wk). Third round completed Monday (24) was fairish \$5,500.

Fifth Ave. Cinema (Rugoff Th.) (250; \$1.25-\$2)—"Antigone" (Ellis) (2d wk). First week finished Monday (24) was okay \$3,000. "Mr. Hulot's Holiday" (Cont) (reissue) opens Oct. 1.

Normandie (T-L) (592; \$1.25-\$2)—"La Viaccia" (Embassy). First session ending today (Wed.) looks like good \$6,500. Holding, with new pic likely to come in Oct. 11.

Little Carnegie (L. Carnegie) (520; \$1.25-\$2)—"Tales of Paris" (Times) (5th wk). Fourth week finished Saturday (22) was fine \$8,000. Holding. Stays a week or two longer.

Guild (Guild) (450; \$1-\$1.75)—"The Island" (Zenith) (3d wk). Second round held at great \$14,500 after \$19,000 for opener. Week ends on Sunday here.

Murray Hill (Rugoff Th.) (565; \$1.50-\$2)—"Operation Snatch" (Cont). Opened on Monday (24). In ahead, "Lolita" (MGM) (14th wk) 5 days, was fair \$5,000 after \$7,000 for 13th regular week.

Paris (Pathe Cinema) (568; \$1.50-\$2)—"Divorce, Italian Style" (Embassy) (2d wk). First week ended Sunday (23) was mighty \$25,100. New record for house and remarkable for such a small-seater.

68th St. Playhouse (Leo Brecher) (370; \$1.50-\$2)—"Judgment at Nuremberg" (UA) (subrun) (2d wk). Initial session finished yesterday (Tues.) was great \$7,800.

Sutton (Rugoff Th.) (561; \$1.50-\$2)—"Waltz of Toreadors" (Cont) (7th wk). Sixth stanza finished Sunday (23) was sturdy \$9,000 after \$10,000 for fifth.

72d St. Playhouse (Baker) (440; \$1.50-\$2)—"Flame in Streets" (Rank) (2d wk). This week winding today (Wed.) looks like good \$5,500 after \$8,000 for opener.

Trans-Lux 52d St. (T-L) (540; \$1.25-\$2)—"Pigeon That Took

Rome" (Par) (6th wk). Fifth round finished yesterday (Tues.) was good \$5,600 after \$6,500 for fourth week. "Secrets of Nazi Criminals" (T-L) opens Oct. 3.

Trans-Lux 85th St. (T-L) (550; \$1.25-\$2)—"Miracle Worker" (UA) (2d run) (2d wk). First week on subsequent-run, ending yesterday (Tues.) was fine \$6,500. Playing Premier Showcase bit which means some 25-30 other houses are in competition. Pic originally played at the Astor.

World (Perfecto) (390; 90-\$1.50)—"Immoral Mr. Teas" (Mishkin). First week winding tomorrow (Thurs.) is heading for a new high at house, with lines starting at first show each morning.

## 'Interns' Smash \$34,000, Hub; 'Defiant' Hep 15G, 'Point' Perky \$10,000

Boston, Sept. 25.

Arrival of colder weather and back-to-school movement will hit grosses this week. "Interns" and stagershow is still the big noise at Music Hall in second week. "Damn the Defiant" shapes nice at Saxon. "I Thank A Fool" looms slow at Orpheum. "Pressure Point" looks nice at Capitol.

"Brothers Grimm" is holding nicely at the Boston in eighth week. "Music Man" shapes okay at Astor in eighth round. "300 Spartans" is dull at the Memorial in second. "A Matter of Who" holds slick at Exeter in third stanza.

### Estimates for This Week

Astor (B&Q) (1,170; 90-\$2)—"Music Man" (WB) (8th wk). Oke \$9,000. Last week \$8,600.

Beacon Hill (Sack) (900; \$1-\$1.80)—"Best of Enemies" (Col) (5th wk). Good \$5,500. Last week \$6,000.

Boston (Beacon Ent.) (1,354; \$1.20-\$2.95)—"Brothers Grimm" (MGM) (8th wk). Fancy \$15,000. Last week \$13,000.

Capri (Sack) (850; 75-\$1.80)—"Pressure Point" (UA). Nice \$10,000. Last week "Lolita" (MGM) (10th wk), \$5,000.

Exeter (Indie) (1,276; 90-\$1.49)—"Matter of Who" (Indie) (3d wk). Oke \$8,000. Last week \$9,000.

Fenway (Indie) (1,300; \$1.50)—"Viridiana" (Indie). Good \$4,300. Last week "Kitchen" (Kings) and "Big Chief" (Indie) (2d wk), \$3,200.

Gary (Sack) (1,277; \$1.50-\$3)—"West Side Story" (UA) (47th wk). Down to \$5,000. Last week \$7,500.

Memorial (RKO) (3,000; 90-\$1.50)—"300 Spartans" (20th) and "Broken Land" (20th) (2d wk). Sad \$6,000. Last week \$11,000.

Mayflower (ATC) (689; 90-\$1.50)—"Bird Man of Alcatraz" (UA) (rerun). Returns house to second-run. Oke \$4,500. Last week "Adam and Six Eves" (Indie), \$11,000.

Music Hall (Sack) (4,300; 90-\$1.80)—"Interns" (Col) and stagershow (2d wk). Hotsy \$34,000. Last week \$44,000.

Orpheum (Loew) (2,900; 90-\$1.49)—"I Thank A Fool" (MGM) and "Watch Your Stern" (Indie). Very lean \$8,000. Last week "Seven Brides for Seven Brothers" (MGM) and "Father of Bride" (MGM) (reissues), \$8,000.

Paramount (NET) (2,357; 70-\$1.65)—"Rear Window" (Par) (reissue). Fair \$7,000. Last week "Shame of Sabine Women" (Indie) and "Hot Money Girl" (Indie), \$9,000.

Pilgrim (ATC) (1,909; 75-\$1.25)—"I Spit on Your Grave" (Audubon) and "Bourbon Street" (Indie) (2d wk). Slight \$5,500. Last week \$12,000.

Park Square (Indie) (300; \$2)—"Divorce Italian Style" (Embassy). Opened new arter Thursday (19) and looks sock \$6,000.

Saxon (Sack) (1,100; \$1.50-\$1.80)—"Damn the Defiant" (Col). Stout \$15,000. Last week "Stowaway in Sky" (Lope) and "Lost Continent" (Indie) (3d wk), \$5,000.

State (Trans-Lux) (730; 75-\$1.25)—"Tonight For Sure" (Indie) and "For Lovers and Others" (Indie). Perky \$4,500. Last week "Something Wild" (Indie) and "Island Women" (Indie), \$4,000.

Collidge (B&Q) (1,200; 90-\$1.45)—"Carry On Teacher" (Gov). Hot \$12,000 or near, putting house in first-run category.

## 'No Man' Sharp \$17,000 in Det.; 'Town' Mild \$8,500; 'Grimm' Big 16G, 8th

Detroit, Sept. 25.

## 'TERROR' TALL \$11,000, SEATTLE; 'SKY' 5 1/2 G, 2D

Seattle, Sept. 25.

Biz generally is offish here this round, with only a few favorable showings. "Sky Above" is still nice in second week at Coliseum while "El Cid" is rated big in 10th session at the Fifth Avenue. "Tales of Terror," standout newcomer, looms stout at Paramount.

### Estimates for This Week

Blue Mouse (Hamrick) (739; \$1.50-\$1.75)—"Music Man" (WB) (8th wk). Good \$6,000. Last week \$7,000.

Coliseum (Fox-Evergreen) (1,870; \$1.25-\$1.50)—"Sky Above" (Embassy) and "Trauma" (Indie) (2d wk). Fine \$5,500. Last week \$11,700.

Fifth Avenue (Fox-Evergreen) (2,500; \$1.50-\$1.75)—"El Cid" (AA) (10th wk). Big \$6,500. Last week \$7,400.

Music Box (Hamrick) (2,200; \$1.50-\$3)—"West Side Story" (UA) (31st wk). Swell \$6,000 or near. Last week \$6,700.

Music Hall (Hamrick) (2,200; \$1.25-\$1.50)—"Guns of Darkness" (WB) and "Count Monte Cristo" (WB). Drab \$4,000 in 6 days. Last week "Two Weeks in Another Town" (MGM) and "Girls at Sea" (Indie), \$5,800.

Paramount (Fox-Evergreen) (3,000; \$1.25-\$1.50)—"Tales of Terror" (A-I) and "Brain That Wouldn't Die" (AI). Swell \$11,000 or over. Last week "Weird of Kila-Manjaro" (Indie) (3d wk), \$5,300.

## PITTSBURGH

(Continued from page 8)

\$2.75)—"West Side Story" (UA) (33d wk). Hot \$5,200. Last week \$5,000.

Penn (UATC) (3,300; \$1-\$1.50)—"Two Weeks in Another Town" (MGM). Okay \$11,000. Last week "Tarzan Goes to India" (MGM), \$6,500.

Shadyside (MOTC) (750; \$1.25)—"Doctor in Love" (Gov) (4th wk). Nice \$2,200. Last week \$2,300.

Squirrel Hill (SW) (834; \$1.75)—"Boccaccio '70" (Embassy) (9th wk). Firm \$3,000. Last week \$3,200.

Stanley (SW) (3,700; \$1-\$1.50)—"Rear Window" (Par) (reissue). Sturdy \$9,500. Last week "Sky Above" (Embassy), \$11,000.

Warner (SW) (1,516; \$1.50-\$2.75)—"Brothers Grimm" (MGM) (7th wk). Tall \$15,500 with new youth shows being scheduled. Last week \$16,000.

## Art Directors Elect

Hollywood, Sept. 25.

At annual membership meeting of Society of Motion Picture Art Directors, Local 876 IATSE, following officers and directors were elected: Merrill Pye, reelected president; John B. Mansbridge, vicepres; Charles J. Koon, secretary; Theobald A. Holsopple, treasurer; Leo E. Kuter, reelected administrator; Charles Myall and Stanford Jolley, trustees; Rolland M. Brooks continued in office as third trustee.

New directors' board includes Serge Krizman, Al Roelofs, Harry Kemm, William Campbell, Jack Senter, Duncan Cramer, Bob Corrigan, William Craig Smith, Jay Krause, and Fred Hope. Richard F. Mahn continues as exec secretary.

## Commonwealth Changes

Kansas City, Sept. 25.

Commonwealth Theatres has made several personnel changes in its farflung midlands chain. John Newcomer, formerly handling properties in Warrensburg, Mo., has become city-manager of Commonwealth's newly-acquired houses in Hot Springs, Ark. Clarence Duvall, a holdover, will directly manage the Central and will assist Newcomer in other duties. Chain moves Glenn Carroll of Clinton, Mo., to Warrensburg, with Moe Matthews of Belleville, Kansas replacing Carroll.

Dick Wommack, veteran manager of Fayetteville, Ark., is leaving organization to be replaced by George Plybon. Gene Clair has been made city manager of new Commonwealth properties in Rocky Ford, Colorado. Gordon Springer replaces Clair at Superior, Neb.

Newcomers are adding a dash of spice to first-run offerings this week but the holdovers still are the main course. "No Man Is An Island" looks sharp at the Michigan. "Sad Sack" shapes fair at the Grand Circus.

"Two Weeks in Another Town" looks mild at the Adams. "Brothers Grimm" still packs a wallop in eighth stanza at Music Hall. "Boccaccio '70" stays solid in seventh week at Trans-Lux Krim.

### Estimates for This Week

Fox (Fox Theatre of Detroit Corp.) (5,041; \$1.25-\$1.49)—"Son of Samson" (Indie) and "Last of Vikings" (Indie) (2d wk). Down to slow \$8,000. Last week \$10,000.

Michigan (United Detroit) (4,026; \$1.25-\$2)—"No Man Is An Island" (U). Big \$17,000. Last week "Music Man" (WB), \$10,000 in ninth week.

Palms (UD) (2,995; \$1.25-\$1.49)—"Rear Window" (Par) and "Wild Is Wind" (Par) (reissues) (2d wk). Slow \$6,000 in four days. Last week \$11,000.

Madison (UD) (1,408; \$1.50-\$3)—"West Side Story" (UA) (32d wk). Steady \$9,000. Last week \$10,000.

Grand Circus (U) (1,400; \$1.25-\$1.49)—"Sad Sack" (Par) and "Delicate Delinquents" (Par) (reissues). Fair \$8,000. Last week "Interns" (Col), \$10,000 in sixth week.

Adams (Balaban) (1,700; \$1.25-\$1.50)—"Two Weeks in Another Town" (MGM). Mild \$8,500. Last week "Lolita" (MGM) (9th wk), \$5,500.

United Artists (UA) (1,667; \$1.25-\$1.50)—"Phantom of Opera" (U) (2d wk). Slow \$4,000. Last week \$3,200.

Music Hall (Becken Enterprises) (1,213; \$1.25-\$2.80)—"Brothers Grimm" (MGM) (8th wk). Big \$16,000. Last week \$18,000.

Trans-Lux Krim (Trans-Lux) (980; \$1.80-\$2)—"Boccaccio '70" (Embassy) (7th wk). Fine \$7,500. Last week \$8,000.

Mercury (UM) (1,465; \$1-\$1.80)—On subrins. Last week "Miracle Worker" (UA) (5th wk-6 days), okay \$6,000.

## 'Fool' Fast \$10,000 in St. L.; 'Window' Hep 10 1/2 G

St. Louis, Sept. 25.

Few newcomers here this session, with bulk of strength at the boxoffice concentrated in the holdovers and longruns. "I Thank A Fool" looms fairly good at State. "Rear Window," paired with "Detective Story," both oldies, looks smooth at the St. Louis. "Spiral Road" shapes fine at the Fox in second stanza. "Coming Out Party" is rated okay in third at Apollo Art.

### Estimates for This Week

Ambassador (Arthur) (2,970; 90-\$1.25)—"Music Man" (WB) (9th wk). Good \$9,000 or near. Last week \$10,000.

Apollo Art (Grace) (700; 90-\$1.25)—"Coming Out Party" (Union) (3d wk). Okay \$1,500. Last week \$1,700.

Esquire (Schuchart-Levin) (1,800; 90-\$1.25)—"Guns of Darkness" (WB) (2d wk). Nice \$8,500. Last week \$10,000.

Fox (Arthur) (5,000; 90-\$1.25)—"Spiral Road" (U) (2d wk). Fine \$14,000. Last week \$17,000.

Loew's Mid-City (Loew) (1,160; 60-90)—"Interns" (Col) (m.o.). Neat \$7,000. Last week "Seven Brides for Seven Brothers" (MGM) and "Father of Bride" (MGM) (reissues), \$9,000.

State (Loew) (3,600; 60-90)—"I Thank A Fool" (MGM). Good \$10,000 or near. Last week "Interns" (Col) (3d wk), \$15,000.

Pageant (Arthur) (1,000; 90-\$1.25)—"Judgment at Nuremberg" (UA) (13th wk). Brisk \$4,000. Last week \$5,000.

St. Louis (Arthur) (3,800; 75-90)—"Rear Window" (Par) and "Detective Story" (Par) (reissues). Smooth \$10,500 or over. Last week "Sayonara" (WB) and "Mister Roberts" (WB) (reissues), \$9,000.

Shady Oak (Arthur) (760; 90-\$1.25)—"Carry On Teacher" (Indie). First week looks nice \$2,500. Last week "Lolita" (MGM) (10th wk), \$1,500.



# STRATTON PRODUCTIONS

of NEW YORK

gratefully acknowledges international acclaim for

## "THE BIG WAVE"

Starring  
SESSUE HAYAKAWA

## "NO EXIT"

Starring  
VIVECA LINDFORS

Both Features Directed by  
TAD DANIELEWSKI

### San Francisco Chronicle

THE VOICE OF THE WEST

#### 'Big Wave' --- An Unusual 2nd Feature

By Michael S. Willis

A pleasing, unpretentious Japanese production, "The Big Wave," based on the novel by Pearl S. Buck, is the RKO-Golden Gate's current second feature.

It is not a masterpiece, but it achieves quite admirably what it sets out to do—tell a quiet story about simple little people living on the coast of Japan.

The setting is a hillside. A wealthy and wise old gentleman lives at the top, farmers dwell on the slopes, and fishing people ply their trade at the beach along the bottom.

#### TYPHOON

In the beginning of the story, the old man (Sessue Hayakawa) forecasts a typhoon and the fishermen ignore the warnings, a situation which could conceivably be heightened into a full-

length suspense drama.

A tidal wave comes and goes early; slick suspense is not the intent of this picture. Its theme is the rhythm of life and its villain, if any, is nature.

A boy, orphaned by the catastrophe, is adopted by a farming family, matures, falls in love, and makes a decision between the old life of fishing and the new one of farming.

That's all there is to the plot.

#### COMPASSION

But in the telling of the story, wonderful compassion is displayed.

The all-Japanese cast, whose accents are sometimes difficult to understand, and the location filming create a feeling of uncontrived reality.

And much of the black and white photography by Ichio Yamazaki is of the highest excellence, particularly when he photographs elderly people.

The picture, produced and directed by Tad Danielewski, makes a fine, gentle counterpoint to the superb Hammer Films production of "Phantom of the Opera," which is the main feature.

Produced in Association with  
TOHO CO. of TOKYO for  
ALLIED ARTISTS of Hollywood

### THE SUNDAY TIMES

There are noisy revolutions and there are those that come about quietly almost without one becoming aware—and it is in minute particulars that the results of these are strongly shown. Two events last week seem to illustrate the new internationalism which, without trumpets, has now established itself in the cinema.

First, a remarkably good version of Sartre's "Huis Clos" made in Argentina in English was privately shown, with an excellent performance of the Lesbian by Viveca Lindfors—a Swedish actress who, ill-served by Hollywood for years, has built up a formidable Broadway reputation.

### DER KURIER

The form of the film is brilliant, Sartre's theme is handled with artistic economy and with incisiveness, which recreates the nightmarish atmosphere of the original play.

The intimacy of the stage play is recreated cinematically in what must be called a triumph of Tad Danielewski's directorial concept and ingenuity.

Superb acting performance by Viveca Lindfors.

### Dois-Atend

The filmic concept has a chilling perfection about it." All Sartre's monstrosities have been painstakingly recreated.

### RUTH LEUWERIK

Best Actress Award  
FILMBALL 1962

Not only is Sartre's meaning unchanged, but it becomes clearer in this cinematic form created by screenwriter George Tabori and director Tad Danielewski.

### nacht depesche

It is an absolute film to be judged by the highest artistic standards.

Philosophical matters of Sartre expressing the tragic absurdities of certain aspects of life are turned into an astonishing film by director Tad Danielewski and the intense dedicated performance of Viveca Lindfors.

Most impressive and extraordinary film.

### BERLIN FILM FESTIVAL

Best Actress Award, VIVECA LINDFORS  
" " " RITA GAM

Presented by ARIES CINEMATOGRAPHIC  
of Buenos Aires for Release of  
ZENITH INTERNATIONAL FILM CORP.  
of New York

## Worthwhile Arrests in Pennsy On Sunday Blue Law Charges

Lancaster, Pa., Sept. 25.

Morton Brodsky, operator of both Comet and Sky-Vue Drive-In theatres here (also the downtown King Theatre), was back in the toils of the law this week, along with his two ozeners managers and 10 other employees, for violating the 1794 "Blue Laws" of Pennsylvania. Brodsky and the others were arrested on orders of District Attorney Alfred C. Alspach hours after Comet and Sky-Vue had completed dusk-to-dawn Labor Day holiday shows, opening at dusk on Sunday (2). Action was no surprise to anyone. Sunday movies are illegal in the two townships of Lancaster County in which the drive-ins are located.

Most other communities of Lancaster County, including the city, many years ago, approved Sunday film in regular referenda. That's the only way you can get around the "Blue Laws," a restrictive set of regulations that have been on the books in the Keystone State since George Washington was President.

Brodsky was startled when they were applied last April, since both his open air film situations had been operating without trouble for many years. He challenged the "shutdown" warning, ran again the following week in Comet (Sky-Vue was not yet open for season). This time, he, his manager and projection people were arrested and socked with fines and costs totaling \$350.

Thereafter, for balance of the summer, Comet and Sky-Vue were dark on Sundays. Just prior to Labor Day holiday, Brodsky ran newspaper ads booming the dawn-to-dusk shows in both theatres, with Sunday starts. The d.a. promptly ordered State Police to check; they did, and next day the warrants of arrest were served. (Under same archaic set of laws, warrants for misdemeanor offenses cannot be served on Sundays.)

Hearing on the charges against the 13 men are upcoming. This time, fines and costs could nudge the \$900 mark. Public sentiment, in large part, is with the showman.

Meanwhile, Comet and Sky-Vue have gone dark again on Sundays—fines for repeated offenses are on a cumulative scale. Brodsky figured the Labor Day business, with the community jam-packed with tourists, and homefolks in a holiday mood, would be worth the legal layout.

## Prizes, Stunts Top Pix In Mpls. Exhib Displays

Minneapolis, Sept. 25.

Neighborhood hardtop subsequent-run houses and outdoor theatres here are starting prize contests and utilizing other stunts that in newspaper advertising take precedence over their screen attractions. It's a different way here, trying to stimulate the boxoffice.

The uptown Boulevard in the earliest subsequent-run clearance spot is advertising "A Vacation Sweepstakes" big in newspapers. Ads play up over "Bon Voyage" (BV), its attraction. "Two Free Contests." Prize for No. 1's winner is "a weekend vacation for two." The winner of No. 2 receives a clipper sailboat. Ads state there also are "many consolation prizes" and asks the public to "register now."

In return for gratis plugs, the first-run uptown St. Louis Park supplies stations with free passes for participants in contests. The Lucky Twins outdoor theatres gives a "free pass" to every 50th patron.

## New York Theatres

RADIO CITY MUSIC HALL  
Rockefeller Center • CI 6-4600  
**JACKIE GLEASON**  
as **"GIGOT"**  
\*Production CEE-GO  
A Seven Arts Production • Filmed in Paris in COLOR  
A 20th Century-Fox Release  
ON STAGE "SOUNDS" and "KOL NIDREI"

## JOHN EHLE HEADS N.C. FILMS ABOUT ITSELF

Raleigh, N.C., Sept. 25.

John Ehle, the Chapel Hill novelist, will spend the next year as Gov. Sanford's advisor on cultural matters. His first job: to oversee the organization and launching of the "North Carolina Film Board" and a first-in-the-country series of films.

"This could be one of the most significant things in the State, or in the country. No other state has anything like it," Ehle aid.

Underwritten by a \$125,000 grant from the Richardson Foundation, the film board will produce films, for television and screen, "that deal with the total potential of North Carolina."

First on tap: films on commercial fishing, on mountain people, on the State's colonial history, and on the State's industrial potential.

"Other countries," notably Canada, Britain, and Scotland have tried with tourist films, but none has ever dealt with the place in all its aspects," says Ehle.

The basic idea of the films, he says, are to "show us what we are." The films will be mostly for in-State use. They will be circulated or given to schools, churches and clubs. Some will probably become teaching tools for the public schools and institutions of higher education.

Ehle, who is a professor of television at U. of North Carolina is on a leave of absence from Chapel Hill to work as Sanford's aide.

## AGEE SCRIPT TO ROLL; SCREEN TAG IN DOUBT

Knoxville, Tenn., Sept. 25.

Paramount Pictures Corp. seems at a loss to determine the title of the motion picture to be filmed hereabouts based on James Agee's prize-winning novel "A Death in the Family." The picture may bear the name of the play-version "All The Way Home."

Despite the confusion concerning the name nine officials of Paramount arrived here. They set up offices in a local hotel to handle preliminary matters in connection with filming, which begins on Oct. 6.

## NEW TEXAS DRIVE-IN

Fort Worth, Sept. 25.

Steve Bakarich has opened the new Mid-Cities Drive-In between Hurst and Euless near here. This is the first of several holdings being planned by Bakarich in the area.

He previously was with Weisenberg Enterprises as city manager in Amarillo, Tex., and more recently was manager of bowling alleys.

## Amusement Stock Quotations

Week Ended Tues. (25)

### N. Y. Stock Exchange

1962	High	Low	*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
217 1/2	13	ABC Vending	354	14 1/2	13	13 1/2	+ 7/8
47 1/2	22 3/4	Am Br-P'r Th	132	32 1/2	28 1/2	29 3/4	- 2 1/2
20 5/8	10	Ampex	1849	17 1/2	15 1/4	16 1/8	- 1 1/4
43 7/8	31 1/2	CBS	123	37 1/2	35 3/8	35 5/8	- 2 1/4
33 3/8	11	Chris Craft	138	12 1/2	11 1/2	12	- 1/8
31	14	Col Pix	207	21 1/2	19 1/8	19 5/8	- 3/8
51 3/8	34 1/2	Decca	58	41 1/2	39	39 3/4	+ 1 1/2
40 5/8	26	Disney	37	29	26 1/2	26 3/4	- 1 1/4
115 3/8	85	Eastman Kdk.	286	101	96 1/2	97 1/2	- 2 5/8
6 1/4	4 3/8	EMI	213	4 5/8	4 1/4	4 3/8	- 3/8
14 5/8	8 3/8	Glen Alden	192	10 1/2	9 3/8	9 1/2	- 1
47 1/2	19 1/2	Loew's Thea.	323	26 1/4	22 1/2	24 1/4	- 2
78 3/8	33	MCA Inc.	245	48 1/4	41 1/2	43 1/2	- 3 5/8
15 3/8	10 3/8	Metromedia	52	14 1/4	12 5/8	13 1/8	- 1 1/4
58 1/8	27 1/4	MGM	131	33 3/8	30 5/8	31 1/4	- 2
9 1/4	5 7/8	Nat. G. Corp.	64	6 3/4	6 1/2	6 1/2	- 1/4
25 1/2	19	Outlet	16	21	20 1/2	20 3/4	+ 1/4
58 1/2	36 1/2	Paramount	65	39 3/8	37 1/2	38	- 1 3/4
221	81 1/2	Polaroid	3837	136	119 1/4	124 1/2	- 9 1/2
63 3/4	38 5/8	RCA	592	50 1/4	46 1/4	47 1/2	- 2 3/4
12 5/8	7 1/4	Republic	80	8	7 3/8	7 1/2	- 1/2
17	13	Rep. pfd.	3	14 5/8	14 3/8	14 3/8	- 1/4
40 1/4	19 1/2	Stanley War.	64	22 3/4	21 3/8	22	- 3/4
33 1/4	27 1/4	Storer	14	29 3/4	29	29 1/2	- 1/4
39 3/8	18	20th-Fox	166	22 1/2	21	21 1/8	- 1
35 3/8	24 5/8	United Arti's	43	27 3/4	26 3/8	27	- 5/8
20 3/4	11 1/4	Warner Bros.	47	13 1/8	12 3/8	12 5/8	- 1/4
75 5/8	44	Zenith	1181	56 1/2	50 3/8	52 1/4	- 3 7/8

### American Stock Exchange

6 7/8	2 1/2	Allied Artists	41	3 3/4	3 1/8	3 1/8	- 3/8
9	3 3/8	BalMnt GAC	16	5 5/8	5 1/4	5 1/4	- 3/8
21 3/8	10 1/4	Cap. Cit. Bdc.	46	17 1/2	15 1/8	15 1/8	- 2 3/8
20 3/8	9 1/8	Cinerama Inc.	620	16 3/4	14 3/8	15 1/4	- 1 5/8
12	6 1/2	Desilu Prods.	20	8 1/8	7 7/8	7 7/8	- 1/4
9 3/8	4 1/2	Filmways	35	5 1/4	4 3/4	5	- 3/8
14	7 5/8	Movielab	6	9 3/4	9 3/8	9 3/8	- 7/8
14 3/8	6	MPO Vid.	23	7 1/8	6	6	- 1 1/4
23 1/4	1	Natl Telefilm	54	11 1/8	1	1	- 1 1/8
5 1/8	2 1/2	Reeves Bdcst.	47	2 1/8	2 1/2	2 1/2	- 1/4
7 1/2	2 3/4	Reeves Snd.	67	3 3/4	3 1/2	3 1/2	- 1/4
12 1/4	10 1/4	Rollins Bdcst.	7	11 3/4	10 7/8	11 1/2	- 1/4
22 1/4	13	Screen Gems	9	18 1/4	16	16	- 2 3/8
26 3/8	8 1/2	Technicolor	351	12 1/2	10 1/4	10 3/4	- 1 1/4
16 7/8	6 1/4	Telepro p'tr	36	8	7 1/4	7 1/4	- 1/4
3	1 1/8	Tele Indus	26	1 3/4	1 1/2	1 1/2	+ 1/4
18 3/4	10 1/4	Trans-Lux	82	13 1/4	12 1/4	12 1/4	- 7/8

\* Week Ended Mon. (24)

† Actual Volume.

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

### Over-the-Counter Securities

	Bid	Ask	
America Corp.	17 1/8	2 1/4	
Commonwealth Theatres of Puerto Rico	7	8 1/4	- 1/4
Four Star Television	13	14 1/8	+ 1/4
Gen Aniline & FA	240	268	- 45
General Drive-in	9 1/4	10 1/4	- 1/4
Magna Pictures	11 1/2	1 1/8	- 1/4
Medallion Pictures	4 1/8	4 3/4	- 1 1/8
Premier Albums	8 1/4	9 1/8	+ 7/8
Rapid Film Technique	1 3/8	2	
Seven Arts Productions	7 1/2	8 1/4	- 1/2
Transcontinent Television	9 5/8	10 1/2	- 5/8
U. A. Theatres	7 1/4	8 1/8	- 3/8
Universal Pictures	57 1/2	63 1/2	+ 1
Universal pfd.	92	96 1/2	
Walter Reade-Sterling Inc.	2 1/8	2 5/8	
Wometco Enterprises	25 1/2	27 3/4	
Wrather Corp.	3 1/2	4 1/4	- 1/2

(Source: National Assn. of Securities Dealers Inc.)

## New York Sound Track

Obraosn Puppets, an established theatrical draw in Moscow, is one of the talents never exported, though mentioned as a possibility. Of interest to film folk is the fact that one of his great success is a puppet satire on Hollywood in which the dialog is frequently punctuated by the word "Okay!" Halsey Raines last in France as U. S. unit publicist with "Paris When It Sizzles," has transferred to Ireland on Sir Carol Reed's "The Running Man."

Joe Levine, usually partial to the Four Seasons for his post-premiere soirees, is taking his "Long Day's Journey Into Night" to the new Americana; probably a package deal considering that his presentation of the Ely Landau-Jack J. Dreyfus Jr. production of the Cannes Film Festival prizewinner debuts in Loew's new Tower East in the cooperative apartment building on the site of old Loew's 72d St. The Americana is a Loew's Theatres & Hotels Corp. property. Darryl F. Zanuck's "Longest Day" likewise holds its soiree for the International Rescue Committee brass at the Americana, following the \$100 premiere.

Roger Ferri, who recently resigned as editor of 20th-Fox's "Dynamo," was gifted last week with an Underwood portable typewriter by the company's domestic branch managers. Ferri and his wife plan to vacation "for at least a month" before he decides on a new affiliation. French star Emmanuela Riva and writer Claude Mauriac were brief Idlewild stopovers this past weekend en route from Paris to the fair in Seattle. They'll be back here later in the week.

National Screen Service has hired Martin Starr, final editor of Harrison's Reports, now defunct. He'll handle exhib relations.

Dino De Laurentiis in from his Rome base and awaiting the Oct. 10 opening of his "Barabbas" at the DeMille. Australia-to-Hawaii Oct. 5: Sue Lyon. Thus "Lolita" continues a worldwide promotional tour. Joe Pasternak making the key city press rounds in behalf of "Jumbo."

Steve Brody in N. Y. for a few days after a Chi stopover for the Patterson-Liston fisticuffs. Lt. John T. Lazarus (son of Sam Bronston's viceprez, Paul Lazarus Jr.) is a nuptial item. Married last Friday (21) to the former Barbara J. Greenbaum of Scarsdale, and will reside in W. Germany, where he's on U.S. Army tour. Very unexpected plug for Embassy's "Sky Above—Mud Below" found it used as caption for a political cartoon recently in the Cleveland Press re the Berlin Wall. Allied Artists says some 1,200 theatres have already jotted for the heavyweight title bout footage. Distrib projects 6,500 playdates over the next three weeks.

Mrs. Sonny Shepherd chairing distaff activity for TOA conclave in November. Mrs. Mitchell Wolfson is honorary ditto.

Harry Saltzman, producer with Albert Broccoli of UA's "Dr. No" and the upcoming Bob Hope starrer, "Call Me Bwana," here for a short visit last week between Hollywood and London. Get ready for another cinema attack on "Lysistrata," the Aristophanes comedy which has formed the basis of a number of pix, the most recent being Jean Negulesco's "Jessica." Word from Athens is that Rudolph Mate and George St. George are planning to do it, without updating the often modernized theme. New York actor Addison Powell is in Paris for a role in Irwin Shaw's Col production, "In The French Style."

The four-week Premiere Showcase run of "Judgment at Nuremberg" in the metropolitan area brought in a whopping b.o. gross of \$645,184—and that on top of the eight-month hardticket stand at the Palace on Broadway. Brandt's Beacon showed it at \$1.50, foregoing that too-high \$1.75. Melina Mercouri sings the "Love Theme from 'Phaedra'" on UA Records. The star and "Phaedra" producer-director Jules Dassin are due in from Europe next week to tubthump the pic. There are now 20 roadshow dates on "The Longest Day" to open between the New York preem Oct. 4 and the end of November.

Sam Seidelman, AIP's foreign distribution veep, off on another three-week biz trip to the continent. The 20th-Fox boys are killing two birds with one stone, having Roddy McDowall talk to the press about both "The Longest Day" and "Cleopatra." And UA has Tony Curtis and Christine Kaufmann in town in connection with "Taras Bulba."

Twentieth board chairman Spyros P. Skouras was principal speaker at the opening session Monday (24) of the convention of the Theatre Owners of North and South Carolina in Charlotte. Seven Arts has signed Everett Freeman, producer of tv's "Bachelor Father," to produce "Sunday in New York," as the first of a two-pix-a-year deal. "Sunday" is due to start next April.

L. Douglas Netter Jr., Astor Pictures exec veep, in Puerto Rico on biz. Norman Robbins, National Screen's general operations manager, is serving as accessories chairman of IFIDA's annual film awards and dinner dance next Jan. 15. Martin Moskowitz, former assistant general sales manager of 20th-Fox, has opened up his own Fifth Ave. offices. Continental Distributing has named Francis Charles New England division manager, succeeding Stanton Davis, and R. J. Foilard new east central division manager, succeeding Ira Sichelman.

So who speaks for the Voice of America? New York's own little old new wave publicist Elinor Silverman was just interviewed for a 15-minute rundown on local film production. Clem Perry's Altura Films has obtained U.S. distrib rights to the French "Les Nymphettes." Flame in The Streets, the Rank import being distributed this side by Atlantic Pictures and dealing with racial prejudice in Britain, has been booked into 14 more cities around the country.

Next Sunday, on Channel 5, Melina Mercouri and Jules Dassin set for a joint appearance with David Susskind on "Open End."

"Notorious Landlady," still first-run in many keys, is one of the Columbia releases snapped up by WHCT, RKO-General's Hartford paysee outlet. Incidentally, most of the station's handout stress the identification as channel 18 rather than by call letters, presumably on the theory that numerals come more readily to viewers. Besides Col, Warners, Paramount and Buena Vista are also furnishing product to the station.

Joe E. Levine, expecting the N. Y. Times Coast material Oct. 5 to make for beaucoup impact, has a piece of the action via a pair of fullpage ads for "Long Day's Journey" and "Divorce—Italian Style."

At least three of "Long Day's" stars are expected to decorate the Loew's Tower East preem Oct. 9—Katharine Hepburn, Jason Robards Jr., and Dean Stockwell. Kips Bay Theatre, the 550-seated, encompassed by the eastside housing development, is skedded for a mid-October bow. Sandra Dee and Bobby Darin both hit the road next week for U.S. "If A Man Answers." Hollywood's production note: Up to the moment, 110 features have been started this year, versus 148 over the same year ago span.

Frankie Avalon in Al Zimbalist's "The African Story" for Metro. Deborah Walley with James Darren in title role of Columbia Pictures' "Gidget Goes to Rome," reprising role she played in "Gidget Goes Hawaiian."

Mickey Knox, dialogue director for Carl Foreman's "The Victors," currently filming on Salerno, Italy, also took the part of a tough, cigar-chewing G.I. truck driver in a sequence with Eli Wallach, George Hamilton, George Peppard and Jim Mitchum. Knox did similar double-duty on "The Longest Day" and "A View From the Bridge." "The Victors" cast includes Jeanne Moreau, Melina Mercouri, Vincent Edwards, Rosanna Schiaffino, Christine Kaufmann, Romy Schneider and Michael Callan.

The 27,000-ton Battleship Texas, since 1948 a tourist shrine at San Jacinto State Park near Houston, was site for a special preview recently of Columbia's "Damn the Defiant."



## Little Messages to Film Producers

# IT'S BAD IF YOUR TIMING IS OFF

Everybody talks about the importance of "timing." A fighter can't make the other guy's jaw without it. A golfer needs it to give him more distance. As for the tango, without timing the result is a mess.

So, too, with film showmanship. A feature about *The Twist* which hits the market when the writhings are dying down is guilty of bad timing. Rather worse is the feature release that is timed right, but left without trade paper advertising. It happens. Preoccupied with a hundred distractions, producer and the distributor neglect the basic requisite of effective showmanship—a well-conditioned trade receptivity.

The right time for trade advertising is all the time. To arouse anticipation? To punch home the imminence of arrival? To confirm the box office impact? You need—there's no known substitute for—trade paper advertising.

*Hit 'Em in the Eye With Campaigns in*

# VARIETY

*Early, Mid-Passage and in Reminder*

## Hockey (\$2.50), Bouts (\$5) Via Toronto Telemeter at \$1.50-\$2.50; Also Theatre

Toronto Sept. 25.

All 35 away-from-home hockey games of the Toronto Maple Leafs, denied to regular Toronto television, will be made available to the 6,000-odd subscribers of Trans-Canada Telemeter in the suburbs here plus the College Theatre, a 1,499-seater, owned by Famous Players-Canadian. Also two championship prize-fights have, so far, been similarly scheduled. Gene Fullmer vs. Dick Tiger bout for the middleweight championship from San Francisco on Oct. 16; and Archie Moore vs. Cassius Clay heavyweight contest from Los Angeles on Oct. 23.

The 35 away-from-home games of the Maple Leafs hockey season will be close-circuited into the College Theatre at \$2.50 top per seat but also available to Trans-Canada Telemeter subscribers at \$1.50. Coin-box homes often have

### Theatres Vs. Halls

Final count had it that 263 situations, 145 of them motion picture theatres, picked up the Patterson-Liston fight last night (Tues.) via closed circuit television.

Bob Rosenkrantz, booked the bout for Graff, Reiner & Smith, and in so doing got 1,200,000 seats in a state of availability. This figure would have gone to 2,000,000 if more micro-wave equipment were available, according to Martin W. Smith, president of GR&S.

as many as 10-15 guests. The prize-fights will cost \$2 per home, against \$5 top per seat at the College Theatre.

This Telemeter deal did not apply to the Patterson-Liston heavyweight bout—which embraced Maple Leaf Gardens (9,000) and Loew's Uptown (2,250), which were sealed at \$6.60 top—where the fight was presented at the two Toronto spots on a 15 by 40 foot Eidophor screen. Latter tool will be used at the College, Toronto, for the subsequent games of the Maple Leaf hockey team, plus the two closed circuit championship fights. The Maple Leafs round sked-runs from Oct. 10 to March 24 and will be seen live from Chicago, New York, Montreal, Boston and Detroit.

It's a "new era in sports," according to J. J. Fitzgibbons Sr., proxy of Famous Players Canadian Corp., parent company in Canada of the pay-tv setup. Telemeter tried to obtain the Patterson-Liston fight for its subscribers from Graff, Reiner & Smith, holders of the closed circuit tv franchise, but was unsuccessful because the trio had pre-sold Toronto rights to Maple Leaf Gardens and Loew's Uptown.

### U.S. COMMERCE DEPT. ON JAPAN FILM BIZ

Washington, Sept. 25.

Japanese film industry is the latest to evidence the American syndrome, according to the Commerce Dept. Theatre attendance and the number of theatres have both been dropping steadily since 1958. The only thing that has kept the box office receipts on an even keel has been an increase in admission prices.

Production is down, but the number of films exhibited is up, thanks largely to slightly rising imports.

Figure-wise, Nathan Golden of Commerce cites 1,127,000,000 theatre attendance in 1958 sliding to 863,000,000 last year. The number of theatres dropped from 7,244 in 1960 to 7,036 last year.

Box office receipts have stayed at about \$200,000,000 a year as a result of the admission price being jacked up from 18c to 23.5c between 1959 and 1961.

Production is down from 547 features in 1960 to an estimated output of less than 500 this year. Total number of exhibits is close to 800 because of 229 foreign imports last year.

The import breakdown saw 129, or 56%, coming from the U. S. Italian, French and British films followed in descending order. For the year that began last April 1, the Japanese Government has limited the number of imports to 231.

### Film Outlook Great, Tollvision Will Help, Declares Allied's Chief

Detroit, Sept. 25.

The future of the motion picture trade looks "great." That's the way Marshall H. Fine, proxy of National Allied, sees it. He added, "Even if paid tv succeeds, it will prove a Godsend to the industry." Fine was one of the speakers at the 43rd annual convention of Michigan Allied last week at the Sheraton-Cadillac Hotel.

Norman J. Ladouceur, manager of the West Side Drive-in Theatre, was named to Michigan Allied's board of directors. All other directors were re-elected. They are S. H. Barrett, Richard Beechler, Irving Belinsky, Gordon Bennett, Carl Buermele, Mrs. Dolores Cassidy, William Clark, Frank R. Forman, Nicholas George, Adolph Goldberg, William Jenkins, Jack Krass, Jack D. Locks, Milton H. London, Lou Lutz, Lou Mitchell, Vincent Pope, Del A. Ritter, Emmett F. Roche, Elton L. Samuels, Alden W. Smith, Wayne C. Smith, Frank R. Spangle, Fred P. Sweet, Peter Swirtz, and William M. Wetsman.

Winner of the Michigan Showmanship Award was Howard Denial, manager of the Wyandotte Theatre.

In addition to Fine, other speakers were Gov. John B. Swainson, his Republican challenger, George Romney, Detroit Mayor, Jerome P. Cavanagh, Nathan E. Jacobs, of the public relations firm of Bozell & Jacobs, who described the forthcoming promotional publication "Movie Guide," Louis Cook, Detroit Free Press film critic, Jerry Pickman, chairman and sales manager for the Will Rogers Memorial Hospital drive, Robert S. Mochrie, MGM sales manager, and Frank McCarthy, Universal's assistant sales manager.

### 1,200 THEATRE BOOKINGS

Allied Artists, which paid \$250,000 for the domestic theatre rights to film coverage of the Floyd-Patterson-Sonny Liston heavyweight championship fight, is set with 1,200 bookings for today (Wed.). This was stated by Steve Broidy, AA president.

It obviously means rapid printing and delivery of prints; the set to took place in Chicago last night (Tues.).

Broidy estimated that 6,500 theatres in all will book the fight films within three weeks, setting a record, and the AA chief exec predicts a record gross of \$1,000,000.

### Straws in the Wind

Adolph Zukor, chairman of the board of Paramount Pictures, to exhibitors: "They [the exhibitors] should consider pay-tv very carefully. Maybe they will find it good for them. But at least they should give it some study. My opinion is that it would be better for the industry to get into pay-tv rather than let it be taken over by people who don't give a tinker's damn for the industry."

Herman M. Levy, general counsel, Theatre Owners of America, noting that in Hartford Phonevision has a 17-day first sub-run test: "The next request will be for first run. That will be the end of the business as we know it."

John H. Stember, president of Theatre Owners of America: "We regard pay-tv as a threat to our survival... Sale of film to pay-tv by the film companies would be economic suicide for the companies."

### JAPAN'S FUJI VIDEO BUYS CHAMP TAPE

Fuji Television Network snared rights to the Patterson-Liston fight pictures (video tape is due to arrive 24 hours after the actual bout) for Japan in negotiations with Eddie Jaffe, sales rep for Graff, Reiner & Smith.

Bids went as high as \$11,000 but the Fuji web will pay only \$8,000, ceiling set by the Japanese Controlling Authority which refused to approve any currency exchange over this amount.

According to Jaffe, this is the largest amount ever paid by a Japanese network for an imported program.

### FREDEL EXITS MGM, DENVER

Denver, Sept. 25.

Henry Fredel, for many years branch manager of the Denver office of Metro-Goldwyn-Mayer, is retiring as of this week.

George Fisher, of the Oklahoma City office, has been assigned to replace him.

### Fletcher, Meyer Moves

Vern Fletcher, Indianapolis branch manager for 20th-Fox, is being transferred to head the Dallas branch, succeeding William B. Williams, recently named the company's southern division manager.

Robert Meyer, who has been salesman in Indianapolis, becomes branch manager there.

## The Battleground Widens

The Winthrop Rockefeller-John Wayne-Dick Powell-John W. Allen "count me in" as major shareholders in the Southwest USA pay-tv setup via Telemeter; the pending greenlight on the Denver Channel 2 experimental tests, plus the home expansion on the RKO General tests in Hartford have all contributed to throw the subscription fee issue into new, sharp focus.

The FCC okay on the Denver VHF tests was scheduled for this month but the gangup of theatre exhibs in vehement protest has thrown the whole matter into open hearing. A lot of significance is being attached to the Denver experiment since it offers a widely different system on a fully competitive VHF channel (the Elroy McCaw station, with Bartell-MacLadden as the franchise holder of the Teleglobe system).

This system, particularly when operated on a fully compatible VHF channel, as is the case in Denver, is seen offering simplicity and unique promotional values. The Teleglobe experiment provides for an unscrambled video signal (on a regularly assigned tv channel) and an unscrambled video signal (on a regularly assigned tv channel) and an audio signal via a leased line to the Thus no video installation is required. And the audio hookup is as simple as a home telephone installation and is, indeed, handled by the phone company which has fully adequate manpower resources for rapid expansion of service to build circulation.

Thus, it's reasoned, if a first-run film such as "The Winning Of The West" or "Cleopatra" were to appear (of several consecutive nights) on Channel 2, vast segments of the public—teased by the soundless first-run showing—would clamor to order up the audio installation (\$10) and gladly pay a \$2 or \$3 fee per first-run showing. There is enough top quality first-run product, it's asserted, to supply a pay-tv station—in each market—with a new feature for a multi-run each week. And if pay-tv were available and consistently supplied such first-run product, it is argued, a majority of U. S. homes would subscribe.

In any event, that's the theory that could be tested by the FCC-authorized experiments, provided only that the experimental tv stations had consistent access to first-run material.

It's also reasoned that the American public won't pay for anything less.

## No Neutrals In Pay-TV

Continued from page 1

makes him its most formidable single opponent. Just by being silent, on this vital point of first-run release, he can invoke his rule.

However, on the philosophical aspects of pay-tv, Goldenson has not been silent. When asked by members of the press his views on pay-tv, he has repeatedly taken the position that it would merely charge the public for what it now gets free.

Observers point out that Goldenson is correct if he, as a combined exhibitor and networker, can prevent the majors from releasing first-run product to pay-tv. However, they insist he's dead wrong if the major producers, despite his vested interest, adopt a new policy vis-a-vis pay-tv. Then pay-tv could and would supply what free tv cannot—a consistent flow of first-run films, an occasional Patterson-Liston championship bout, and local attractions, such as a Los Angeles Dodgers game in L. A., etc.

### Life & Death Battle

Thus a life and death battle is seen shaping up for the entertainment industry. Never before has it seen such an all-encompassing struggle whose import reaches out to every facet and major figure of show business: the Joe Vogels, Darryl Zanucks, the Abe Schneiders and the Jack Warners, who certainly don't want to offend their major customers; the theatre circuits, even though they may feel—in their bones—that pay-tv is their only longterm salvation; the Leonard Goldensons, the Bill Paleys and Bob Sarnoffs who know that pay-tv, properly programmed, would siphon off the cream of their network audiences; the Leonard Goldensons, Si Fabinians and Bob Tisches of the exhibition world who know the public won't pay to go to a theatre if the same features play, day and date, at home; The P&G's, General Foods and R. J. Reynolds who rely on network tv for critical advertising support; the J. Walter Thompsons, Y&R's and Leo Burnett's who collect the lush 15% time and talent billings; the Walter O'Malleys, et al., of the sports world, who need the box-office cash the public can supply but tv advertisers cannot afford.

Also the Richard Rodgers and Cy Feuers of Broadway whose cost per thousand economics are way beyond the range of advertising but nonetheless affordable to millions beyond the New York commuting area; the Abe Lastfogels and Ted Ashleys of the talent agents anxious to detect clues as to what basic course to steer; the Newton Minnows of the U. S. Government who have decreed a pay-tv trial in which the public response in selected areas will furnish the definitive answer as to whether the service will be generally authorized in the foreseeable future; the public itself, millions of whom are apparently willing to pay to see at home what they now can see, with far less convenience, only out of the home.

Many of the most knowledgeable, experienced and shrewdest experts in the entertainment business see pay-tv as "the wave of the future." They are certain it will, one day, burgeon into, by far, the largest industry which ever arose in the entire amusement, entertainment, recreational, communications field.

Their conviction, actually a persuasion, that pay-tv must one day prevail, lies in the fundamental belief that the public, more and more, will demand higher and higher entertainment quality that the nation's advertisers will be able to afford less and less.

### Tiffany's With Green Stamps

For if the \$125,000 to \$150,000 per hour film negative (at 1962 prices) represents the outside limit of affordable advertiser expenditure—and the cost per thousand economics of the P&G's General Foods, Colgates and General Motors seem to dictate these maximums—then the growing public demand for quality will lift further and further beyond the ability of the advertiser to finance it. With public demand going up faster than advertiser budgets, the economics of free tv, it's averred, must give way to a system that will satisfy the public. According to one top film executive, an attempt to buy quality shows with limited advertising funds is akin to shopping at Tiffany's with green stamps. But the public demand for entertainment, he points out, demands the blue chips which the

public, but not the advertiser, can afford.

### Really Big Time

The vast bulk of the American public, as has been pointed out, really wants to see a \$30 million "Cleopatra," a \$20 million "Mutiny On The Bounty," a \$15 million "How The West Was Won" and a multi-million dollar "Music Man" and "Gypsy." But only a relatively small minority—as compared to tv audiences—will actually leave their homes and navigate through busy traffic, park and enter a theatre whose 1930 glamor has paled in the competition of the instantly and conveniently available at-home tv entertainment. They can afford the money—more so than the previous generations—who flocked to the theatres for the "Gone With The Winds" and the "Going My Ways." But they won't suffer the nettling inconveniences, not in today's tv age of suburbanized living.

An AT&T executive, whose company is reportedly most sympathetic to tollvision (particularly in light of its large revenue potential) is reported to have likened the film industry to a Bell System which restricted its service to out-of-the-home coin box locations at gas stations, corner drug stores, etc. "Imagine," he is quoted as saying, "the restricted revenue to AT&T if it relied only on out-of-the-home coin box locations and, as a matter of policy, refused to install phones in the home. But that's exactly what the film entertainment industry is doing to itself."

This parallel is now beginning to focus in what have been the myopic eyes and precedent-ridden minds of the film industry titans.

Behind this initial Hollywood focusing on and coming to grips with the problems of pay-tv are two factors—economic necessity (which Sam Goldwyn sees posed by the industry's teetering on the brink of bankruptcy) and the recent actions of the FCC which authorized pay-tv trials.

### Floyd's \$2-Mil.

Continued from page 1

when a \$1,000,000 gate was regarded as spectacular (as with Tunney vs. Dempsey) are over.

Martin W. Smith, president of Graff, Reiner & Smith, which held the rights to the closed circuit tv, radio and motion pictures claimed an availability of 1,000,000 seats charging up to \$10 per seat. These mainly were theatres and also included coliseums, arenas, auditoriums, schools, ball parks, armories and exposition halls.

The lowest admission charge was \$3.

A sellout was in evidence, on the basis of advance sales, in Miami and the West Coast. New York appeared to be near SRO, but not entirely. In most locations the average \$6-plus-tax cost was not immediately agreeable.

Tom and Al Bolan of Championship Sports grabbed all rights to the fight and Graff, Reiner & Smith copped the ancillary privileges over bids made by Teleprompter and Theatre Network Television. GR&S committed itself to a vast payoff to Patterson.

It was privately disclosed this week that Patterson is to receive \$2,000,000 from Graff, Reiner & Smith, and this is payable at the rate of \$300,000 this first year and \$100,000 per year for the next 17 years. Adds up obviously to \$2,000,000 for a single night's stand and, being spread over 20 years, just fine tax advantages.

Loew's, RKO and Stanley Warner were among the more prominent circuits accepting the bout. There were about 249 theatres and other receivers.

In a switch from the past, theatres are paying 55% of their gross receipts to the intermediaries, namely Graff, Reiner & Smith. It used to be a 50-50 split.

Graff, Reiner & Smith have gotten their own guarantees and presumably can't go wrong. They get \$400,000 from ABC for the radio rights plus 50% of the profit over 400G, \$250,000 from Allied Artists for the theatrical film rights, \$50,000 from British Broadcasting, \$50,000 from community antenna systems, \$8,000 from Japan, \$20,000 from Scandinavia perhaps, another \$100,000 from other tv rights.



# TELEVISION'S DAYS OF AGONY

## Ciggie Boys Huff & Puff

The tobacco industry threatened to blow television down after viewing CBS Reports' "The Teenage Smoker."

George V. Allen, prexy of The Tobacco Institute Inc., unleashed a cloud of invective via telegram to CBS prexy Frank Stanton, including the charge that Allen's participation on the program was "obtained by misrepresentation both as to purpose and content of the show." Similarly some agencies squawked over use of their ciggie commercials on the program.

Allen, former U. S. Information Agency director, said the program "affords a vehicle for venting of extreme opinions and prejudices, without any real effort to explore the facts and determine the merits of these positions."

Last Wednesday, prior to the telecast, will go down as "a day to remember" among the inner sanctum boys at CBS, when the sponsor-agency pressures to prevent the show from going on reached sizzling proportions. Yet it's to the credit of prexy Frank Stanton that he stuck by "CBS Reports" right down to the finish line. The show got on without a single deletion or change.

Allen blew hard on the feeling that CBS allegedly misrepresented his position stating:

"The excerpt used from my interview is badly out of context. This single excerpt deals with what was one of many questions in a long interview. I had no notice that this program was to be oriented to the young, beginning smoker; yet this is the only subject on which I am quoted."

He also restated tobacco industry puffery that cigarettes can't be blamed—at least alone—for lung cancer and added:

"The show fails to come to grips with the basic point—that the causes of lung cancer are still unknown and that every effort should be directed towards finding these causes."

## Indie TV Producers Springing Up In Europe; Lown's 39 Specials

London, Sept. 25.

Early days, maybe, but signs are that further British video channels, commercial or otherwise, will cue in a new deal for independent producers. Already, and in spite of the uncertain nature of videolevels in many directions, there is evidence that a breed of indie program makers is beginning to spring up here.

And these early speculators are not wading in ill-prepared or badly equipped. At least two production units have poured considerable capital into mobile production trucks complete with cameras, VTR facilities on several line standards and can, apparently, supply anything from a wardrobe mistress to a bullfight.

One of these units, Trans Europe Television, has been established by David Lown, formerly with NBC, and Robin Scott, an ex-BBC exec. Also connected with the enterprise are Richard Dimbleby and Wynford Vaughan Thomas, two of the Corporation's leading frontmen in documentary and newspecial fields. TV Wales and West and Electric and Music Industries also have shares in the outfit.

Unit, purporting to offer modern and complete video facilities, is to be based in Paris, but is to be international in production outlook. For instance, major project on the books at the moment is a series of 39 specials—locationing throughout Europe—for Dave Garraway who, according to Lown, is thinking of returning to commercial television.

Besides this big deal which will put the unit on its feet if a U. S. network sale is secured, it is axiomatic that many projects are in (Continued on page 44)

## 'Pal Joey' Set As 90-Min. TV Spec

Hollywood, Sept. 23.

Ann-Margret has been signed for a starring role in the tversion of "Pal Joey" by Hafner-Green Productions who have acquired rights to the musical from Richard Rodgers, the Lorenz Hart estate and John O'Hara.

Producer Les Hafner and music director Johnny Green wound up lengthy negotiations for the property, closing the deal with Howard E. Reinheimer, legal counsel for Rodgers, Larry Hart's estate and O'Hara. Deal stipulates that Rodgers and O'Hara will serve as script and casting consultants.

A 90-min. spec is now being pitched to the networks. "Joey" was filmed by Columbia several years ago, with Frank Sinatra starring.

## NBC's Election Coin

NBC-TV's Election Night coverage is two-thirds sold now that Purex joined in for a full third on its own.

Purex third matches the sixths taken by Lincoln-Mercury and Lipton Tea. Because of Purex's budget problems, the sponsor asked NBC-TV to move the hour, "The World of Benny Goodman" from an October airdate into the first quarter of '63. Hence, NBC-TV has rescheduled the special for January.

## ABC Puzzlement: Why Can't Ernie Get an Audience?

ABC-TV execs are taking a long, hard look at the daytime "Tennessee Ernie Ford Show" to pull it out of its rating ditch. The half-hour strip, which represented the network's most expensive bid to make a mark in the daytime market when it bowed early this year, has been a rating disappointment from the beginning. It's also been a puzzle to the web execs who can't dope out why a top personality in an expensively produced show has failed to make the grade.

While no immediate moves are in the works, the web is thinking of shifting Ford from 11 a.m. to another daytime spot, as yet undetermined. Whether the reshuffle will be made will depend on the ratings over the next few weeks which will reflect how Ford is faring against some of the daytime switches made by the other two networks.

## LINCOLN MERCURY'S 400G FOR SPECIALS

Lincoln-Mercury is riding three NBC-TV specials in deals firmed up last week. Deal is good for nearly \$400,000 per the network.

Automotive house bought half a Shakespeare program being done by NBC News, and the other half went to Liggett & Myers. Show goes for an hour on Nov. 30.

Lincoln-Mercury also bought full sponsorship of "California—A Populous Paradox," due under Jerry Green's production banner sometime next February. Other deal, reported earlier but not confirmed until last week, was the car's purchase of a sixth of the NBC-TV election coverage.

## 'SUDDEN DEATH' PERIOD: OCT. 1-15

By GEORGE ROSEN

It'll be another week or so before the bulk of the tv premieres are out of the way, but quicker than you can say "this-could-well-be-the-worst-season-yet," the successes and failures will be known. Between now and Oct. 15 is the "sudden death" period in the television programming sweepstakes. The viewer today makes up his mind fast, fast, fast, and the network that holds the lead in October will be holding it next May.

Out of sheer economic necessity, it's imperative that a sponsor have a quick hit. Whatever the Nielsen show for the Oct. 1-15 period (and these will be delivered Nov. 1) will prevail and influence the sponsor in determining what he's going to do when his 13-week commitment expires. He's got to make up his mind in November whether he's going to shift his coin to another show on Jan. 1, and that's what gives those initial Nielsen their "sudden death" impact.

But unlike the sponsor with his short-term commitment, the network is saddled with 39-week or full-year contracts. If he comes in with a dog he's stuck with it (unless he wants to pay off the producers). The first show sets the tone and the pattern and there's very little fixin' he can do on a filmed entry (in sharp contrast to the days when a live Julius LaRosa, a live Polly Bergen or a live "Club Oasis" entry could be re-formatted and tinkered up.)

Thus the next two weeks will be a period of agony for network programming boys (who will be holed up in midtown hotels) getting the blow-by-blow on the overnight Nielsen, Trendex and ARBs while in frantic communication with the production boys in Hollywood to make amends pronto, before it's too late. But the "sudden death" aspects of tv programming are such today that anything after the first couple of shows (and they've long since been in the can) is already too late.

The stakes are phenomenal, as witness, for example, ABC's enormous investment in "Wagon Train" that almost measures up to a "Cleopatra" cost. While the N.Y. Nielsen on last week's premiere gave the rival "Virginian" on NBC much the better of it, it's still too early to tell in terms of a national projection. Nonetheless even the N.Y.-only sampling is enough to cause some jitters, considerably the financial investment involved.

The critical thumbs-down on "Virginian" regardless of the N.Y. Nielsen sampling, gives it an iffy status as of the moment. Yet the 90-minute entry on a seasonal basis represents some \$7,000,000—enough to wipe out the losses on most of the Broadway legit flops in a season. Or that CBS-TV gamble in going a full hour with "Alfred Hitchcock Presents"—an \$8,000,000 investment over a two-year span. Or again the enormous gambles involved in the shift of "Perry Mason" to Thursday night opposite a Nielsen-happy "Dr. Kildare," or a \$5,000,000 NBC gamble in turning an hour of prime time over to Jack Paar, or yet again the closer-to-\$6,000,000 investment in reactivating Jackie Gleason for tv.

Over the next 15 days the crises will mount. After that—run for the hills, boys.

## CBS-TV's Grid Coin

Hartford Fire Insurance has bought one-quarter sponsorship of CBS-TV's three bowl football games—Bluebonnet, Dec. 22; Gator, Dec. 29; and Cotton, Jan. 1.

Hartford's buy leaves one-eighth to sell on the Gator and Cotton bowl games, and three-eighths to sell on the Bluebonnet game. Other sponsors riding the games include Rise and Vitalis and Delco Products.

## ABC-TV Launches New Image Tack: Show Biz Savvy Instead Of Ratings; Enlists Sponsor Aid

### Cramer's ABC-TV Slot In Program Planning

Douglas S. Cramer has joined ABC-TV as director of program planning.

Cramer comes to ABC-TV from Ogilvy, Benson & Mather where he had been broadcast supervisor for the past three-and-a-half years on most of the agency's major tv account.

## CBS-TV's Taxing Studio Problems In Gotham Upbeat

Two N.Y. theatres, accommodating audiences, operated by CBS-TV as production facilities, could be likened to relay race fields, with action going on from eight in the morning to midnight.

At CBS-TV Studio No. 5, the theatre on Broadway and 53rd St., the Jackie Gleason unit occupies the stages Monday and Tuesday. Intros to "Candid Camera" take over Wednesday, with Garry Moore rehearsing and taping Thursday and Friday. Ed Sullivan's show is on Saturday and Sunday. In between all this activity, web shoots numerous commercials at this theatre.

At Studio No. 52, the theatre on 54th Street, between Broadway and Eighth Ave., the six half-hour editions of "To Tell the Truth" and "Password" are staged. Other shows based there include "I've Got A Secret," "What's My Line," "Ted Mack's Amateur Hour," and "G.E. College Bowl." Web also shoots numerous commercials at this theatre.

In 1964, the remodeled N.Y. Production Center of the web, on 57th Street, will have six studios. But these will not accommodate audiences. If web N.Y. production continues to expand as it has and if audiences are required by additional shows, CBS would be forced to seek more theatrical outlets. As N.Y. production lapsed in past years, web dropped its leases on theatrical properties.

Other studios, which don't accommodate audiences, currently being utilized by the web are those at Grand Central Station building and Liederkranz Hall, where soaps and "Captain Kangaroo" are produced; Studio No. 61, on First Ave. and 61st Street, where "U.S. Steel Hour" and "Armstrong Circle Theatre" are produced; and the studio on 86th Street, where "Edge of Night" is produced.

## 'BEN CASEY' NO. 1 IN TOKYO RATINGS

Tokyo, Sept. 25.

"Ben Casey" climbed to first place in the latest Dentsu ad agency tv survey of the Tokyo area with 44.2% share of the audience.

Only three other imports gained positions in the top 20 for the period under scrutiny, Aug. 6-12. "Lassie" was in eighth place, "Rawhide" in 11th and "Disneyland" in 19th. Significant too is that only a single oater was ranked, a sharp change from a year ago when the listing of faves was sprinkled with westerns.

Sports events still grabbed a hefty chunk of the viewers, with baseball games taking third, sixth, ninth and 16th places and pro wrestling scoring in the fifth slot. Perennially popular panel show "Gesture Game" ranked second and four domestic action programs were also among the top 20.

ABC-TV, which over the past few years was far from shy when it came to talking up ratings, especially ABC's ratings, is now anxious to embark on a new campaign designed to convince the agencies and the sponsors that recognition and appreciation of show biz values should be placed in higher esteem than nosereading or slide-rules.

Tom Moore, ABC-TV chieftain, says that the network is about to undertake a campaign addressed to the Madison Ave. agencies and the advertisers which will project a new image for ABC—that of a tamer network, with its braggadocio put behind it, and which will illustrate that the ABC of today is one of show biz savvy and verve. "We've got a good story to tell the clients, but it won't be about ratings," says Moore. "It's a far more interesting story of how ABC, instead of going in for retreats, has created new program formulas, as witness the war-themed series, the 'Going My Ways,' etc."

Adds Moore: "Naturally we recognize that ratings are important and will continue to play a big role in any agency-sponsor evaluation of programming buys. But the time has come to prove that ratings are not the be-all-and-end-all; that success or failure doesn't necessarily hinge on ratings alone. There are too many other values and considerations. Through this campaign we will mutually discuss future problems, with accent on programming development. For too long the program man at the agency has been pushed aside by the sliderule operators. If we can help restore him to his former respectability, once more give him the status of Madison Ave. impresario, then we'll be on the way to a healthier climate in television where show values will take precedence over ratings."

Moore says the whole schedule, account by account, will come under scrutiny in the launching of the campaign, with an eye toward enlisting the cooperation of every sponsor and every agency involved.

## Pillsbury's Major 11-Show ABC Buy

ABC-TV has plugged up the bulk of the remaining holes on its fourth quarter nighttime schedule through a major buy by Pillsbury. The food company, through Campbell-Mithun agency of Minneapolis, has bought minutes in 11 nighttime shows, including "The Valiant Years," "Father Knows Best," "Stoney Burke," "Hawaiian Eye," "Wagon Train," "Leave It To Beaver," "Gallant Men," "Roy Rogers Show," "Cheyenne," "The Flintstones" and the Sunday night movies.

Brown & Williamson Tobacco has also renewed its sponsorship of the "Saturday Night Sports Final," which follows the "Fight of the Week." This is a one-minute-a-week buy running for 50 weeks.

## '4 LOVES OF USTINOV' AS BRIT. ATV SPEC

London, Sept. 25.

Peter Ustinov is to make his first appearance on commercial television with a 60-minute show on Oct. 17 called "The Four Loves Of Ustinov." Bill Ward is to produce the program for Associated TeleVision and it will examine the theatre in various countries and their audiences.

Ustinov's commentary will be based on recorded extracts of the four productions of his play, "Photo Finish," which is currently running in Berlin, London, the Hague and Zurich.

# 'LeRoy the Positive' Takes On Minow, Meyers, Lubunski In One Fell Swoop

Washington, Sept. 25. LeRoy Collins, like Caesar wants to take his quarry in parts of three.

The National Assn. of Broadcasters prexy decided not to limit his latest speech to one problem facing television but directed it instead to a trio of troubled industry fronts.

Speaking to the Tennessee Assn. of Broadcasters, Collins in effect, said:

"Beware Minow, Meyers and Lubunski, too."

His Nashville speech, released here, had words for all three.

To Tedson Meyers, the now departed boy wonder of the Federal Communications Commission who wrote the controversial memo on international television, Collins bluntly stated:

"We are determined to preserve the freedom of broadcasters in international broadcasting as in domestic broadcasting."

To Newton Minow, FCC Chairman, who recently hinted that time may be running out for Radio Code self-imposed limits on commercial time and that FCC may be setting the time, Collins had this rejoinder:

"This we will dispose with all our capability. This is not an area in which the government should tell us what we can do and cannot do."

He backed down slightly from this ultimatum saying "our ability to resist such an encroachment would be infinitely greater if we could show an effective program of industry-wide self-regulation through our Radio Code."

To Stephen B. Labunski, v.p. and general manager of WMCA New York, who two weeks ago urged a "divorce" between radio and tv trade associations, Collins put in this plug for a NAB united:

"There are many interests of broadcasters which are common to all, and these can best be pursued through a strong, competent national organization in which it is made certain that everybody's business is somebody's business—somebody who has direct responsibility for its discharge."

"Hence, the need of NAB is basic," Collins added.

It seems there is a new Collins, growing more testy with the memos, predictions and antics of the Minowites and associated New Frontiersmen.

He has been quicker to hit back and use NAB resources when feeling rankled over FCC action.

Just last week, Collins expressed "shock" at FCC fining four Minneapolis-St. Paul tv stations for alleged non-compliance with FCC sponsorship identification rules.

The NAB prexy promised a full (Continued on page 45)

## 'Don't Give Away Secrets'

Washington, Sept. 25. The NAB has asked the FCC to abandon the idea of letting the public in on network-affiliate contracts.

Current FCC rules carry sufficient safeguards of the public interest and any rule expansion would interest only competitors, in and out of broadcasting, NAB General Counsel Douglas Anello told the commission.

## WNBT & AFTRA Settle Stalemate

WNBT, the educational tv station in N.Y., probably will be back on the air this week. The key point of stalemate with the American Federation of Television & Radio Artists was expected to be settled today (Wed.).

AFTRA late last night (Tues.) reportedly agreed with the educationaler about what areas should remain under the Guild's jurisdiction even if AFTRA loses a referendum skeddled to take place within 30 days after the station has been on the air six months.

Monday (24) night a meeting of both sides broke up when an agreement could not be reached on three terms, "Master of Ceremonies, moderators, hosts." AFTRA proposed to WNBT earlier in day that an election be held of everyone who appeared on the station in the six months from the time it returns to the air except for people seeking public office, government officials and "specialists who have acquired a name or fame in other fields and who do not (Continued on page 46)

## N.Y. Production No Problem to Brodtkin; Half a Season in Can

Herb Brodtkin's Plautus Productions, filming in N. Y., seems to have licked the frantic "wait and hurry" problems dogging vidfilm production for the networks.

With the season just starting, the 18th episode of the "Defenders" and the 17th episode of "The Nurses" is now in the can. Brodtkin's Plautus Productions series in association with CBS-TV.

Reason for the happy state of production affairs is that exec producer Brodtkin received the greenlight to go ahead with another season of filming last January on "The Defenders" series. Last January, he also received an okay to go ahead on the collection of scripts for "The Nurses." By March, he had 13 "Nurses" scripts assembled.

As a result, by the summer, each had the first 13 shows completed and Plautus Productions was able to take a summer hiatus before resuming in the fall.

## CBS-TV's Femme Exec

First woman to achieve sales exec status at CBS-TV is Dale J. Danenberg, named administrator-commercial coordinator of the sales department.

She succeeds James Aberle, who moved over to the job of sales manager of the web's extended market plan. For the past year, Miss Danenberg had been assistant administrator-commercial coordinator. She joined CBS-TV eight years ago.

## TV Network Premieres

(Sept. 26-Oct. 6)

### WEDNESDAY, SEPT. 26

**Dobie Gillis** (film), Situation Comedy, CBS, 8:30-9 p.m. (new time). Colgate via Norman, Craig & Kummel.  
**Beverly Hillsbillies** (film), Situation Comedy, CBS, 9-9:30 p.m. Kellogg via Leo Burnett and R. J. Reynolds via Wm. Esty.

### THURSDAY, SEPT. 27

**Mister Ed** (film), Situation Comedy, CBS, 7:30-8 p.m. (new time). Studebaker via D'Arcy and participation alternate weeks.  
**Perry Mason** (film), Mystery, CBS, 8-9 p.m. (new time). Participating.  
**The Nurses** (film), Drama, 9-10 p.m. Whitehall Pharmacal via Ted Bates, Johnson & Johnson via Young & Rubicam and Brown & Williamson via Ted Bates.  
**Andy Williams Show** (tape color), Variety, NBC, 10-11 p.m. Participating.

### FRIDAY, SEPT. 28

**I'm Dickens, He's Fenster** (film), Situation Comedy, ABC, 9-9:30 p.m. El Producto and Procter & Gamble via Compton.

### SATURDAY, SEPT. 29

**Jackie Gleason Show**—American Scene Magazine (tape), Musical-Variety, CBS, 7:30-8:30 p.m. Participating.  
**Mr. Smith Goes To Washington** (film), Situation Comedy, ABC, 8:30-9 p.m. Edward Dalton via Kenyon & Eckhardt, Norwich Pharmacal via Benton & Bowles, R. J. Reynolds via William Esty, U.S. Rubber via Fletcher Richards, Calkins & Holden.  
**Roy Rogers-Dale Evans Show** (tape), Variety, ABC, 7:30-8:30 p.m. Participating.

### SUNDAY, SEPT. 30

**Real McCoys** (film), Situation Comedy CBS, (from ABC), 9-9:30 p.m. American Tobacco via BBDO, Ralston-Purina via Gardner.  
**General Electric True** (film), Anthology, CBS-TV, 9:30-10 p.m. General Electric via BBDO.  
**Voice of Firestone** (live, tape), Music, ABC, 10-10:30 p.m. Firestone Tire & Rubber via Sweeney & James.

### MONDAY, OCT. 1

**The Lucy Show** (film), Situation Comedy, CBS, 8:30-9 p.m. Lever via J. Walter Thompson, General Foods via Young & Rubicam.  
**Stoney Burke** (film), Western, ABC, 9-10 p.m. Participating.  
**Tonight With Johnny Carson** (tape, color), Variety, NBC, Mon-Fri, 11:15 p.m. 1 a.m. Participating.

### TUESDAY, OCT. 2

**Combat** (film), Action-Adventure, ABC, 7:30-8:30 p.m. Participating.  
**Hawaiian Eye** (film), Action-Adventure, ABC, 8:30-9:30 p.m. (time change), Participating.

### WEDNESDAY, OCT. 3

**Going My Way** (film), Drama, ABC, 8:30-9:30 p.m. Participating.  
**Our Man Higgins** (film), Comedy, ABC, 9:30-10 p.m. American Tobacco via Gumbinner and Pontiac via MacManus, John & Adams.  
**11th Hour** (film), Drama, NBC, 10-11 p.m.

### THURSDAY, OCT. 4

**Alcoa Premiere** (film), Drama, ABC, 10-11 p.m. (alt. weeks in new time) Alcoa via Fuller, Smith & Ross.

### FRIDAY, OCT. 5

**The Gallant Men** (film), Action-Adventure, ABC, 7:30-8:30 p.m. Participating.

## TV-Radio Production Centres

### IN NEW YORK CITY

Isaac Kleinerman, producer of "20th Century" off next week to Ethiopia to prep entry on Hailie Selassie (who will appear on program), Kleinerman also will scout a two-part documentation on Spain. Dennis Weaver of CBS-TV's "Gunsmoke" gets into town tomorrow (Thurs.) for a brief stay. Nuptials announced for Janet Kane (daughter of CBS-TV's press info's Jim Kane) and IBM's Keith Abler. Carl Tillmanns, v.p.-eastern sales, CBS-TV, off on a Canadian fishing trip. Dick Van Dyke back to Coast today (Wed.) after a five-day stay in N. Y.

A West German tv film crew headed by L. Fritz Gruber arrived in N. Y. to film a four-part tv series on the history of photography from 1839 to the present. Gruber is accompanied by director Manfred Durniak. Carousell Films has been licensed by CBS Films to distribute in the 16m film market the five half-hour CBS News broadcasts titled "Money Talks."

Johnny Tillotson due in Hollywood Oct. 1 for confabs with tv producers about a projected musical tv series of his own. Oscar Katz, CBS-TV daytime program v.p., off to Coast. Mercer Ellington son of Duke Ellington slated to conduct a radio series on WLIR starting Oct. 1. Chris Schenkel starts his fifth year as "College Football Kickoff," a 15-minute feature, which precedes all CBS-TV college football games this season. Seven more stations have bought Allied Artists Television's "Bomba the Jungle Boy" feature package. Metropolitan Life Insurance will pick up CBS-TV coverage of the Schirra flight, as the first CBS News Extra under its recent contract.

Patrice Kurland and Jeff Kamen team on a 12 to 1 a.m. strip launched this week by WJZZ, Newark, with celeb interviews and listener phone-ins. Thesp. Martha Greenhouse appears in the William Saroyan bit slated for Sept. 30th "Candid Camera." WPIX-TV adds a new camera position at Yankee Stadium this week for Yanks-Senator series. It'll be at ground level near the home dugout.

Westinghouse Broadcasting is holding a seminar on radio programming Oct. 9 at the new Hotel Americana for industry execs and the press corps. Fred Kaplan, program coordinator of ABC Radio's "Flair," returns to the web Oct. 1 after a six-month stint in the Army.

American Humane Assn. presenting an Award of Merit to ABC tonight (Wed.) in Philadelphia for "establishing procedures to assure compliance with high standards for the care and handling of animals in television." Mitchell Leiser, programming chief for the InterTel combine, returned to New York last week after talks with affiliated companies abroad.

### IN HOLLYWOOD

NBC's Mort Werner hospitalized for three days for treatment of an eye infection. While attending a meeting, he accidentally struck his eye with the wire binder of a notebook. James Parks, KRCA sales manager, named station manager by Tom McCrary, veepee and general manager. Parks' duties are unchanged, the appointment being made in line with the policy of the web's other o-and-o stations, which have station managers. Mickey Hargitay, husband of Jayne Mansfield, given half-hour strip on KTLA for his health show. Leo Guild produces on location in the homes of stars. For his contribution to music, Lawrence Welk will receive the first such award by ASCAP. The music org's prexy Stanley Adams will present the statuette on Welk's show Oct. 6. Deejay Jerry Baxter moved over to KLAC from KMPC, another KMPC acquisition by Bob Forward, formerly there and now second in command at KLAC. NBC's senior staff photog Elmer Holloway succumbed to burns. Harry Mairish offered free time to 48 politicians on his L.A. and Palm Springs stations. Timed for the month before election day.

William L. Means, ex-WGN and WICS-TV, Springfield, Ill., has joined WLS as promotion director. Roberta Berletti has gone to her home in N. Y. on medical leave of absence from WBBM-TV's publicity dept. Tribune telecritic Larry Wolters authored the cover story in the October issue of Today's Health on "The TV Doctors." Casey, Kildare, Hennessey, etc. Dr. Frances Horwich, who's putting together a new kidshow for the educational network, has a new Doubleday entry on the shelves, "Miss Frances' Favorite Stories For Young People." Ron MacAdam hosting the new WGN-TV juve participation show, "Junior Auction," which starts this Saturday. Larry Attebery took over the noon hour strip on WBBM Radio this week. Sid McCoy, who's just completed a series of jazz shows on WTTW, will start a new skein in November, underwriting them himself. Chuck Rothers left WGN-TV after 15 years to become a partner in Industrial Television Service, operated by two other engineering alumni of the station, John Baker and Val Reynolds. Ted Mack in town holding four weeks of auditions at WBBM-TV for his "Original Amateur Hour." Home Federal Savings dotted for the WNBQ prime time specials on Monday nights.

### IN CHICAGO

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### IN LONDON . . .

Peter Black, video critic on the Daily Mail, resigned as editor of Contrast, the tv quarterly sponsored by BBC, Granada and the British Film Institute. David Robinson, film critic on the Financial Times is a hot contender for the post. Bob Monkhouse, local comic, is among directors of a new production company set up to make pix in the tradition of the silent era. Dick Hayward, production chieftain at ABC-TV's Didsbury studios, seconded to Kenya-TV, due to bow next month. Rikki Fulton and Jack Milroy packed for another series of "Francis and Josie" skein which Scottish Television had to drop during the actors' strike. Donald Carne, chief Westward-TV program researcher, takes over as Press Officer as George Harris moves to news assistant. First laywoman ever to read the Epilog on Associated TeleVision is housewife Olive Parker.

### IN WASHINGTON

Presidential Press Secretary Pierre Salinger got his chance to answer charges of Rep. Joel Brayhill (R-Va.) on WTOP's "Newsnight" where the original Broyhill blast against Salinger was issued. WRC-TV and 16 brokerage houses are trying to get girls on invest on Big Board with "The Lady and the Stock Exchange." Two former D.C. disk jockeys Jack Rowzie, previously of WWDC and his son-in-law, Norm Beasley, previously of WPIK in Alexandria, Va. are now together at WONE-AM-FM in Dayton. Norman Shavin leaves Atlanta Journal-Constitution tv-radio editorship to sign on New Frontier as Special Assistant for tv and radio in Peace Corps pub info office.

### IN PHILADELPHIA

David Susskind coming here (27) to exploit his screen version of "Requiem of a Heavyweight." Dick Gideon, research director for Triangle Stations, leaving to join Young & Rubicam, in New York. Troy Donahue and Connie Stevens to visit WFIL-TV for "Hawaiian Eye" (Oct. 3). WIP's Joe McCauley chalking up a record-breaking (Continued on page 45)

## ABC-TV Expands Kidvid 'Discovery'

ABC-TV, upping its ante in the sphere of programming for youngsters, has extended the running time of "Discovery '62," from 20 to 25 minutes. Show, which bows Oct. 1 at 4:30 p.m., will be supplemented with a five, rather than an initially projected 10-minute news stanza, also slanted for juve audiences.

"Discovery," which was ABC-TV's response to FCC chief Newton Minow's call for more network attention to the nation's children, has been picking up commercial momentum in the last few weeks. Of the show's 25 available minutes, 22 have now been sold. Last sale was made to General Mills, which bought three minutes. Other sponsors include Binney & Smith, Kenner Products, Mattel, Sawyers, and Transogram, in the toy and game categories, and Chunky Chocolates and Welch, in the candy field.

Virginia Gibson was added to the show as an on-the-air personality together with Frank Buxton. Jules Power is producing. The web, incidentally, is shying away from tagging "Discovery" as an "educational" show. It's strictly an entertainment offering and if some uplift angles are to be found, that's a bonus to the kiddies.



# ORIENTAL FAD IN TV FADEOUT

## British TV: Top 20 Ratings

(Week Ending Sept. 16)

		VIEWING HOMES (000's)
Coronation Street (Mon.)	GRANADA	7857
Sunday Palladium	ATV	7740
Coronation Street (Wed.)	GRANADA	7623
Morecambe & Wise Show	ATV	6567
Armchair Theatre	ABC	6333
No Hiding Place	AR	5629
Emergency Ward 10 (Fri.)	ATV	5394
Emergency Ward 10 (Tues.)	ATV	5043
Play of the Week	ATV	4925
Take a Letter	GRANADA	4861
Tales of Mystery	AR	4808
Take Your Pick	AR	4756
Double Your Money	AR	4574
All Our Yesterdays	GRANADA	4533
The Verdict Is Ours	GRANADA	4432
Do Your Come Here Often?	AR	4339
This Week	AR	4339
Probation Officer	ATV	4222
Citizen James	BBC	4222
Holiday Town Parade	ABC	4222
Athletics (Sunday)	BBC	4222

## The Bright Young Man From Memphis

New FCC Choice Puts on the Charm, Has All the Right Answers; Looks Like Clear Sailing

Washington, Sept. 25.

President Kennedy's new selection for the Federal Communications Commission, E. William Henry, displayed his personal charm, good manners and fine looking appearance before the Senate Commerce Committee while keeping his views on the troublesome radio-television problems to himself.

And that's all it took. Henry is headed for Senate confirmation within a few days for a seven-year term on FCC. There is not likely to be a Senate vote cast against the bright young man from Memphis.

The Commerce Committee's savvy communications counsel, Nick Zapple, asked Henry if he had reached firm opinions on over-commercialization, network regulation, liquor ads, how FCC is going to catch up on its mounting backlog of work, a Commission policy on international broadcasting, etc.

Henry was anything but specific in most such answers, explaining he hadn't had time yet to catch up on the background of all the complexities involved in the issues but will do so shortly.

In answer to a question about "too much sex and violence" on tv, he sounded like Newton Minow talking. He said FCC would "be careful not to become a federal censor" but, at the same time, he felt FCC can properly, at license renewal time, evaluate the programming of a licensee by the "public interest" yardstick.

Only two committee members.  
(Continued on page 44)

## British Com'l TV Regains TAM Lead

London, September 25.

Britain's commercial television, according to Television Audience Measurements Ltd., leading independent source of audience research to which the commercial web and advertising agencies subscribe, has regained its lead over BBC-TV and consolidated its position as the more popular video network of the two.

TAM states that for the month of August the indies had 64% of the time spent viewing as opposed to 36% looking at BBC. August figures, being highest for the year so far as commercial tv is concerned, show, says TAM, that the recovery made during the previous four months has been maintained.

BBC-TV, which does not subscribe to the service, fared better than the average, however, in the Southwest area where it secured some 47% of the onlookers. But, in the case of the North East, the Corporation fell 70%-30% to Tyne-Tees-TV, says TAM.

## New CBS-TV Sales

New sales at CBS-TV include American Home Products buying quarter-hour sponsorship of "Roy Rogers" Saturday morning series.

Polaroid Corp. bought some participations in the NCAA football coverage starting Nov. 24. Coming in on the morning minute plan are Mennen Co., which linked for 13 minutes, and General Mills, with 12 minutes.

## Anything Dailies Can Do, So Can TV: ABC's Yerxa

Any idea that television is more timid than newspapers about probing into sensitive issues of the day should be interred forever on the basis of tv's record over the past two or three years. According to Fendell Yerxa, ABC-TV newsman who moved over to the web from an exec position at the N. Y. Herald Tribune, "there is no subject that newspapers have touched that television could not also dwell upon, with the difference that it's much more expensive to execute a journalistic assignment on tv."

That there are no discernible tabus operating on tv is indicated by the fact that the medium has plunged into racial, religious and political controversies, stirred up varied feelings with its dramatiza-

(Continued on page 44)

## ALSO APPLIES TO FILM FEATURES

By DAVE JAMPEL

Tokyo, Sept. 25.

Oriental actors in Hollywood are going through a rough period, according to Benson Fong, the w.k. Chinese-American film player, here on one of his regular Far Eastern trips.

Noting a decline in the production of films with Oriental backgrounds, Fong cited the disappointing b.o. returns of several recent features with Oriental settings and the cancellation of such telefilms as "Hong Kong," "The Islanders," "Follow the Sun" and "Adventures in Paradise."

"They've had the Oriental fad and now seem to be going into other things," said Fong. "But," he allowed, "in a year there could be a big Oriental picture and maybe the cycle will start all over again."

As possibilities to arouse renewed interest in Oriental subjects, Fong mentioned the upcoming Fred Zinnemann filming of James Michener's "Hawaii" for Warner's and the projected Seven Arts' "Kowloon," which will be a transplanted "Casablanca" under director Richard Murphy.

The unemployment of Oriental actors does not include Fong. He just finished an assignment with Elvis Presley in a Hall Wallis musical comedy called "Girls! Girls! Girls! (Par)." Fong plays a South Sea fisherman who is a father figure to fellow fisherman Presley.

He was recently seen as the old-line father in "Flower Drum Song" (U). When he returns to Hollywood in November, Fong steps into two tv roles.

"I feel guilty because in the last few years I've been doing all the work," he offered. "I can play from 17 to 70 whereas some of the Oriental actors want to play romantic leads all the time."

Still remembered for the 26 Charlie Chan pictures in which he played that worthy detective's Number One son, Fong had almost 100 screen credits in all, plus countless tv characterizations.

He is now absorbed in real estate, stocks and bonds, shopping centers, hotels and the operation of his Ah Fong restaurants in Beverly Hills and Hollywood.

Turning over in his mind the present plight of Oriental actors, Fong said, "That's why I went into the restaurant business years ago. I have a place to hang my hat and to eat. Today I'm primarily a businessman. Acting has become a hobby. I seldom work for strangers. My philosophy is they're looking for an actor, I'm not looking for parts. And it seems to get me more jobs."

Of his frequent trips this way in the last five years, Fong quipped,  
(Continued on page 46)

## 'Domination' by British Press Of Com'l TV Worries Royal Commission But Is It Supported by % Figures?

London, Sept. 25.

### Prix Italia for BBC Show

"Television and the World", the BBC's 83-minute show which highlighted the premiere of educational station WNDT in N. Y., has been awarded the 1962 Prix Italia as the best tv documentary.

Actually the show was initially premed in Britain via the BBC on Oct. 31, '61. In connection with BBC's 25th anni (which makes it quite evident that the Richard Cawston - produced documentary was in no way connected with director general Carleton Greene's visit to the U. S., which took place in March of this year).

Politicians, newspapermen and broadcasters were digesting over the weekend recommendations made by a Royal Commission on the Press, headed by Lord Shawcross, which has been welcomed, in the main, by newsmen.

One of the major suggestions affecting broadcasters is the call for termination of press domination of commercial tv contractors (Pilkington Report) plumped for the same thing. Criticizing the fact that newspapers have even small holdings in video companies, the commission says it has concerned itself only with the economic consequences of the combination of interests and not its social implications which were not in the terms of reference. ("Had it been so," says the report, "misgivings would have been expressed").

Commission did say: "In view of the statutory monopoly enjoyed by tv contractors we consider it to be contrary to the public interest for such companies to be controlled by newspaper undertakings."

This, in fact, applies only to Scottish Television, which is 80% owned by press magnate Roy Thomson. Of the four major indie companies, only Associated Television is part-owned by newspapers—Daily Mirror holding 13%, Sunday Pictorial 13%, Westminster Press 7%, Birmingham Post 5% and George Newnes Ltd. 2%. This adds up to 40% interest in voting shares.

In the 11 regional stations press interests are more widely repped. TV Wales & West, for instance, is 21% owned by News of the World with a further 18% of voting power held by two provincial newsheets. Altogether, 14 news organizations have holdings of 5% or more of the voting share capital in one or other of the video contractors.

The five-man commission, which has been probing the newsgather-  
(Continued on page 46)

## Sponsor Conflicts Cue Format Shift On Andy Williams

Hollywood, Sept. 25.

Sponsor conflicts involving guest stars have forced the "Andy Williams Show" toward a new format, according to producer Bob Finkel, who said show will concentrate on developing new talent because of such problems. Show has six sponsors—Liggett and Myers, Miles Laboratories, American Home, Kimberly-Clark, Polaroid and Noxzema. Finkel said it is almost "impossible to get star guests whose own shows, reruns or other guest appearances do not have sponsors that conflict with these."

So far, producer revealed, they have lost use of Walter Brennan and George Maharis for this reason. There were also objections, principally because of network conflict, to Dick Van Dyke but latter has a special clause in his contract eliminating this problem. Van Dyke is on CBS, Williams on NBC.

Guests set so far, aside from Van Dyke, are Peggy Lee and George Gobel for Sept. 27 opening show, Paul Lynde and Rita Moreno for following. Both have been taped. Martha Raye is set for third. In between, they are spacing new acts like MacIntyre Dixon and Richard Libertini ("Stewed Prunes") R. G. Brown and Marion Mercer and the Christy Minstrels as regular "guest" artists. They will also go to the theatre and to obscure nitery acts to draw new people for the show.

## Looks Like That WBC 'First Night' Legit Curtain Will Never Go Up

Westinghouse Broadcasting Co. is fighting hard to keep alive its plan to angel and televise Broadway legit shows, but the firm opposition of the theatre owners, led by the Shuberts, is expected to kyo the project permanently. Negotiations with the Theatre Guild to engage in coproductions with the broadcasting chain have been broken off. Lawrence Langer, co-administrative director of the Theatre Guild, informed Westinghouse by letter that "we are not in a position to continue negotiations at the present time." It was indicated, moreover, that the Guild does not intend to revive the issue at any time.

Rejected by the Theatre Guild, Westinghouse has been attempting to interest independent legit producers in staging plays with WBC backing. However, the indie producers are also facing heavy pres-

sure to lay off not only from the Broadway theatre owners, but from theatres throughout the country. Before it could get its plan off the ground, WBC must persuade theatre owners that telecasting of the legit plays in special studio versions, on the Broadway preem, would not damage boxoffice receipts.

Still another formidable hurdle to the WBC project is the attitude of the authors who have indicated their opposition. Theatre Guild execs previously stated that the basic consent of all individuals involved in a legit production would have to be obtained before there was any chance of WBC telecasting legit plays. Indie producers would also have to wrap up the talent and craft unions before moving into any arrangement with WBC.

WBC had originally planned to

finance about six plays a year, at about \$100,000 piece, for the right to telecast them, once on its chain of five tv stations.

A spokesman for Westinghouse said: "The Theatre Guild, which was initially very enthusiastic in its reaction to the concept of the broadcast of Broadway plays on television, has indicated following premature reports of this project in the press, that it is now reluctant to proceed. If the Theatre Guild should withdraw, it would abandon an important opportunity to participate in the merger of two great media, a merger which would ultimately benefit the theatre, television and the public. We are continuing discussions with other interested producers and hope to announce specific details in the near future."

## Ideal Toy Com'ls: Is It Dirty Pool?

Washington, Sept. 25.

The Federal Trade Commission has charged Ideal Toy Co. of New York with dirty pool in its television commercials.

Ideal's "Robot Commando" and its "Thumbelina" doll do not do what they are purported to do on tv, FTC alleged. Ideal has 30 days to answer the complaint.

TV version of the robot is that it will move forward, turn, and fire a missile and a rocket merely at the command of a child's voice, FTC claimed. Actually, the robot has to be manually set for each individual action and will then only work when the child blows into a microphone before speaking into it, the commission added.

And finally, FTC said, the robot won't work at all without batteries. The doll, FTC alleged, simply doesn't move its arms as the commercials say.

## Dicker Cara Williams As Lead for TV 'Bells'

Hollywood, Sept. 23.

MGM-TV and CBS-TV are involved in secret negotiations regarding casting of network contractee Cara Williams in the starring role of "The Bells Are Ringing," which the Culver Studio will pilot for CBS-TV.

"Bells" is from the Broadway musical which later became a Metro musical, now heads for tv as a half-hour situation comedy series with music. Miss Williams starred in "Pete and Gladys" for CBS-TV last season.

## State-of-the-Syndie-Union Sifted; Sparks Desilu Int'l Sales Confab

Hollywood, Sept. 25.

A bullish report on syndication, delivered to the first international sales convention convened in the U.S., was made here today (Tues.) by Richard Dinsmore, sales v.p. of Desilu Sales.

Dinsmore, in a state-of-syndication address, declared "I cannot and will not accept the theory that television syndication is dead, or about to die, or headed toward extinction. The need for good programming can only grow, a growth that is part of the unceasing competition in television."

He cited the operation of the syndie arm of Desilu, which he heads, as proof of health of the sales, now nine months old, has written over \$2,700,000 worth of contracts, domestic and foreign, he reported. "Would this indicate the total disintegration of syndication for television? I think this is even more impressive in light of the fact that this gross has been achieved from a standing start, last January, and that it was achieved in a market which was universally described as 'soft,'" he declared.

Desilu's international sales convention here was attended by about 20 sales execs, including those from Mexico, Canada, England and the Continent. Screen Gems in the past has held a foreign sales convention in N.Y., but the SG confab did not include domestic sales execs as well. Desilu Sales move to wed both foreign and domestic meets under one tent underscores the growing importance of the foreign market. Of the \$2,700,000 gross racked up by Desilu Sales to date, it's understood as high as 40% to 50% comes from the foreign market.

Dinsmore acknowledged in his address that "syndication is not what it used to be. But for those who know the syndication business, it can be most profitable," he added.

Formula for success in syndication today, according to Dinsmore, is as follows: "The salesman in syndication must act as a selling arm of the station. He just cannot go in and offer his pictures to stations. He has to find the customer for the product and for the stations' time."

"Another prime requisite for success in syndication is thorough and frequent personal coverage of every market area," he said. Desilu representatives personally visits each market in the U.S. at least once every eight weeks.

Citing the growth of the foreign market, Dinsmore said it parallels that of the motion picture business. "The Untouchables," he said, has been sold in 18 markets in Canada in a relatively few months, representing about 50% saturation.

### Hy Gardner's 60-Min. WOR-TV Sponsor; Shifts To Sun. 7-8 Prime Slot

When N.Y. Herald Tribune columnist Hy Gardner incepts the ninth year of his full-hour interview shows over WOR-TV, New York, in a new prime time 7-8 p.m. Sundays on Oct. 7, it will mark one of the few 60-minute telecasts with a single sponsor. Dime Savings Bank of Brooklyn will be picking up the tab for the entire semester. Hereofore the columnist had sundry participants, from Miami Beach hotels to the Latin Quarter on Broadway, plus industrial manufacturers.

Eddie Fisher "Profile of a Star" will kick off the new time slot which will include a q. & a. with a half dozen Gotham high-school teenage editors probing the singer who opens next Tuesday, Oct. 2, with his one-man show at the Winter Garden, N.Y., on his professional and other aspects of his life.

Columnist's future "profile" will dwell on Joan Crawford, "a day with Presidential Press Secretary Pierre Salinger," "what publicity has done for and to Jayne Mansfield," "a veteran film star returns to Broadway where he first started as a chorus boy," Van Johnson, E. G. Marshall and Robert Reid of "The Defenders," Horace Mahon and Paul Burke of "Naked City" et al.

### Dizzy Desilu Pace

Product diversification of Desilu Sales syndication catalog continues. Upcoming entries include: "Desilu's Little People," a puppet show in color, half-hour in length; "Journey of a Lifetime," series of half-hour films in which a young couple tour the Holy Land; "Trip Time," a color series for kids taking youngsters to famous cities and landmarks in the U.S.; adult game show; "Jazz Scene, negotiations are in progress for a five-a-week daytime strip U.S.A.," a package of 26 half-hour films produced by Steve Allen, and a package of 32 foreign pix.

Above is in addition to the off-network catalog of Desilu shows "Texan," "Harrigan and Son," "Desilu Playhouse," etc.

## Writers Guild Eyes WHN Strike

Executive committee of the Writers Guild of America plans this week to set a strike date against WHN, the N. Y. radio indie recently acquired by the Storer chain. Management and WGA, after meeting over three months, broke off negotiations in August on a contract for five staff news writers.

Angrily, WGA declared this week that WHN's last "offer" was for a weekly salary of \$75 a man, provided, said the guild, that the writers did not demand commercial fees and industrial-seniority guarantees. Union also said Storer refused, among other things, to allow for the traditional grievance machinery.

John Moler, station topper, would only say that the \$75 offer "was minimum, not a maximum." He refused to comment on a WGA report that within the last few days when WHN had issued an edict to writers that their hour lunch break was being eliminated so that there would be no break in the flow of news on the station's airwaves. WGA said that the men were told they could eat on the job, "naturally."

## CATV 'Ogre' Or Friend of B'casters? Georgia Seminar Wants to Find Out

Atlanta, Sept. 25.

Kenneth A. Cox, chief of FCC Broadcast Division, will head the list of speakers scheduled to appear at Southeast Radio-TV Seminar meeting scheduled to hold a "grass roots" probe into Community Antenna Television Oct. 18. Session is being sponsored by Georgia Association of Broadcasters.

Speakers who have already accepted invitations to attend the CATV session include William Dalton, president of National Community Television Assn.; Hollis Seavey, assistant for governmental Affairs of NAB; and Russell R. Eagan, Washington attorney.

Raymond E. Carow, WALB-TV, Albany, chairman of the seminar, said:

"Our seminar topic will be: CATV—Friend Or Foe? We will hear everything that anyone has to say about CATV; yes, no or otherwise. Our program includes leaders on both sides of the moot question, plus government, legal and NAB experts."

Carow added that Charles Batson, VP and managing director of WIS-TV, Columbia, S.C., a broadcaster deeply involved in CATV operations, will speak for telecasters who favor community tv. Ben Williams, executive VP of WTOG-TV, Savannah, where a \$1,200,000 CATV system is being built, will speak against it. Fred

### WCAX's 300G Sale

Burlington, Vt., Sept. 25.

Radio station WCAX here has been sold to James Broadcasting Co., New York state chain, for a cash price of \$300,000. Station's president, C. P. Hasbrook, says WCAX-TV was not involved in transaction.

Alfred E. Spokes, general manager of station, was listed among the new owners and will continue to head the outlet, as well as serving as an officer of the corporation.

## Networks' Syndie Arms Must Look To Other Pastures

To all intents and purposes, the three syndication subsides of the networks are out of the network programming race. CBS Films and NBC Films, which had producing wings within their organization, no longer maintain such a division. Bob Lewine, who had been v.p. in charge of production for CBS Films, has moved out to become Coast programming v.p. for CBS-TV.

ABC-TV, when it entered vidfilm production, decided to go with Selmur Productions, a wholly owned subsidiary of American Broadcasting-Paramount Theatres, rather than allow ABC Films to become the web's production arm. It appears the networks are intent on keeping a sharp line of demarcation between product made for networking and syndication.

Years back, when pilots were made on a speculative basis, there always was a hope that if the pilot didn't make it on the network, the monies put in the project could be retrieved by making a series for syndication. With the demise of the first-run syndication field, that alternative road has been closed. That situation not only affected the syndication arms of the three networks but other syndication houses which had been producing pilots on either network or syndication basis.

Only web syndie subsid to have a first-run property for this season out is CBS Films which has "Tongaloo." Skein, though, is understood to be a straight distribution deal, with CBS Films not involved in financing the production.

## Dave Lee's Mpls. Moppet Carnivals

WTCN-TV Kidvid Personality's Nabe Fiestas As Big Push for Muscular Dystrophy

### CBS FILMS' WARMUP ON 'TONGALOO' SALES

Following a meeting in N.Y., the CBS Films sales staff is off and running with two audition prints of its new "Tongaloo" jungle adventure series. The two audition prints were also shown to the company's European sales staff during a meeting in Zurich, Switzerland.

Production on "Tongaloo," on hiatus for three weeks, will start again Oct. 1 on the final 25 programs of the 39-episodes scheduled for '62-'63. Fourteen episodes have already been shot. These will be ready for release Oct. 15. Series is being shot in Ektachrome color and also will be available in black-and-white.

Skein, produced by Albert C. Gannaway, represents one of the few first-run action adventure series available in syndication.

## Weldon Demo Exit & WNEW Checkout

The New York State Democratic Committee, with major fall election campaigning getting underway, is set to name North Advertising as campaign agency. Martin Weldon, who took leave as news director of WNEW Radio to act as broadcast consultant to the state group before last week's state party conventions, is reportedly out. It's unlikely he'll return to WNEW.

Weldon's appointment came with the recent death of Lloyd Whitebrook, ad agency exec who had handled the State Committee along with several other Demo accounts. The radio newsmen was reportedly touted by a group headed by Lou Harris, who ran the last campaign of New York Mayor Robert Wagner and who is an advisor to President Kennedy on public relations matters.

While North came up for the business last week after the Democratic state convention that nominated Morgenthau, several agency execs were with the candidate in an advisory capacity when he showed up at WNBC-TV for a videotaping session for "Searchlight," Sunday pubservice series, that took place before the convention.

Another key to the assignment of North (a Chicago based agency) is veepee Reggie Schuebel, a veteran political ad campaigner who ran the show at Guild, Bascom & Bonfigli when the agency handled Kennedy's presidential campaign.

For the other major party in New York, McCann-Marschall is handling Gov. Rockefeller's video etc., and Papert, Koenig, Lois is agency for Sen Javits.

## Weigel, Who Testified Against Chi Stations, To Operate Own UHF

Chicago, Sept. 25.

John Weigel, the only professional broadcast personality to testify against the Chicago tv stations in the FCC public hearings here last spring, is setting up a station of his own on UHF. The new broadcast company bearing his name has been allocated Chi channel 26 by the Commission.

Weigel expects to be on the air with it by next spring and is contemplating an eight-hour broadcast schedule comprised chiefly of live local programming.

A veteran Windy City actor-announcer, he had stated in the hearings that he was not afraid to testify because broadcasting, which once had been his primary source of income, now offered him too little work to be consequential. He told Commissioner Robert E. Lee that stations here were not making responsible use of the Windy City's talent resources and that, as a result, many actors and writers had to leave the city or go into other fields of work.

Weigel's station stands to be the first UHF outlet on the air in Chi. Kaiser Broadcasting is known to have also been granted a U here.

Minneapolis, Sept. 25.

Dave Lee, ace kid show personality on 20th-Fox's WTCN-TV, an ABC affiliate, is being given credit for the success of a novel first-time-ever promotion that has helped considerably to put over a muscular dystrophy fund raising drive.

During the recent summer Lee turned over to the cause his daily children's program, "Popeye 'n' Pete," calling upon youngsters throughout the Twin Cities and surrounding areas to hold old-fashioned neighborhood carnivals. These were to be for the purpose of obtaining muscular dystrophy donations. The result was more than 1,600 children's participation.

Idea was that of Dick Truax, Minnesota Muscular Dystrophy Association of America director, and it's he who credits Lee for putting it over so well.

On all of his WTCN-TV 4 p.m. daily shows Lee suggested that youngsters hold the neighborhood carnivals. When these carnivals were arranged—they totaled well over 400—carnival kits complete with posters, suggestions and information about the disease involved were furnished. A considerable amount of donated money eventuated.

"When we first started our drive, we never thought there would be the splendid response which developed, thanks mainly to the carnivals," says Truax.

"Originally the plan called for Lee to interview each carnival group on his program during August. It soon became evident, however, that it would take a full year before all of the youngsters involved could appear. As a solution WTCN-TV scheduled three special hourlong programs to accommodate all those who qualified."

The programs brought record-breaking attendances of more than 450 kids each day of the week. Each youngster who took part in a carnival received an MDA certificate award along with the usual Lee "Grab Bag."

At the Carnivals, children contributed their pennies, nickles and dimes for the cause. More than \$3,000 was collected in this way alone. More importantly, the parents and other adults were awakened to the drive's worthiness and impelled to donate.

## Chi WGN-TV's Capone Feature Cues Protest To Minow; Legal Threat

Chicago, Sept. 25.

Harold Gordon, Chi attorney who has been pursuing Desilu and Allied Artists through the courts for monetary compensation for the heirs of Al Capone, has written to WGN-TV threatening legal action for the showing of Allied's "Al Capone" on Sept. 22. Legality has also written to FCC chief Newton Minow decrying the use of the motion picture on television. Gordon has received permission from the U. S. District Court to include "Scarface Mob" (composed of two episodes of "The Untouchables") in his suit against Desilu.

In his letter to Minow, Gordon said that "Al Capone" is fictitious and that it has severely harmed the Capone family, forced Capone's son to sell his home and business, change his name and move to another city. The attorney cited a remark made in the last court sortie against the picture in which the judge ruled against the Cajone kin claim; but commented that he found the film to be "crude, worthless trash, utterly lacking in any of the accepted values of our society." Gordon asked Minow if telecasting of such a picture is in the public interest, convenience or necessity.

The attorney also recalled to Minow an FCC Broadcast Action on Sept. 28, 1961, in which the Commission asked ABC-TV to "give further consideration to the problem of avoiding the dangers of presenting fiction as fact." The warning was in regard to the "Big Train" episode on "The Untouchables."

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# REPPERIES ON A SYNDIE KICK

## AAT: A Formula for Success

It's just about a year ago that Allied Artists Television Corp. took over a fading Interstate TV company and injected some new razzmatazz patterns into syndication, with a resultant setup that now gives AAT the status of a major distributer with techniques that are paying off in handsome dividends. Most of it was accomplished through the marketing of five going packages of feature films with particular success in bundling the pix as a series.

AAT veepee and general sales manager Robert Morin says the series technique has lent itself to block programming rather than spot features therefore pulling higher and steadier ratings as well as being ideal for strong promotion, advertising and tie-ins.

The promotability of features, says Morin, is one of the most ignored values of the features at the station level. He believes first emphasis for the station should be on story (and viewers want action, he adds); then star value and proper coordination of promotion—a station's on-the-air promos, print advertising, tie-ins etc.—“Allocating your dollars properly between paying for the films and promotion is the key to a station's success.”

To aid strong promotion, the sales veepee says AAT is marketing each package with promo kits, including on-the-air materials, exploitation, tie-ins, merchandising bits, etc. “A station is now buying,” he says, “... a feature package with series promotion value and a promo campaign entirely coordinated for them and ready to go on the air.”

Besides its two regular feature bundles—40 features in Group One and 32 pix in Group Two of “Cavalcade of the 60's”—AAT has three packages for series programming under a continuing title. There are 22 features in the “Science Fiction” package; 13 “Bomba the Jungle Boy” features; and 48 pix with the “Bowery Boys.”

## Dick Chamberlain Ties Up a Town

Pitt Traffic Paralyzed, Theatres Suffer as 300,000 Mob Star of ‘Dr. Kildare’

Pittsburgh, Sept. 25. One of the most effective promotions in Pitt since the Pirates won the pennant in 1960 almost paralyzed downtown here when WIIC and the Golden Triangle Assn. staged a parade that brought over 300,000 people into the Golden Triangle area.

The promotion was tied to the 175th anniversary of the University, but the big lure was Richard Chamberlain of the “Dr. Kildare” series who was mobbed by most of the teenagers in the crowd. The police had a lot of difficulty handling the crowds because even Caley Augustine, promotion head of WIIC, underestimated the big turnout.

Augustine was also able to get the Post-Gazette to replate its morning edition for downtown sale with the banner head shouting, WIIC LAUNCHES FALL SEASON.

Big losers on the night were the theatres who found the people wanting to go to the movies unable to make it because of the traffic and also unable to take advantage of the blowoff because the fireworks came long after the last features started in the various downtown houses.

## 1st Round to Kup In Chi TV Rivalry

Chicago, Sept. 25.

Irv Kupcinet appears to have won the first round in the clash here of the late-late video talk-fests on Saturday nights. Going against his old WBBM-TV stanza, “At Random,” with an identical format on WBKB and a vengeance, the Sun-Times columnist nearly doubled the audience share in competing conversation show at its post-midnight starting time the night of the premiere, Sept. 15. This is according to a Trendex coincidental ordered by WBKB.

“Kup's Show,” as his new opus is called, ran four hours the night of the preem and got a two-hour jump on “At Random,” which is now moderated by Carter Davidson. Opposite three feature films at 10:15 p.m. including firstruns of “Mogambo” and “Come To the Stable,” Kup ran last with a 15% audience share. But at 12:15 a.m. when the features ended and “At Random” began, his new show carried a 28% share versus WBBM-TV's 14.4 share. An hour later, “Kup's Show” led all competition.

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## KEY FACTOR IN OFF-WEB SALES

As vidfilm syndication enters a new phase with the accent on the off-network hours, the nature of selling in the biz has altered. Never before have repperies—the large, the small, the medium houses—played such a prominent role.

Selling off-web hours now could be likened to a three-cornered triangle, with the distributor, the station and the repper occupying the key corners. To get them all interconnected is no small affair—as Four Star, Desilu, and others join the multi-million dollar race.

Major pioneer in developing the repperies, as a key point in the triangle, is MCA TV, which made the initial hourlong off-network series thrust about 18 months ago. It was an uphill job of persuasion. Now repperies in New York, Chicago and to a lesser degree Los Angeles, representing stations across the country, serve as a clearing house for information about the hour series—and a vital chain in the selling of many shows.

Repperies, considered by stations neutral in the competitive distribution struggle of selling off-network properties, are consulted by their stations on which series to buy. Information sent out by repperies—as opposed to syndicators—is accepted by stations to be more accurate regarding the hourlong entries. In comparison, information of syndicators, as the selling agent, is considered loaded.

Repperies, too, could be described as the natural enemies of networks—both being engaged in competition for one minute participation from national clients. More than one repper is credited with active consultation with a station client looking toward the bumping of a web show in favor of a commercially strong off-network series which would attract spot dough. In fact some stations in key markets have backlogged a few strong hourlong series for possible sponsor defections on network shows which prove to be turkeys.

Hal Golden, MCA TV v.p. director of sales, recalls when he was stationed in Chicago awhile back and tried to interest repperies there in seeing some of MCA-TV's product, only to get a cold shoulder. The climate has completely changed now, he says, gratified by

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## British ATV Puts \$23,000,000 On The Line to Achieve Breakthru On Vidfilm Sales to U.S. & the World

London, Sept. 25.

Associated Television, which in the past few years either directly or through its wholly owned subsidiary, Independent Television Corp., has invested over \$15,000,000 in British vidpic production, has plans firmly laid to spend a further \$8,000,000 in the coming year.

This combined investment of over \$23,000,000 represents the biggest financial stake in achieving a major breakthrough for British telefilms in the United States and world markets, and is indicative of the confidence of the British outfit that it has worn down the former resistance to London-made series.

Virtually the entire original investment has now been amortized, partially through sales to the U.S., and partly through deals in the United Kingdom and other territories. The red balance is now calculated to be less than \$1,000,000 and there is little doubt that that amount will soon be amortized either through more overseas deals and or further playdates on the British networks.

Such is the confidence of the British outfit that this week Lew Grade, managing director of Incorporated Television and assistant managing director of the parent ATV, is leaving for New York with Leslie Harris, the company's production chieftain, to negotiate sales at what is normally regarded as an off-season or in-between season period.

Timing of their visit was partly conditioned by the delays in the completion of their production asked by the prolonged Equity lay-off which kept British artists off commercial tv screen for several months. That strike particularly hurt the time program for the hour-long series, “Man of the World,” starring Craig Stevens, and delayed its availability for the fall season. It is now being made

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## PRIX ITALIA AWARD FOR STUDS TERKEL

Chicago, Sept. 25.

Studs Terkel's 60-minute radio documentary, “Born To Live,” won the \$1,000 East-West prize endowed by UNESCO in this year's Prix Italia competition. The program—perhaps best described as “The Family of Man” in sound—was originally presented on WFMT here last spring.

Terkel, who produced and narrated the show, is in Verona this week to accept the award which was designated for the program “that best illustrates the fundamental values of East and West and their universal meanings within the frame of world civilization.”

## WCBS' \$24,500 Per For Film Packages From SG & Arts

New post-'50 pix, introduced by Screen Gems and Seven Arts Associated, are fetching higher prices, as exemplified by the separate SG and Seven Arts deals with WCBS-TV, N. Y. CBS-TV's o&o outlet, heaviest investor in pix in the N. Y. market bought both packages—the SG bundle of 73 post-'54s and Seven Arts Volume 4 and 5 consisting of 93 Warner Bros. and 20th-Fox features.

It's understood that WCBS-TV paid about \$24,500 in the multi-year deal as an average for each pic in the two deals. Previous high in the N. Y. market was said to be paid by WOR-TV, when the RKO Teleradio station paid an estimated average of \$21,000 to \$22,000 per pic for its two Metro tv packages.

Two other CBS o&o bought the Seven Arts group of 93 pix. The other CBS outlets inking for Seven Arts were WCAU-TV, Philadelphia, and KMOX-TV, St. Louis.

## WBC's Major Latino Project; 10 Series For Radio-TV In '63

Westinghouse Broadcasting Co. is launching early in 1963 its most extensive public service effort keyed to a single objective. The target will be to educate the American public about the problems, history and culture of Latin America in a continuing and multifaceted programming display on both radio and television.

In the planning stage for over a year under the helm of Dick Pack, WBC's v.p. over programming, the project will open early next year with the following shows on all five of WBC's tv outlets: (1) a 10-week daily half-hour course in basic Spanish titled, “Si, Spanish,” and prepared in cooperation with New York University; (2) several specials devoted to serious Latin American music, both classic and contemporary; (3) featurettes on Latin American folklore and songs for inclusion in children's programs; (4) a specially produced library of short subjects, ranging from five to 10 minutes, to be filmed in South America.

On radio, WBC will be offering the following shows in its “Look-Listen-South America” series: (1) weekly quarter-hour program of commentary analyzing current situation south-of-the-border; (2),

“The Ambassadors Speak”—feature spots with prominent residents of the WBC station cities who have lived or worked in Latin America; (4) selections of pop Latin American disks for disk jockey shows; (5) monthly reports on “Alliance For Progress.” Although the full project is set for 1963 launching, WBC has already aired two radio series which it decided not to hold back because of dating. These were a group of five-minute essays on South America by columnist John Crosby and a series of John Hopkins University lectures on “The Alliance For Progress.”

In addition to the broadcast ventures, WBC is planning to humanize U. S. understanding of Latin Americans by bringing families from different S. A. countries to visit WBC cities. Or the news side, while there are no plans for the time being to open any regular bureaus in Latin America, WBC will be covering the area with roving correspondents. Don Volkman, director-photographer and Phil Lewis, writer-producer, have been assigned to S. A. to turn out the short features for tv.

WBC proxy Don McGannon stated that the overall project will be neither an emphasis on the human rather than the political side,

## 54% Food Clients On ‘Ripcord’ Sales

Sales for second year of “Ripcord” confirm that food advertisers dominate the list of clients riding the United Artists Television property, with diversification of sponsor categories widespread in non-food areas.

The beers, which once were such a strong sponsor factor in syndication, apparently have found other outlets—such as regional network buys and spot dough on local stations.

According to UAT, food advertisers account for 54.5% of the “Ripcord” sponsors. There is no close runnerup. Instead there are various different advertiser categories, with each approximately the same representation, such as oil companies, pet supplies, life insurance, building supplies, appliance manufacturers and retailers, auto dealers and variety stores.

New deals in second year of “Ripcord” include renewals by cosponsors in two Louisiana markets on WAFB-TV, Baton Rouge. Food on n. Inc. and Fast-O-Bak, KTVK, Phoenix, and KGUN, Tucson, renewed for a second year. Among first-time buyers, are WSLR, Raleigh, and WJAC, Johnstown-Altoona.

## MacFEE'S WPAT SLOT

David MacFee, who has been program director of WRBW, Capital Cities Albany outlet, has been named program director of the group's New York area station, WPAT-AM-FM.

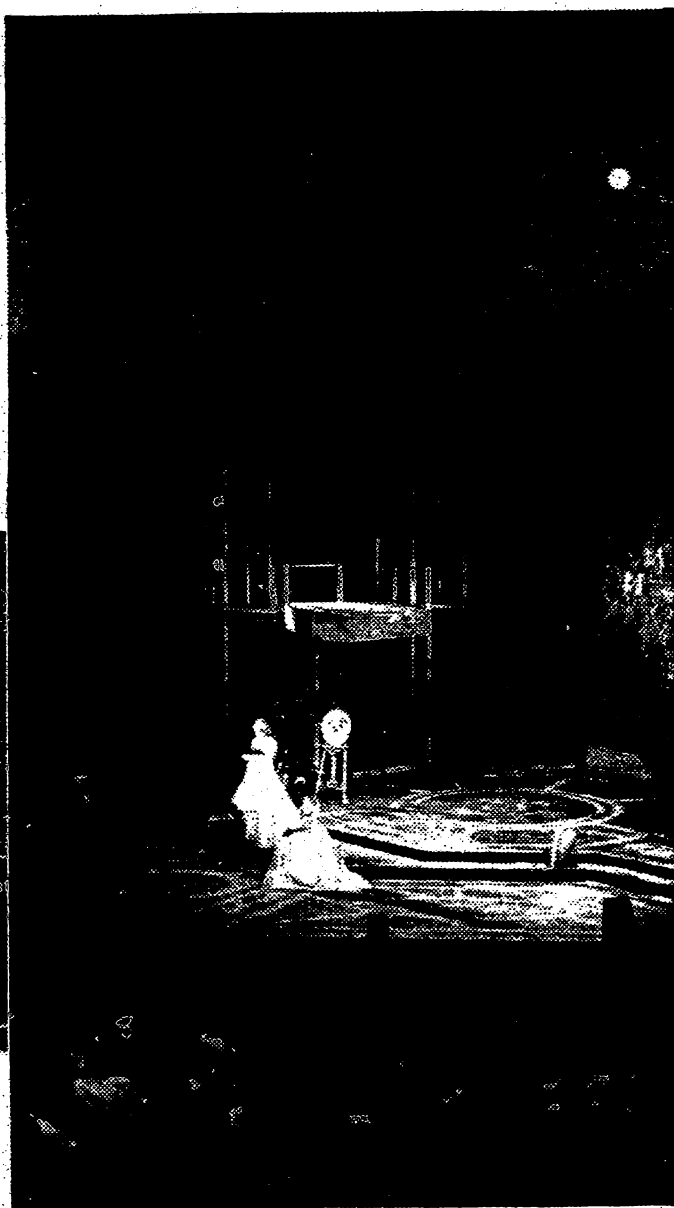
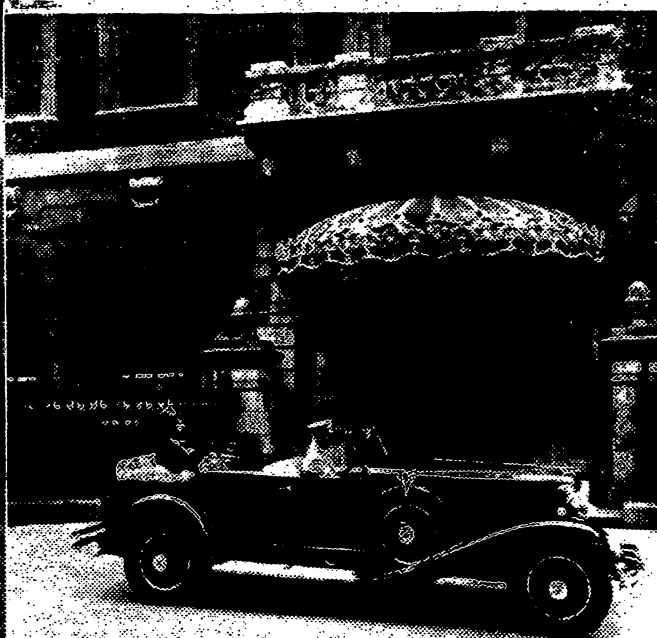
MacFee replaces Joseph S. Brown, recently named a Capital Cities veepee.



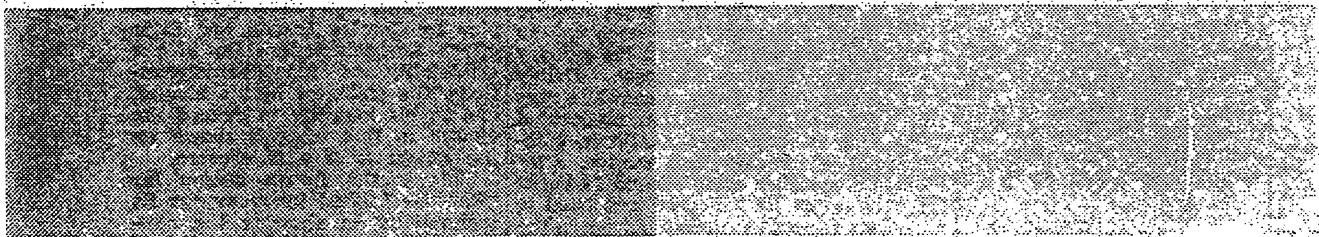
*The range of WCBS-TV programming is vast. Examples: the spreading narcotics addiction problem, children in need of help, "superfluous" people who feel society has bypassed them.*

New York Spectrum





city and state governmental processes, the elegant life in the New York of yesteryear (with Bob Trout), "The Merchant of Venice" (2½ hours from New York's Shakespeare Festival).



There's really no city in the world like New York. Its charm, its variety, its vitality are boundless. So are its problems.

It takes a television station of extraordinary stature to mirror a community this big...to serve the needs of its complex, often troubled society. And that's CBS Owned WCBS-TV, New York's most-viewed station month after month, year after year.

Originating a broad, comprehensive array of local community service activities, Channel 2 produces prime-time specials and regularly-scheduled series which cover the entire spectrum of life in the nation's most dynamic metropolis...from the problems of drug addiction to Shakespeare in Central Park.

This month, the Chock Full O' Nuts Corporation, an advertiser closely identified with New York and its people, signed a 52-week contract for sponsorship of multiple WCBS-TV public affairs programming—the weekly "Eye on New York" broadcasts, twelve prime-time half-hour documentaries and four hour-long special programs, and the entire Election night local coverage. The largest sale of its kind ever made in New York television, this contract provides uniquely tangible recognition of Channel 2's leadership in—and service to—its community.

**WCBS-TV**  
Channel 2, New York

## FAIR EXCHANGE

With Eddie Foy Jr., Audrey Christie, Lynn Loring, Flip Mark, Victor Maddern, Diana Chesney, Judy Carne, Dennis Waterman, Keye Luke, Maurice Dallimore, Doris Packer

Exec producer: Cy Howard  
Producer: Ed Feldman  
Director: Jerry Thorpe  
Writers: Arthur Julian, William Templeton

Model: Cyril Mockridge  
30 Mins., Sun., 6:30 p.m.

## PARTICIPATING

(CBS-TV from H'wood (film))

In showing that families are basically the same whether New York or London based, Cy Howard, who created this new series, also shows that there is an inescapable sameness to family situation comedies. The only innovation here is that this is the first to run a weekly hour-long course—an extension that lampoons rather than helps its cause.

For with the additional time allotment, the situation loses emphasis and becomes a sprawling piece that spreads out rather than grows. Writers Arthur Julian and William Templeton have a rough road ahead to plot out story lines that can hold interest for a 60-minute run. Their introductory script showed the strain too frequently.

The series is pegged on a teenage daughter exchange program devised by a New York and London family. Eddie Foy Jr. is head of the N.Y. household that includes Audrey Christie as the mother, Lynn Loring as the teenager, and Flip Mark as the kid brother. The London counterparts are Victor Maddern, Diana Chesney, Judy Carne and Dennis Waterman. Both the N.Y. and London families are typically drawn from the "Father Know Best" school of comedy. Warmth and simplicity is the key and there are probably lots of people around who will take these two new families into their homes on just those terms.

The show's setup is somewhat intricate in that the New York and London scenes are played separately with the filmed sequences dovetailing into each other to build a steady flow on both sides of the Atlantic. In this respect the writers and the film editors do a good job in getting the contrasting scenes to mesh.

Opening stanza got the girls into their respective "adopted" homes and solved the problem of homesickness and a resentment from the young male member of the family with a minimum of stickiness, but not too many laughs, either.

The cast members are okay with Eddie Foy Jr. giving the show most of its spark as a vengeful turned ticket broker and parent. He's got a dash that relieves the blandness of the part.

Many of the N.Y.-to-London transition scenes had a sameness that wore thin, some different ingredients should go into the makings of the apple pie and Yorkshire pudding to make the series more palatable.

## AROUND THE CORNER

With Molly Scott, Jerry Bock, Pearl Chertok, others

Producer: Ethel Burns  
Director: Tony Farrer

30 Mins., Sun., 8:30 a.m.

WCBS-TV, N.Y. (tape)

"Around the Corner," produced by WCBS-TV, N.Y., in cooperation with the N.Y. Board of Education, is a welcome relief from the avalanche of cartoons fed to kids on tv. It should be Sunday morning fun for the young fry who, not incidentally, might also learn something.

Format of the opener had young folk-singer Molly Scott, perform and tell stories to four kids in the studio. There were guests, Jerry Bock, Broadway composer, and Pearl Chertok, a harpist.

Miss Scott projected as a friendly teacher, talented in singing, and imaginative in telling of tales and imparting information.

Broadway composer Bock came in for a few children's songs he composed. He handled himself well and had a nice short turn. Harpist Pearl Chertok and her junior charges displayed and played their instruments. Their turn, though instructive, may have been somewhat overlong. The hour had a nice, imaginative tone.

Opening the classroom to more than four on-camera youngsters may help the show. More children might broaden the range of recitation and help spontaneous by-

## MCKEEVER &amp; THE COLONEL

With Scott Lane, Allyn Joslyn, Jackie Coogan, Elizabeth Fraser, Keith Taylor, John Eimen, others

Producer: Tom McKnight  
Director: Norman Abbott

Writer: Max Wilk

30 Mins., Sun., 6:50 p.m.  
TEXACO, MILTON BRADLEY CO.

(NBC-TV (film))

The commercial projects of "McKeever & the Colonel" may be better than those of "Bullwinkle," although it's debatable. But "Bullwinkle," which "McKeever" now replaces as the 6:30-Sunday entry for NBC-TV, was a better show. Last season's program also had a genuinely adult audience quotient, which absolutely was lacking in the first episode on Sept. 23 of "McKeever & the Colonel."

Here ostensibly was the story of a nice little boy at a military school. But factually, Max Wilk's script had McKeever as a conning runt, making points against the system. It was supposed to be funny. A little of the slapstick was funny, but the story wasn't and neither was the dialogue. As a matter of fact, for anyone who remembers Jocko deParis, the heavy in "End As a Man," Calder Willingham's study of another military school, there is a distinct similarity between the protagonists. Scott Lane's Gary McKeever was as darkly sly as Ben Gazzara's Jocko deParis, and, with aging, McKeever could easily be deParis.

Nine or 10-year-old McKeever, who mistakenly believed his father was going to take him out of military school anyway, set out, in his final days there, to undermine his commanding officer, Allyn Joslyn's version of a reserve army colonel. Undermining him was easy, because the script said McKeever was real smart and the colonel was a real stoop, and Joslyn followed the demands of the script with plodding fidelity. The audience was further to assume that the forces of balance were represented by the typical army-wise, wise-cracking sergeant, who was played stiffly by Jackie Coogan. Then there was Elizabeth Fraser as the school dietitian, Miss Warner, the middle-aged spinster (therefore frustrated) who doled out foolish advice as fast as she printed school lunch menus.

There is some reason to believe that the program will be a success in terms of its kiddie audience, if one accept the premise that all moppets secretly seek to undermine adult authority. Production values—sets, photography, direction—were ordinary in the first stanza.

## THE READING ROOM

With Ned Hoopes, host; Capt. Adrian Lane, others

Producer: Joe Heller

Director: John J. Desmond

30 Mins., Sat., 12:30 p.m.

CBS-TV from N.Y. (tape)

Bright kids in the 8-12 age group should find "Reading Room" an oasis of stimulation in the vast juvenile wasteland, and there'll doubtless be a run on the book title of the week at the public libraries. Peter Freuchen's "Whaling Boy" was reviewed in the debut segment with actual whale bones, sea-faring instruments and film footage of whale boats of bygone years serving as visual aids of interest.

Ned Hoopes, a personable young school teacher who keeps it informal by working in a sweater, had on hand a friend of the late author, Capt. Adrian Lane, and a panel of four intelligent youngsters to discuss whales; boats, the book itself (all the kids had read it) and possibilities for youthful adventures today. It was a lively session for young eggheads. The panel of youngsters, all from the Philadelphia school system, made astute observations, asked pertinent but not precocious questions and seemed genuinely involved in the subject.

Hoopes is thoroughly likeable, reasonably comfortable before the cameras and a good manager of the proceedings, although he's overly reliant on the word "exciting," using it so freely that he minimizes its value as an adjective.

A very worthwhile offering from John W. Kiermaier's news-pub-affairs aegis, but it seemed incongruous that the blubs in such a literate show would be for CBS-TV's lowbrow kiddie entertainments like "Mister Ed" and "Dennis the Menace."

## ALFRED HITCHCOCK HOUR

With Gig Young, Martha Hyer, Robert Redford, Gene Evans, others

Producer: Norman Lloyd  
Director: Bernard Girard

Writer: Alfred Hayes (original story by Oliver H. P. Garrett)  
60 Mins., Thurs., 10 p.m.

PARTICIPATING

(CBS-TV (film))

Along with a seven year old formula that still hasn't been successfully paralleled, the Alfred Hitchcock mellers are faced with a slick professionalism that's hard to watch on tv today, and CBS-TV doesn't appear to have risked a great deal in expanding the series to an hour's length. The larger size becomes Hitchcock and, if anything, could well improve his longevity on network tv.

Having returned to CBS after a two year sojourn on NBC with his old 30 minute format, the wry presenter of intrigue finds himself fudging some toughies, the "Alcoa-Astaire" anthology on ABC and the formidable, but unproven "Andy Williams Show" on NBC, but the season's starter left him in no grave danger of losing his franchise. The increased time was used well, with practically none of it showing through as padding. With more elbow room for character delineation and for unspooling the yarn, the new episodes figure to be less gimmicky and not as patently artificial as some of the shorties were.

For a time, "A Piece of the Action," as the tee-upper was titled, could have passed for a straight dramatic teleplay. But one of the great virtues of the Hitchcock series is that it has never pretended to be anything more than a diversissement, and therefore it was not at all disappointing that the doors were suddenly thrown wide open for all manner of coincidence and contrivances of plot. Show had a grim ending, but typically Hitchcock made light of it.

Writer Alfred Hayes nicely counterpointed the host's whimsical commentary with an engrossing time-nasser about a professional gambler caught in the juggling act of struggling to maintain his marriage, trying to keep his kid brother from the family vice and yet obliged to give the poker losers one last crack at him. Story unfolded well, but the exposition sometimes took the clumsy short cut and dulled what was otherwise sharp dialog. Bernard Girard's direction enhanced the medium of suspense the script afforded, and was particularly potent in the poker scenes.

In the key role of the gambler with a conscience for his family, Gig Young gave a classy performance. Martha Hyer wasn't as dramatically persuasive, but she's extremely photogenic and did well enough by her lines. Good supporting performances were turned in by Robert Redford and Gene Evans, but it's a good bet that in another anthology context—without that Hitchcock touch that never lets the tale he taken too seriously—"A Piece of the Action" would have fallen on its facecard.

## ALL JOIN HANDS

With Beryl Berney, Kimio Eto, guest

Asso. Producer: Tom Cook

Director: Neal Finn

30 Mins., Sun., 8 a.m.

WCBS-TV, N.Y.

Early rising children in the four to nine age bracket—and most of them are—will find "All Join Hands" an interesting half-hour show. Produced by WCBS-TV, N.Y., in association with the United Nations International School in New York, this new series for the small fry premed Sunday (23).

"Hostess" of the show is Beryl Berney. The format calls for her to outline cultural aspects of various countries to a studio audience of a dozen-odd moppets. In the case of the preem it was Japan. Naturally, both Miss Berney and her "pupils" were all garbed in Nipponese attire for the occasion. Providing further color was her guest, koto player Kimio Eto.

Miss Berney, who sketches illustrations to accompany her commentary, appears to have an excellent rapport with the studio youngsters and it probably extends to her viewers as well. Each week a different country's customs, crafts, etc. will be studied.

More TV Reviews  
On Pages 34, 35 and 40

## THE JETSONS

With George O'Hanlon, Penny Singleton, Janet Waldo, Daws Butler, Jean Vander Pyl, Mel Blanc, Don Messick

Producers-Directors: William Hanna, Joseph Barbera  
Writer: Larry Marks

30 Mins., Sun., 7:30 p.m.

PARTICIPATING

(ABC-TV (film, color))

The cartoon cycle, which took off with the click of "The Flintstones" a couple of years ago, is still rolling fitfully. Although a couple of such series proved to be disappointments last season, ABC-TV is trying again this fall with "The Jetsons," another Hanna-Barbera pen-and-ink creation which is being used for the first ABC color-teleshooting on the web's o&o's an a limited number of affiliates.

"The Jetsons" can be considered to be the 21st Century descendants of the prehistoric "Flintstones." But beyond electronic and mechanical gadgetry which underpins "The Jetsons" humor, nothing much else is new. In fact, the preem stanza (23) revolved around the oldest situation comedy chestnut known to man: the boss comes to dinner to the home of an employee bucking for a raise. History repeated itself with a monotonous predictability when the upside down cake dessert lands on the boss' head.

Even more important than the absence of a fresh point of view is this cartoon's lack of style. The artistic approach was not ruffled by originality. Among the characters, the Jetson family was as standardized as a cereal box. Only the robot maid, "Rosey," had a glimmer of interest due to the thinly disguised takeoff on "Hazel."

At 7:30 p.m. Sunday nights, this series may succeed in attracting the less critical moppet audiences.

## DONNA REED SHOW

With Donna Reed, Carl Betz, Shelley Fabares, Paul Peterson, Alan Carney

Producer: Tony Owen

Director: Jeffrey Hayden

Writer: Paul West

30 Mins., Thurs., 8 p.m.

CAMPBELL SOUP, NATIONAL BISCUIT

(BBDO; McCann-Erickson)

Donna Reed has really found a niche for herself with her family situation comedy, which shows no signs of weakening as it enters its fifth season on ABC-TV. Production values are sure and the cast handles its weekly dilemmas in smooth fashion, giving the family entertainment scene a pleasant boost.

The season preem, "Mr. Nice Guy," found the Stone family in a dither as to why little brother (Paul Peterson) was behaving so well, especially toward his scrappy sister (Shelley Fabares). Daddy Stone (Carl Betz) meanwhile was down on the world, having decided that nobody does anything without a secret selfish motive, after his plumber came around to check on a job he had done and tried to get some free medical advice in the process (Pappa Stone is a Doc in the series).

Naturally it all turned out that little brother simply had an honest turn of heart toward his sister when he realized that she wouldn't be around too much this year because she'll be off to college and that she wasn't really so bad after all. The plumber, played effectively by Alan Carney, also crossed up the Doc by fixing a faulty faucet gratis. It was a quick and funny show, with a sentimental ending that gets 'em every time.

Scripter Paul West had some funny gags running throughout and Jeffrey Hayden added a few spicy directorial bits to keep the seg moving.

Miss Reed did her usually fine job, coming through with some nice comedy touches. Betz likewise turned in a solid performance. Miss Fabares is a cute and likeable actress. She even got her recent disclack (as singers both she and Peterson wax for Columbia Pictures' Colpix disk subside "Johnny Angel" plugged by a bit of subterfuge involving a repaired radio. Peterson also is an asset, creating a right appearance and handling his acting chores effectively.

It's a solidly produced show, under the guidance of Tony Owen, and one that should continue to win friends for the Stone family this year and more to come.

## ENSIGN O'TOOLE

With Dean Jones, Jay C. Flippen, Jack Mullaney, Harvey Lembeck, Jack Albertson, Beau Bridges, Bob Sorrells, others

Producer: Hy Averbach

Director: Averbach

Writers: Bill Davenport, Sheldon Keller, Howard Merrill, James Allerdice, Tom Adair, others

30 Mins., Sun., 7 p.m.

FORD, LIGGETT & MYERS

(NBC-TV from H'wood (film))

(J. Walter Thompson)

Now that "Hennessey" is off the air, the Navy need not feel slighted. A worthy successor in "Ensign O'Toole" has arisen to tell the lighter side of the sea. This half-hour series is well-written, nicely enacted and sufficiently worthy to hang around the spectrum. It has amusing moments and it seems like good, clean fun at virtually nobody's expense.

Dean Jones is an affable lead who seems to be the new breed of seaman. He is skilled in languages, diplomacy and genius (i.e., and able to handle any situation that arises. The worthy crew surrounding him comprises Jay C. Flippen, who can be rough and/or sweet, as has been seen in hordes of films and teleseries previously, Jack Mullaney as a fellow officer, Harvey Lembeck, Jack Albertson, Beau Bridges and Bob Sorrells comprise as good a complement of men as graced our fighting man o' wars.

Initial episode had Jones arranging for Flippen to sit in a poker game in an Oriental port. During a mixup in languages, one of the local players assumed he won the ship. O'Toole got the Navy out of this embarrassing situation.

All the departments pass muster. Writing and production elements are good, and the show shapes up as a mild and amusing stop on the Sunday night spectrum.

## RAWHIDE

(Incident of El Toro)

With Eric Fleming, Clint Eastwood, Paul Brinegar, Charles Gray, James Murdoch, Hey Soos, Steve Raines, John Cole, others

Producer: Vincent M. Fennelly

Director: Thomas Carr

Writer: Charles Larson

60 Mins., Fri. 7:30 p.m.

PARTICIPATING

(CBS-TV (film))

What "Rawhide" needed for its seasonal preem was a storyline to match the fulsome qualities of its cattle. What was offered in "Incident of El Toro," title of the opening segment, was a yarn too thin for spinning.

The hour didn't pick up until late in the teleplay, when a young Mexican lad, winningly played by Robert Cabal, had his confrontation with the wild bull. Other than that, despite the twists and turns of the plot and characters, teleplay by Charles Larson had little effect. Larson's failure lay in the artificiality of his characterizations, the staleness of his images, and in his inability to engage the viewer so that what is shown on the screen is of vital concern.

This is the fourth season for "Rawhide," liked by many for its authenticity in showing the cowboy in his true role, as a mover of cattle from the ranges to the marketplace. Occupying the 7:30 to 8:30 p.m. Friday slot, it's stiffest rating competition could come this year from ABC-TV's "The Gallant Men," a new Warner Bros. war-themed series. NBC-TV, in that slot, has "International Showtime."

For the fans, Eric Fleming, as the trail boss, and Clint Eastwood, as his stalwart young sidekick, probably can do no wrong. Paul Brinegar, as the warm, humorous cook "Wishbone," is another asset. Fans and players, though, operated under severe handicaps in the opener.

There was also a visual contradiction: A wild bull was shown as a menace to the herd. The bull played a leading role in the story line, and was supposed to be terrible and ferocious. In one scene, when he gored a man, he did play the role. But in the other scenes he looked quite passive and lean—anything but a menace and appeared easy to handle. A production detail such as this—in a show with good production values—should have been better managed.

James Best played the heavy effectively and the other members of the cast were competent. Director Thomas Carr could have maintained tighter reins on the proceedings for better effect. The Dimitri Tiomkin theme music still has a snappy ring.



## CBS REPORTS

(Teen-Age Smoking)  
With Harry Reasoner, others  
Exec Producer: Fred W. Friendly  
Producer: Stephen Fleischman  
60 Mins., Wed., 7:30 p.m.  
CBS-TV (film)

A searching examination of smoking habits and its effect on the nation's health ushered in "CBS Reports" fourth season, now slotted Wednesday evenings at 7:30 in competition with ABC's "Wagon Train" and NBC's "The Virginian." It deserved a bigger audience than it got. For "The Teen-Age Smoker," out of the Fred Friendly puffbluffs production shop, was a penetrating and objective study, sifting the pros & cons, presenting the problem simply and documenting it with top qualified people. It was a calm, flawlessly-produced hour, wholly absorbing in content, which covered the controversial subject of the link between smoking and lung cancer in all its multiple complexities.

For all its objectivity it never pulled its punches, and for this CBS is to be commended. It takes a bit of courage for a medium that is so heavily dependent on tobacco advertising (estimated at between \$70,000,000 and \$100,000,000 a year) to enter such a sensitive arena and come up with a full-dimensional inquiry. And in doing so CBS demonstrated forcefully that tv can be both enlightening and adult.

Produced with the cooperation of the American Cancer Society, the Tobacco Industry Research Committee (whose spokesman prefers a pipe) and the U.S. Public Health Service, with Harry Reasoner more than ably fulfilling his role as reporter, "Teen-Age Smoking" reached out into the health, social and economic aspects of the controversy in defining the conflicting points of view and evaluated the evidence, particularly in its relation to youth. The statistics were shattering (the total U.S. cigaret bill quadruples the sums expended in the entire country for schools and classrooms, etc.), the pro & con arguments dramatic in their portent.

It probed the stringent measures taken abroad. England is definitely committed to an anti-smoking campaign, restricting tv advertising before 9 p.m., while in Italy cigaret advertising has been abolished completely.

The Reasoner summation pointed up in well chosen words the moral responsibility of the public to inform itself and make its own judgment, yet did not preclude the same responsibility of communications media. Rose.

## WIDE COUNTRY

(The Boyce Bennett Story)  
With Earl Holliman, Andrew Prine, Steve Forrest, Jacqueline Scott, Billy Mumy, others  
Producer: Frank Telford  
Director: Alan Crosland Jr.  
Writer: Donald Sanford  
60 Mins., Thurs., 7:30 p.m.  
PARTICIPATING  
NBC-TV (film)

The principals in this show wear chaps, ride horses and play the rodeo circuit of 1962, but that doesn't mean it's a kid show. The first installment of "Wide Country," due to plot deficiencies, was not an exceptionally good show, but it was loaded with promise—mostly for adults.

Donald Sanford's script was about a man with an incurable brain tumor, who, against a doctor's stern advice, continued riding for the all-round rodeo championship. This was despite his never having appeared before in any event other than calf roping and despite the high probability that a fall (of which there were many) might kill him. He did it to pay off the farm, so that his wife and son could live securely after he was gone. He won, however, only after the hero, Earl Holliman took a dive.

The plot was weak, but Sanford, with maybe a hand from Harold Swanton, got across the smell of authenticity—the smack of saddle bums—20th century style, their lives, the way they talk.

Holliman is a remarkably convincing actor. It was almost as though he really was a rodeo champion. Andrew Prine, as his younger brother, was just as good, as a kind of man-boy. It's good teaming. On the preem episode (20), they had help from two other fine actors, Steve Forrest was the

## THE VIRGINIAN

With Lee J. Cobb, James Drury, Douglas McClure, Pippa Scott, Gary Clarke, Roberta Shore, Hugh O'Brian, Colleen Dewhurst, John Larch  
Producer: Charles Marquis Warren  
Writers-Directors: Morton Fine, David Friedkin  
90 Mins., Wed., 7:30 p.m.  
PARTICIPATING  
NBC-TV (film, color)

"The Virginian" is not a western. It's a soapy oater fashioned after "Wagon Train." It is almost not a question of whether this first regular 90-minute program was good or bad, but whether it is better or worse than "Wagon Train," since the two programs are now competing. Judging by the first episode of "The Virginian," aired by NBC-TV on Wednesday (19), it is no better—and no worse. As a matter of practical observation, it is almost the same as "Wagon Train"; the only substantive differences in execution being that the new program is in color and 30 minutes longer than the old one.

Instead of a wagon train, there is now a giant ranch (a la the Ponderosa on still another oater, "Bonanza") on which presumably guest stars will play out their tragic, sometimes violent predilections. The first such guests were Hugh O'Brian and Colleen Dewhurst, aided by John Larch. O'Brian played the son of a man just hanged by the bloodthirsty townspeople. He came to poke around to find out whether daddy was guilty and in the process exposed Miss Dewhurst, the local schoolteacher, because she let papa hang rather than fuss up to spending the night with him. Playing in and around this like wooden soldiers, were the regulars, Lee J. Cobb, James Drury, Douglas McClure, Pippa Scott and Gary Clarke. They had little to do, which was fortunate, considering how uniformly poorly they acted. Cobb was the ranchowner, Drury (The Virginian) the ranch foreman, Clarke and McClure the fun-lovin' sidekicks, and Miss Scott was economically cast in the dual role of lady editor—a permanent love interest. Best of the regulars was Roberta Shore as the ranchowner's teenage daughter, who, in color, was refreshingly lovely.

Cobb, who may be one of America's finest actors, went on record some days before the premiere of "The Virginian" to say, in effect, he wished he were somewhere else. Since he's believed to have a commitment with Revue for only eight appearances, he might well get his wish, although if he chose to act out his bland lines with more vigor he could aid in improving the show.

For acting out bland lines with vigor and style was what gueststar O'Brian did. He played a smiling neurotic bent on revenge. His was a strong performance, far better than the role deserved, it was all that held together the flaccid initialer. Miss Dewhurst's competence as the pathetic lady was noticeable. Larch, as the vindictive sheriff, ground his jaws a lot and looked guiltier than he was in what proved to be a minor performance.

James Drury as The Virginian (he had no other name) is to play a subsidiary role to some guest star, his presence might prove a genuine weakness to the weekly program. If he was wooden, he was wooden with a perpetual smirk. Indeed, his pals, Clarke and McClure, were better, ever so slightly, because they wore masks of blandness, which is less disturbing than a contorted upper lip. A strong lead, such as Robert Horton in the original "Wagon Train," could only help. If Drury didn't hurt, he certainly didn't help.

Art. dying cowboy and Jacqueline Scott was his less than beautiful but warmly real wife. The initialer had, as their adoring, precocious son, a competent, freckle-faced kid named Billy Mumy.

Maybe the scenes of bronc busting, calf roping, brahma bull riding, which were well done the first show, will serve as an inducement to hold children. On the other hand, such scenes might remain subservient to the script as they were on the preem. If they get in the way, then there's every reason to believe the aura of reality will disappear.

## OPENING NIGHT

With Lucille Ball, Barry Moore, Jack Benny, Andy Griffith, Danny Thomas, Don Wilson  
Producer: Bert Shevelove  
Director: Sidney Smith  
Writers: Larry Gelbart, Shevelove  
60 Mins., Mon., 8 p.m.  
GENERAL FOODS  
CBS-TV (film)

General Foods, whose dedication to CBS-TV programming will translate itself into something like \$26,000,000 in billings this season as the network's No. 1 sponsor, showcased its own '62-'63 kickoff Monday night (24) with a full hour gala with capsule highlights of the GF programming roster.

With a five-star stable of top talent comprising Danny Thomas, Lucille Ball, Andy Griffith, Garry Moore and Jack Benny—which is about as comedic a 10-strike as tv can boast—it demonstrated, if nothing else, that topflight personalities are worth their weight in gold. Even if the material is short of buff.

"Opening Night" was designed pure and simple for comedy. It wasn't the funniest show in the world by a long shot; indeed there were lapses which by any other comedian's standard of performance (save for these five), might have made it a pointless if not restless hour. But when even mediocre material is put into the hands (and mouths) of such pros, it can only go one way, and that's the way it went on this GF comedy festa.

The first 10 minutes of the show yielded perhaps its best moments. This was a series of Larry Gelbart-Bert Shevelove blackouts satirizing tv fads—the daytime soap, crime shows ("The Unreachables"), "Symphony Hall" (Danny Thomas as Lennie Bernie), the indie shows ("Ben Edwards, MD"), Jack Benny hosting the "Ted Sullivan Show," etc.

For the balance of the show, in solo or in duet or as a company, they cavorted in their distinctive styles, with a flashback of Don Wilson and Benny to their old Jello radio days. Danny Thomas reprising his Chi niter bits of 20 years ago; all five in some literary readings (singularly unfunny); Lucie's initial forays into picture making, etc. Had the best been sifted and the weaker elements deleted, this would have been a smash half-hour show.

But if nothing else it offered proof positive that the General Foods tv philosophy of parlaying comedy, personalities and personal salesmanship (geared to family entertainment) remains surefire. As a teaser for the GF season, it made its point—and sold lots of Jello. Rose.

## THE BULLWINKLE SHOW

With voices of Edward Everett Horton, Charlie Ruggles, Hans Conrid, June Foray, Paul Frees, Bill Conrad, Walter Tetley  
Exec Producer: Peter M. Pich  
Directors: Bill Hurtz, Ted Parmelee, Lew Keller, Gerard Baldwin  
Writers: Chris Hayward, Lloyd Turner, Chris Jenkins, Al Burns, George Atkins  
30 Mins., Sun., 5:30 p.m.  
GENERAL MILLS, EMENEE INDUSTRIES  
NBC-TV (film)

(Dancer-Fitzgerald-Sample; Abco) Out for its second spin, this time as a Sunday daytime, this Jay Ward-Bill Scott animated entry is frantic, fragmented and foolish, but not witty. No style or invention is evident, just absurdity and decibels.

Conceived as a wide audience snare—a sophisticated satire for adults, action and zippy pace for the kiddies, same as last semester—it is still unlikely to satisfy either, switch it where they will.

If it's rat-tat-tat formula is geared to a three-year-old's attention span, it can only give ma and pa the shakes. As for Sunday's (23) melange of episodes, satire was approached in one or two, but from a distance. International criminals, Frenchmen, and a storied British regiment were the main grist, and out came large quantities of meal.

Technical credits, given the please-them-all formula implicit throughout, were standard. Voice-over contris were all expectably savvy. Alternating cereal (General Mills) and toy (Emenee Industries) blurbs were too frequent, but something of a blessing. It's hard to justify this cartooner for anything more than local stripping.

## THE JACK PAAR SHOW

With Robert Goulet, guest  
Producer: Paul Orr  
Director: Hal Gurnee  
Writers: Paul W. Keyes, Bob Howard  
Music: Jose Melia  
60 Mins., Fri., 10 p.m.  
PARTICIPATING  
NBC-TV (film, tape)

Perhaps at this point in his career—as a big-league prime time star—it might be the better part of wisdom for Jack Paar to stop copping a plea that show business isn't his dish of tea. If it isn't, Paar better do something about it pronto, for NBC-TV's got too much loot tied up Friday nights 10 to 11 (from \$5,000,000 to \$6,000,000 per annum), and it's very possible that the audiences might take him at his word.

That "I'm - a - pretty - swell - guy - and - love - everybody - but - if - you - cross - me - I'll - pin - your - ears - back" business is (or should be) behind him, part & parcel of post-midnight tv: that Paar's now eschewed in favor of prime time exposure. His style and banter were particularly unique for the "Tonight" ad lib shenanigans, but he's now in there with the \$1,000,000-per-minute participation sponsors who demand a share-of-audience commensurate with the big coin and the bigtime, and that's gonna require a change in pace, tempo and the hearts & flowers business.

The fact is, for all his protestations, and as demonstrated over the past five years, Paar's a showman in spades. But he still has to translate it into a 10-to-11 entertainment showcase.

The kickoff effort last week was more Paar the Traveling Impresario with crew and camera—a 40-minute or so documentary keyed to the "This Is Your Life" theatrics as he returned to the World War II battlegrounds of the South Pacific. Specifically he unfolded the story of the heroic PT 109 crew, of which Pres. Kennedy was commander, and told how Lt. Rege Evans, a resident of Sydney, Australia, who saved the lives of Kennedy and 10 crewmen when the PT was destroyed by the Japs.

Within the documentary framework with Navy film and Paar's updated reels interlaced, it was a pretty good idea (which might have been heightened both in intensity and emotional appeal had Paar fortified himself with a better script instead of just choosing to ramble along). That good a gabber he isn't. Bringing the 10 survivors, along with Lt. Evans and his native scout, for an in-person finale, packed a wallop.

But the point is that this might just as well have been a spinoff from "David Brinkley's Journal," or any number of entries out of the NBC News or pubaffairs shops. The test of Paar within a strictly show biz framework is still to come. Having Robert Goulet guest on his initial show for a brace of tunes from "Camelot" and "Stop the World" only partially filled the bill. The show in essence belonged to PT 109.

Perhaps next Friday's sampling (with a variety of artists on tap) will provide the answers. Rose.

## THE AMERICAN ECONOMY

With Dr. John R. Coleman, others  
Exec Producers: Alan Neuman, Sherman H. Dryer  
Producer: Stanley Greene  
Director: Sam Silberman  
30 Mins., Mon-Fri., 1 p.m.  
CBS-TV, N.Y., (tape)

New "College of the Air" course on "The American Economy" got off to an auspicious start Monday (24), with the first segment carrying laudatory messages on the importance of the college credit course by former President Eisenhower and President Kennedy. Few programs can boast such an awesome plug.

The job of carrying the 160-program course, though, falls on the ample shoulders of Dr. John R. Coleman, Carnegie Institute of Technology economic prof. Coleman has the good grace of knowing his subject and the talent of explaining the intricacies of our modern economic world in understandable terms. He already appeared on CBS-TV this summer, as host narrator of the web's five-part "Money Talks" series.

Preem episode was introductory in nature. With the use of film footage, Dr. Coleman raised questions about our economic life,

## OPENING NIGHT AT LINCOLN CENTER

With Leonard Bernstein and N. Y. Philharmonic, soloists and choruses; Alistair Cooke, host  
Producer: Robert Saudek  
Director: Kirk Browning (music); Don Hewitt (Special events)  
120 Mins., Sun. (23), 9 p.m.  
CORNING GLASS  
CBS-TV, from N. Y.  
(BBDO)

It was wholly appropriate that the premiere performance from the new New York Philharmonic Hall, as the inaugural event in the vast Lincoln Center for the Performing Arts complex, should be "packaged" for network tv. And it was equally fitting that such an event, as an historic landmark in the cultural life and advancement of the country, should bear the exacting imprimatur of a Robert Saudek production. For the Saudek identity with the growth of video's triumphant musical pattern and tuned-to-cultural strides over the past decade, has been unmistakable.

Sunday night's CBS-TV two-hour premiere presentation was typically and topically geared to the wondrous accomplishments of the new and exciting tv medium. And it wasn't at all surprising that tv—in the corporate image of CBS—responded to the occasion (for all the last-minute rushing-to-completion travails) with a professionalism and technical sureness that gave the nation's viewers an unusual treat. It was a "front row center" occasion for millions coast-to-coast who, thanks to the roving CBS camera eye, were enriched by a visual blow-by-blow appreciation and assessment of this newest monument to fine music.

The cameras were strategically spotted through the hall to pick up the concert portion of the program, the "tour" of the building and the attendant hoopla, with a frequently quite vocal Leonard Bernstein on the podium and a host of celebrated artists participating (Eileen Farrell, George London, Jennie Tourel, Richard Tucker, etc., along with the Schola Cantorum and the Julliard Chorus).

With director Kirk Browning calling the "shots," it was an eventful two hours of video fare, a fine blending of the pictorial and the musical. The video standards matched in brilliance the glamor and the splendor of the white tie & tails ceremonial preem. The cameras hardly passed up a trick in "covering" not only Philharmonic Hall and the concertizing, but the distinguished audience of dignitaries, among them Jackie Kennedy, Secretary of State Dean Rusk, Gov. Rockefeller, Mayor Wagner, UN Ambassador Adlai Stevenson, U Thant, Acting Secretary of the UN, et al.

On deck for the half-hour intermission sidelights and sightseeing was Alistair Cooke, the tv host (an old reliable in the Saudek programmatic contris), along with some descriptive commentary by Mrs. Aline Saarinen, widow of Eero Saarinen, one of the original architects of the Lincoln Center project.

There was an added visual fillip during the entire act as the camera focussed on Bernstein planting a kiss on Mrs. Kennedy's cheek, as they engaged in a conversational duet, surrounded by a lot of dignitaries; later backstage when Jennie Tourel asked Bernstein to remove something from her nose. Out of the bigness and splendor of the occasion, it was such intimate touches that restored a sense of reality to the event.

Corning Glass picked up a \$600,000 tab (including \$150,000 to Philharmonic Hall) as sponsor of the event. It rates a special bow.

Art. questions which will be explored in later episodes. The queries touched on issues ranging from money to banks to housing to aid to education to car traffic paralysis. He said today's economic life is much too complicated to be explained in black and white terms, and in the spirit of a teacher's adventure, he invited the audiences to explore the complications with him.

Web is transmitting this Monday through Friday series at 1 p.m., with local stations telecasting the series at different times. In N.Y., the course is being offered at 6 a.m. on WCBS-TV, a time demanding an unusual dedication.

Horo.

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## KUP'S SHOW

With Irv Kupcinet, moderator; Boris Davydov, Walter Slezak, Shelley Berman, Floyd Patterson, Homer Jack, Douglas Hyde  
 Producer: Paul Frumkin  
 Director: Cliff Braun  
 240 Mins., Sat., 10:15 p.m.

## PARTICIPATING

WBKB, Chicago (tape)

Two fine shows with essentially the same format met face to face Sept. 15 in a showdown for permanent tenancy of the choice post-midnight period Saturdays in the Windy City. One was the new "Kup's Show" on WBKB, the other "At Random," Kup's former stand, now helmed by Carter Davidson on WBBM-TV. Clearly, after a shoot-out, one will have to move to another night or quit, because there isn't that much serious audience to go around. But until it's decided which one stays, there'll be a battle of the gabbers on Saturdays in Chi with plenty of chance for something going on.

Just for the piecer, "Kup's Show" got a two-hour jump on "At Random," starting at 10:15 p.m. By the time Davidson's show ended at 3 a.m. there had been some aggregate hours of talk without music on the two channels. Whether the lively art of conversation was advanced by either program that night is questionable, however, since both saw fit to include newspapermen on their panel. As a freed, they just don't seem to know how to manage a real verbal exchange. Most have

## AT RANDOM

With Carter Davidson, moderator; Maurice Mitchell, Dorothy Faller, Chesley Man'y, Michael Comay, Prof. Herman Finer, Ben Holman, others  
 Producer: Davidson  
 Director: Phil Ruskin  
 180 Mins., Sat. midnight  
 PARTICIPATING  
 WBBM-TV, Chicago

only a one- or two-subject range, taken themselves entirely too seriously, and either probe with questions as if in pursuit of a story or, worse yet, dogmatically offer an opinion.

In their respective first outings, "At Random" came off the better of the two, although it must be said that Kup's tee-upper wasn't a typical program. The Sun-Times columnist, in the interest of being topical, actually assembled two separate panels—one an hourlong session with heavyweight champ Floyd Patterson, the other a three-hour affair with Russian diplomat Boris Davydov the centerpiece.

Patterson was encircled by three sports writers and Kup himself a newspaperman, and the segment turned out to be a form of "Meet the Press." The boxer proved a sympathetic personality, frank, sensitive and self-effacing; the reporters, by contrast, were often gross and patronizing. Only Wilfred Smith of the Tribune seemed capable of the lively art.

As for the segment with the Russian, it turned out to be a needling session with actor Walter Slezak, Unitarian minister Homer Jack, ex-commie Douglas Hyde and later Shelley Berman all trying to get him to admit that the individual has very little freedom in the Soviet Union, etc. Davydov was elusive in his answers, and there was a great effort to make him come clean, the frustration compounded by the intrusion of commercials. Kup would have shown good judgment to hold off the blarney momentarily on several occasions. At any rate, it's not conversation when you're chasing a Russian, and practically nothing came out of it that hasn't been heard before.

Davidson's talk circle fared better, because it at least had drama, and earned near a fight. Chesley Man'y, a reporter for the Chicago Tribune and quite apparently anti-Zionist, went after Israel's ambassador to the U.N., Michael Comay, with an aggressive barrage of questions and charges that indicated he was not trying to learn answers but only to prove the conclusions he'd already come to. He was neatly foiled by the ambassador who flattered him with calm answers but got into a hot dispute with Prof. Herman Finer, a political scientist, that began to grow personal. Both men were at the point of name-calling when Davidson smartly cut away for a blurb and switched to another subject. Fashions, of all things, after the break. After the incident it became a more free-flowing, random exchange.

Davidson handled the moderator's chore comfortably. Neither show was hurting for participants. Les.

## ISSUES AND ANSWERS

With Edward P. Morgan, Everett Dirksen, Charles Halleck  
 Producer: Peggy Whedon  
 Director: Frank Ford  
 30 Mins., Sun., 4 p.m.  
 ABC-TV, from Washington

To launch the third season of "Issues and Answers," Sunday pubaffairs series, ABC-TV gave national exposure to the "Ev and Charlie Roadshow," an act featuring the minority party leaders of the Senate and House, Everett Dirksen (R-Ill.) and Charles Halleck (D-Ind.).

An attempt at some sophistication in the turn was made by interlocutor Edward P. Morgan, ABC commentator, but it remained, pretty much a Moosejaw affair as the Republican leaders aired their negative advertisements about the sorry state of the 87th Congress, under Democratic domination. Network calls the series "headline-making," and indeed there is no better time for noteworthy statements with the Monday newspapers definitely on the make for news on the quiet Sabbath. But this one failed to stir up much of anything.

Dirksen did make an amusing if unconscious confession of sorts when, during questioning on the Kennedy dynasty, he told of approaching former President Eisenhower on the possibility of retiring an elderly Federal judge who would step down if his son were appointed. Dirksen (whose rhythmic and dramatic rhetoric could be easily set to music) told of Eisenhower's immediate and noble rejection of the family proposition, leaving viewers wondering why the Senator had approached him in the first place.

Halleck, somewhat less of a performer than his partner, tended to ramble and at one point was admonished by Morgan to answer "being as candid as you can." He wasn't, and there were times a viewer could question whether the Indiana Rep. wasn't possibly on another show entirely. He also provided an amusing moment, however, when Morgan asked the pair if they would have acted on foreign policy matters as Kennedy had if they were in the White House. Dirksen allowed as how it was impossible to answer, since the President had intelligence reports unavailable to Congress, and Halleck seconded with, "We know very little, except what we read in the papers." More of the same would have lived this 30 minutes. Democratic leaders appear next week for more of the same in part two of the opener. Bill.

## GE COLLEGE BOWL

With Robert Earle  
 Producer: John P. Cleary  
 Director: Lamar Caselli  
 30 Mins., Sun., 5:30 p.m.  
 GENERAL ELECTRIC  
 CBS-TV from N.Y.

This is the fifth season for CBS-TV's Sunday afternoon quizzer, "GE College Bowl," which each week pits representative teams from different colleges and universities against one another in academic competition for scholarship prize money. The only new element this year is that Robert Earle has succeeded Allen Ludden as host and quizmaster.

Earle handles the moderator chores in pleasant and authoritative style, keeping the pace swift and building some excitement for the home viewers. The season opener had Lafayette College students facing representatives of American U. It was a close contest some of the time but Lafayette held the edge all the way and went on to triumph American hands.

Questions range through a wide variety of subjects and are presented to the panels both verbally and visually. At-home scholars can get into the spin of things, but most will probably find new questions they can answer. The toughness of the queries adds to the show's strength.

Another feature that remains is an interlude in which the team captains show films of their respective campuses and offer some narration about the institutions. It's an informative segment that has always been an interesting portion of the programs.

Director Lamar Caselli sees to it that things run smoothly and production values are solid under John B. Clary's management. GE College Bowl remains one of the top shows of its format and is a fine entry in the Sunday evening derby. Kali.

## WAGON TRAIN

With John McIntire, Terry Wilson, Frank McGrath, Scott Miller, Jane Wyman, Dan Duryea, Jose de Vega, Peter Helm, Regis Toomey, Dick Jones, guests  
 Producer: Howard Christie  
 Director: Virgil Vogel  
 Writer: Norman Jolley  
 60 Mins., Wed., 7:30 p.m.  
 PARTICIPATING  
 ABC-TV (film)

The network's different this year, but the show's the same saga of the west that virtually monopolized the No. 1 rating post during its five-year run on NBC-TV. If it repeats for ABC-TV, "Wagon Train" will be vindicating the web's multi-million longterm investment in this Revue package by operating as a powerful lead-in for the rest of Wednesday night's schedule. But if "Wagon Train" is overshadowed by NBC-TV's new 90-minute entry, "The Virginians," it will exemplify the unpredictable caprices of tv audiences and the fiscal ambushes threatening the network programmers.

The longest running transcontinental caravan of prairie schoolers in history, "Wagon Train" still is jumping along as a crackerjack entry in the western groove. In this case, the classic ingredients of frontier heroism and villainy were blended into sharply focused morality plays spiced with enough direct action for the kiddies and with some story, if not psychological complexities, for the grownups.

The series' kickoff show on ABC-TV last Wednesday night (19) shaped up as a wholly arresting hour. It revolved around mutinous disension in the ranks of the pioneers after the wagonmaster decided to take the offensive against some nearby Comancheros, a gang of white renegade and half-breed cutthroats. Since the decision to attack was based on information given by a wounded and captured Comanchero, the dramatic tension was pegged to whether he was telling the truth. Before the final answer was disclosed, several pioneers were killed, the wagonmaster was wounded and the mutinous ringleader was locked up in the covered wagon version of the brig.

The yarn unfolded swiftly, tensely and with a remarkable absence of overt violence. In fact, there was only one hook to the jaw during a stanza in which all the gunplay was off-camera. Perhaps this is the Minow influence on the Old West, correcting the balance of raw muscle and story ingenuity.

The structure of "Wagon Train" is firmly grounded in the character of the wagonmaster, played by John McIntire in the Lincolnian tradition of the strong, sensitive and somewhat melancholy hero. He is assisted by a hardy band of troupers, including regulars Terry Wilson, as the assistant wagonmaster; Frank McGrath, as the crusty old sidekick; and Scott Miller, as the scout who's now filling in for the departed Robert Horton.

The only thesping soft spots on the preem were created by the two guest stars, Jane Wyman and Dan Duryea. Miss Wyman played a revenge-seeking mother in melodramatic style while Duryea's portrayal of the mutineer was equally obvious. Jose de Vega, as the wounded Comanchero, generated conviction and the rest of the supporting cast turned in competent performances.

ABC-TV is also running reruns of "Wagon Train" early Saturday nights. Herm.

Rukeysers' D.C.-to-N.Y.  
As Key Press Info Aide

Merryle S. (Bud) Rukeysers Jr., who has been in Washington since the first of the year as director of NBC News information there, is returning to the web's N.Y. office as No. 2 man to press rep Ellis Moore.

Rukeysers this week became director of program publicity in the NBC press department, replacing, in effect, Mill Brown, who a day earlier shifted from manager of news publicity to NBC News home-office in N.Y. as coordinator of information services for that department.

To round out the shifting, Malcolm Gettinger, a trade reporter, is filling the Rukeysers vacancy in Washington, only his title will be coordinator of news information.

## WALT DISNEY'S WONDERFUL WORLD OF COLOR

With Gene Sheldon, Annette, Ed Wynn, Wally Boag, Betty Taylor, Golden Horseshoe Band, others  
 Producer: Disney  
 Director: Ron Miller  
 Writer: Larry Clemmons  
 60 Mins., Sun., 7:30 p.m.  
 RCA EASTMAN KODAK  
 NBC-TV (film, color)  
 (J. Walter Thompson)

The Disney organization took the regular Golden Horseshoe show at Disneyland Park and padded it with guests like Ed Wynn, Gene Sheldon, and Annette to build the first Walt Disney hour of the new season. It was a budget package, and while it was pleasant, it was minor Disney. Fortunately, "Walt Disney's Wonderful World of Color" is a variety show, so that there is room for major efforts too.

Ed Wynn was charming in a recap of his old vaudeville routine, Annette (Eunice), a Disney regular, did two songs, both slight and both sweet. Gene Sheldon continued in his low-keyed, sad-man humor, strumming handily on his trusty banjo. (Kids should love him.) Besides them, there was Betty Taylor (the regular Slowfoot Sue of the Horseshoe) and Wally Boag, the house's regular comedian, was hysterical. His humor was wild and unexpected, even for those who've seen him perform the exact same routines in the flesh.

Shot on color film (which makes the show one of RCA's best selling points when it comes to color sets), the program was done right in the Horseshoe at Disneyland, with an unrehearsed audience. The reaction shots of the audience were funny in themselves. It was another of those becomingly professional "Disney touches."

But in sum, the initialer (23) was not up to the Disney tv standard, perhaps not strong enough this once to hold its full audience against the strong competition in the early evening hour. Art.

## NAKED CITY

(Hold for Gloria Christmas)  
 With Paul Burke, Horace McMahon, Harry Bellaver, Nancy Malone, guests Burgess Meredith, Herschel Bernardi, Sanford Meisner, Eileen Heckart, others  
 Producer: Charles Russell  
 Director: Walter Grauman  
 Writer: Joel Carpenter  
 60 Mins., Wed., 10 p.m.  
 PARTICIPATING  
 ABC-TV, N.Y. (film)

This New York locale and produced cops & robbers hour premiered its third season Wednesday (19) with the production class that has marked it as one of the very top quality shows in the prime entertainment spectrum.

Opener, "Hold for Gloria Christmas," had the basic of a strong Joel Carpenter script, which, in spite of the meller aspects, gave the cast, down to the bits, some character delineation to work on, especially guest lead Burgess Meredith, who turned in a forceful and sympathetic portrayal as Duncan Kleist, an alcoholic Greenwich Village poet who is murdered in an attempt to steal back the manuscripts he had traded for drinks.

As with previous "Naked City" segs, notably the one in which Jack Warden played a psychotic war hero, this one roughly paralleled reality in its similarity to the life of poet-novelist Max Bodeheim, who died violently and lived out his last days much like the fictional Kleist. The connection with reality was easy to make in the compelling framework of actual Village locations and interiors designed by Robert Gundlach with a careful eye for things as they really are.

This was one of those stanzas where the regulars—cop team of Paul Burke, Horace McMahon, Harry Bellaver and femme in-quest Nancy Malone—were subordinate to the one-shot characters. In solid support of Meredith were Herschel Bernardi as the tavern owner who killed the poet; Eileen Heckart as his long-suffering main-lin' woman; Sanford Meisner as his successful friend, Alan Alda was especially convincing in the part of a young poet that cut down Meredith in a session of improvisation. Bill.

## ROUTE 66

With Martin Milner, George Maharis, David Janssen, Signe Hasso, Laura Devon  
 Producer: Mort Abrahams  
 Director: David Lowell Rich  
 Writer: Stirling Silliphant  
 60 Mins., Fri., 8:30 p.m.  
 CHEVROLET, PHILIP MORRIS, STERLING DRUG  
 CBS-TV (film)  
 (Campbell-Ewald, Leo Burnett, Dancer-Fitzgerald-Sample)

A trade mark of "Route 66," continuing right into the new season, is that the show has always been a little kookie. It seems to have made its mark dealing with eccentrics, and thus it began the new season last Friday (21) night on CBS-TV with a script by Stirling Silliphant, who writes many and supervises most of these adventure hours.

Silliphant has a genius for writing murky morality tales, the moral sometimes creeping in a maze of symbols. That a telefilm production should even try symbolism is interesting, that the symbolism should not be clear—and yet the show remain successful—is even more interesting.

Marty Milner and George Maharis signed on as mates on a fishing trawler in the northwest, where they met beautiful Laura Devon, her wise, protective mother Signe Hasso and a throwback played by David Janssen. Janssen always started fights with Milner, hoping evidently to be killed. When the unregenerate heavy was finally tossed into the drink by hero Milner, he mysteriously came out a better man for all of it. Reason he became a rat in the first place was that he once let his whole unit be killed when he didn't have the nerve to knock-off a Nazi in cold blood; as a consequence he'd been symbolically killing people since. He got the girl after his inexplicable regeneration. Hardly a different story, as tv stories should go, but Silliphant has an ear for dialog that sometimes touches on the poetic and is almost always strong on story values. Milner and Maharis are both good actors, and they give his stuff a good reading.

Janssen—still with the offbeat ratchety voice which many women consider sexy—did a good job as the bully with brains. Signe Hasso's role was small, but she was appealing, and, as suggested before, Lara Devon was radiantly beautiful, quite believable as a onetime beauty queen with a penchant for stray people.

There is something notable in the way the cameras work for "66." Jack Marta, director of photography, gets a lot of flavor into his location shots, and Nelson Riddle's score (which hasn't changed a bit) is continually helpful. One of the Chevy commercials on Friday's preem was worth singling out: It was an aerial view of a '63 car, presumably taken from a helicopter.

Key to this show is not the fact that it stars travel on a Chevy Corvette and sees the country but that the plays they become involved in are so very intense. Even the humor, when there is some, is intense. Silliphant encourages milder forms of sex and that helps. Whether "66" has more than another season's mileage in it remains, of course, to be seen, but in the seeing this CBS telefilm's intensity should be a nice counterpoint to NBC's Mitch Miller, newly moved in at 8:30 on Fridays. Art.

## HAZEL

With Shirley Booth, Don DeFore, Whitney Blake, Bobby Buntrock, Rosemary DeCamp, John Archer, Jean Engstrom, others  
 Exec Producer: Harry Ackerman  
 Producer: James Fonda  
 Director: William B. Russell  
 Writers: Peggy Chantler, William Cowley, Robert Riley Crutcher, Louella MacFarlane  
 30 Mins., Thurs., 9:30 p.m.  
 FORD  
 NBC-TV (film, color)  
 (J. Walter Thompson)

Inspired by the Satevepost cartoon feature of the same name, "Hazel" returned to NBC-TV Thursday (20) for its second season with the same hockey comedy format of its initial semester. Some four writers toil on this Screen Gems production but Robert Riley Crutcher was credited with turning out the kickoff episode tagged "Hazel's Cousin."

Yarn was feeble stuff indeed and most viewers as well as Shirley (Continued on page 40)



# HOWARD K. SMITH—NEWS & COMMENT

With Howard K. Smith, others  
 Producer: Bill Robin  
 Director: Jack Sameth  
 30 Mins., Sun., 10:30 p.m.  
 NATIONWIDE INSURANCE  
 ABC-TV

(Sackheim)

There's naturally a lot of video pro and con underway on the accomplishments of the 87th Congress (and President Kennedy's administration). Much of it has been the ramblings of politicians copping their special pleas. ABC-TV commentator Howard K. Smith may well have scored the definitive outing in the incisive half-hour of pointed interviews and hard wrap-up comment that launched his show in its new Sunday time slot.

Smith did call on a couple of national politicians, but his casting seemed to be sharper than most, with Sen. Clifford Case (N. J.) on the Republican side and Oklahoma Demo. Carl Albert. Then he wisely lashed both into tightly edited interview sags so as to move on to more objective as-saying.

For the objective (and long view), the vet commentator came through with another sharp bit of casting in historian Sidney Hyman. In broad and understandable terms, the academician summed up the Kennedy premiere relative to other administrations.

In his own summation, Smith made matters easy for viewers with an actual scorecard that toted the Kennedy plus- and minus record with the 87th. He turned to a visual device again at the end to punctuate his point that so far Kennedy has shaped as one of the country's so-so rather than exceptional presidents.

Historian Hyman's main premise seemed to be that Kennedy has failed to build really enthusiastic support among the segment of Congress that's on his side. Smith followed up with emphasis on the President's softness to enemies, which may well have caused the lukewarm reaction of friends.

Bill

# MARX MAGIC MIDWAY

With Claude Kirchner, Bonnie Lee Glier, Douglas Anderson, Billy Bailey, Paul Dooley, others  
 Producer: Jack Miller  
 Director: Louis Tyrrell  
 Write: Alan Riefe  
 30 Mins., Sat. 11:30 a.m.  
 LOUIS MARX & CO.  
 NBC-TV, from N.Y. (tape)  
 (Ted Bates)

The Saturday morning kiddie sweepstakes have a fine entry in NBC-TV's "Marx Magic Circus" which this semester is featuring international circus acts along with its stot cast. Also a feature, although it may be lost on the kids, is the CircusSeven, a musical unit led by pianist Lou Stein, featuring Dick Hyman at the electric organ, which dishes up original circus tunes specially written by Stein and Lou Biever.

Claude Kirchner is ringmaster-host of the three-ringer which featured Marcelli & Janis from France on the slack wire, the acrobatic Agostinos and the Pallenberg Bears as its special attractions. There are also three resident clowns to delight the moppets, many of whom in the studio audience are brought into the act by the zany clowning. The buffoons, Douglas Anderson, Paul Dooley and Billy Bailey, do a slick job in various yock-provoking turns.

Audience kids are also brought on camera to participate in some games which probably also amuse their peers at home. On hand, also is Bonnie Lee Glier, a pert young lass who twirls batons handily. The CircusSeven handles the musical chores slickly and the original music has a fresh sound which sometimes manages to escape the routine circus-type fare which usually accompanies kiddie circus shows. Kirchner's hosting is affable and slickly treated.

Marcelli & Janis' slack wire work scored effectively on the opening session, marked by fancy juggling and unicycle work. The Agostinos, registered well with clever acrobats, mixing comedy and slick balancing for lotsa surprises. The Pallenberg Bears were a smooth animal act, displaying the grizzlies on bikes etc.

The show is well-paced by director Lou Tyrrell and production effects, under the eye of producer Jack Miller, the creator of the popular "Captain Kangaroo," are strong.

Kali

# BELL TELEPHONE HOUR

With Janet Blair, Byron Janis, Robert Merrill, Roberta Peters, Lupe Serrano, Rudolph Nureyev, Brothers Four  
 Exec producer: Barry Wood  
 Producer: Dan Lounsbury  
 Director: Sid Smith  
 Conductor: Donald Voorhees  
 60 Mins., Mon., 10 p.m.  
 BELL TELEPHONE  
 NBC-TV from N. Y. (color)  
 (N. W. Ayer)

The musical world of the "Bell Telephone Hour" continues to be all encompassing. Now in its fifth tv year (after 17 years on radio), the program can be counted on to offer a taste of opera, theatre, pop songs and dance in a tasty and appealing manner. Although the program lacks daring it remains a safe bet to provide a pleasant hour's entertainment each time out.

The first show (of a scheduled eight this season) was in the familiar Bell pattern of dishing out a musical potpourri aimed at a mass audience. Even though most of the faces were familiar to variety tv shows, the presentation sans extraneous introductory patter gave the program a flow that was quite delightful.

Janet Blair opened neatly with a song-along that gave her a chance to show her varied moods. She was sultry, romantic and brassy and quite effective in all. Her costume changes and other production trappings (including a male quartet in vocal assist) were handled with a minimum of effort and a maximum of impact.

Program switched to the concert stage for the next segment with Byron Janis showing off some flashy capers on Rachmaninoff's Concerto No. 3. Even the non-classicists should not have found this virtuoso performance over their heads. The camera work on hands-and-ivories was especially good.

Probably the main attraction for many was the tv debut of Rudolf Nureyev, the lammister from the Leningrad Ballet. He lived up to his rep delivering a performance of grace and style on the Pas de Deux from "Le Corsaire" that was exciting to watch. Unfortunately, his ballerina partner, Lupe Serrano, was overshadowed by his performance.

The closing segments were wrapped up neatly with a dash of opera and folk music by some tv familiars. Robert Merrill and Roberta Peters had a delightful session with three arias from Rossini's "Barber of Seville" and the Brothers Four strummed their way through a folk-bag that was highlighted by a rousing rendition of "Midnight Special."

Maestro Donald Voorhees was back at his old stand and like the "Bell Telephone Hour" was as reliable as ever.

Gros

# BONANZA

(The First Born)  
 With Lorne Greene, Pernell Roberts, Dan Blocker, Michael Landon, Barry Coe, Eddy Waller, others  
 Producer: David Dortort  
 Director: Don McDougall  
 Writer: Judith and George W. George  
 60 Mins., Sun., 9 p.m.  
 CHEVROLET  
 NBC-TV (color, film)  
 (Cambell-Ewald)

Never say the west was without sentiment. It was there embroidered in lavender and lace in the opening episode of "Bonanza," NBC-TV's answer in color to family viewing for Sunday nights.

Titled "The First Born," the sentiment was so misty in the final few moments, when a locket with mother's picture passed from son's hand to son's hand, that it could have erupted in a total watery dissolve had it not been for the final commercial. Then, Lorne Greene, father of the Cartwright home, came on happy and booming to deliver the final commercial, inviting the entire viewing audience to be on hand next week when the new Chevrolet cars will be unveiled. Life must of been simpler in the old west.

Despite that jar and the doses of soap sentimentality, there were winning moments in the script of Judith and George W. George. The teleplay was serviceable and the four running leads—Greene, and his sons, Pernell Roberts, Dan Blocker and Michael Landon—make an excellent combo. The series seems to be based in good western legend and most likely will continue to win rating plaudits for NBC-TV from 9 to 10 p.m. It's

# DON'T CALL ME CHARLIE

(Vive Judson McKay)  
 With Josh Peine, John Hubbard, Linda Lawson, Cully Richards, Alan Napier, Arte Johnson, others  
 Producer: Don McGuire  
 Director-Writer: McGuire  
 30 Mins., Fri., 9:30 p.m.  
 BROWN & WILLIAMSON  
 SCOTT PAPER  
 NBC-TV (film)  
 (Ted Bates; J. Walter Thompson)

A number of proven commercial elements have been kneaded together in this new NBC situation comedy, but that doesn't guarantee a ticket to hitsville. There's a medic in the central role (not just a doctor, a veterinarian), an assortment of stock army types pulling soft duty, a menagerie of animals, a Parisian setting, a collection of Parisian types and a title suggestive of zaniness (originally to have been tagged "Vive Judson McKay"). Presumably there are also to be story situations from week to week and a supply of funny lines, those elements being noticeably missing from the premiere offering.

From the variety of ingredients—each with a certain pre-tested mass appeal—"Don't Call Me Charlie" would appear to have limitless possibilities for the laugh track; but Don McGuire, who produces, directs and writes the series, will have to prove that in future outings. First show merely introduced some of the running characters, their quirks, and established the basic situation of a callow Iowa animal doctor who is transplanted by the army to Paris. Only complication in the initial script was that the vet's assignment was a mistake, but that was quickly resolved by a far-fetched happenstance, and he got to stay.

Josh Peine is a prepossessing new face to tv, and as a sort of Lil Abner in Veterinary Corps clothing he did very well. John Hubbard gave an acceptable caricature of a colonel who fraternizes with the troops but doesn't like to be called "Charlie." He was immediately sized up as one of those frustrated, malleable commanding officers (known only to tv) who never wins. Linda Lawson, an attractive gal who served as straight man for both Peine and Hubbard, completed the continuing triangle as the medic's neighbor, who liked him and has clout with the colonel.

Others of the permanent cast were listed fictionally as Gen. Steele, Mnie. Fatime (the landlady), Sgt. Wasniak and Cpl. Letzkowitz, which hints of the kind of comedy that might be expected. Dogs, cats, horses and chickens can also be counted on for a gambit.

Series looks like it might be on sound comedy footing, but it remains to be seen, as of now, how much McGuire, as packager and the creative force, can make of it. The opening installment was weak tea, in terms of how it intoxicated.

Les

competition this season out, the fourth for the series, is CBS-TV's "Real McCoys" and "True" and ABC-TV's last hour of its Sunday movie showcase.

Preem episode centered on guesstar Barry Coe, portraying the son by another marriage of the elder Cartwright's wife, now deceased. He portrayed a young man with a gambling past and a trigger finger, with good and bad instincts. Coe delivered well in this romantic role. His foil in the proceedings was the youngest Cartwright, Michael Landon. Landon, as scripted, wanted to hug Coe in brotherly friendship, only to miss out because Coe's ambivalent star already had been set by his past.

Calling "Bonanza" a western was stretching a point, at least, in this stanza. There was a scene between elder Cartwright (Greene) and errant Stepson Coe which had all the overtones of modern psychology, even in the phrases used by the men. This was a far cry from the traditional western featuring inarticulate men.

Dan Blocker, as the heavy set brother wearing that tall hat, provided a fine assist. The other brother, Pernell Roberts, had a minor role in the opener but undoubtedly will be a big help as the season unfolds. Eddy Waller, portraying an old comic cowhand, never faltered in his laugh situations. Director Don McDougall caught the flavor of the sentiment mixed with action outing. Music of David Rose underscored the scenes nicely.

Horo

# CBS WASHINGTON REPORT

With David Schoenbrun, Wells Church, Roger Mudd, George Herman  
 Producer: Bob Allison  
 Associate Producer: Ben Flynn  
 Director: Norman Gorin  
 30 Mins., Sunday, 12:30 p.m.  
 SUSTAINING  
 CBS-TV from Washington

David Schoenbrun has launched his half-hour Sunday news show with (who else?) President Kennedy. An exclusive tv interview with an American President is undoubtedly without precedent and serves to add to the Schoenbrun legend.

His new program is tightly edited and decidedly good. It shows much work and intelligence has gone into it. The hope is that CBS can find a time period for it when more people are apt to have their sets tuned in than 12:30 p.m. on Sunday. It is hardly the sort of thing to rush home from church and turn on.

The initial program was heavily editorialized. If this is to be continued, "CBS Washington Report" is going to kick up a political storm, perhaps with troublesome "equal time" involvements. The bait which lured J.F.K. into the exclusive interview, was, undoubtedly, the prospect of a network show designed to sell his foreign aid appropriations bill. The President himself mused hard for the extra \$1,000,000,000-plus he wants Congress to grant foreign aid in a House vote skedded in a few days. So did Gen. Maxwell Taylor, head of the Joint Chiefs of Staff, in another interview.

Top House foe of foreign aid, Rep. Otto Passman (D-La.), was also given air time for his views. But Schoenbrun referred to Passman as "terrible tempered," and he sent the CBS cameras to Passman's hometown, Monroe, La., to picture the Congressman's corn-pore heritage.

Schoenbrun opened the program and shifted to Paul Niven for a five minute rundown of the day's latest news. Remainder of the show was a treatment of the top stories of the preceding week and the week to come, plus something of timeless feature interest.

The latter was a look at Civil Service, done by Wells Church. It is a dull subject and a bizarre selection, but Church did as well as he could with it. The idea of a "feature" with the news is a good one, and Washington is loaded with fascinating possibilities for this part of the program.

Newswise, the aid and trade votes facing Congress in the approaching week dominated the program. Also, Roger Mudd, the young man's Gary Cooper of CBS News, treated the 1962 elections with a study of a hot Idaho U.S. Senate race where the "New Frontier" Democratic and conservative Republican philosophies are in sharp conflict. It was well done.

The program is a significant contribution to tv journalism. The interesting thing to watch will be whether it remains as editorialized.

Carp

# KEEFE BRASSELLE'S VARIETY GARDENS

With Brassel, The Chordettes, The Easternaires, Arlene DeMarco, Beatrice Kay, Liberace, Sammy Kaye Orch, Francis Brun, Joe Jackson Jr., Steve Condos, Chorus Of The Chesapeake  
 Producer: Jack Philbin  
 Director: Jerome Shaw  
 Writers: Syd Zelinka, Will Glickman, Mel Diamond  
 Choreographer: Ron Fletcher  
 60 Mins., Tues., 10 p.m.  
 PARTICIPATING  
 CBS-TV, from N.Y.

The turn of the century has been done to a turn on tv and nothing host Keefe Brassel or producer Jack Philbin or director Jerome Shaw did could make "Variety Gardens" more than just an okay vintage vaudeo stanza. It was innocuous and not very inspiring and if this was a test run for a planned series, the CBS boys have a pretty weak foundation on which to build.

The peg hinges on duplicating Coney Island's Perry's and/or Denver's Elitch Gardens where Brassel hosts a flock of guests in song, dance and panto routines. What emerges, however, is a costume version of Ed Sullivan's long-running vaudevision show with a touch of "Sing Along With Mitch" thrown in for good measure. The familiar ingredients can create nothing more than indifference. There's nothing in it to get angry

# LORETTA YOUNG SHOW

(Housewarming)  
 With Sandra Descher, Celia Kaye, Dack and Dirk Rambo, Tracy Stratford, Carol Sydes, Beverly Washburn, Tom Knight, Clem Bevens, Richard Jury, others  
 Producer: John London  
 Director-Writer: Paul Crabtree  
 30 Mins., Mon., 10 p.m.  
 LEVER, TONI  
 CBS-TV (film)  
 (J. Walter Thompson; North)

Loretta Young is a Hollywoodite who has often and strongly expressed her own moral code and within her jurisdiction, since she is the star and guiding spirit of "Housewarming," writer-director Paul Crabtree designed a premiere half-hour brimming at the lip with homilies, goodwill and a false proclamation of videonic bravery. While the philosophy was trite, even fatuous at moments, ingenuity went into supplying a framework for its expression, which bodes well for this new CBS-TV program's future. So does the presence of Miss Young, who remains charming and still beautiful. Her makebelieve brood of seven children (like leftovers from the charming child contest run by the N. Y. Daily News) was also appealing.

Miss Young, having forsaken the anthology, began once more by swirling on stage in one of her lavish drapes, but presumably that was only for the initialer (24), because this kind of introduction seems unsuitable to her "plain folks" comedy format. Crabtree had a gem of an idea when he decided to introduce this tv family—a widow and her seven kids—from "Ellendale, Conn." to the audience by making them the subjects of a "Person to Person"-type program called "American Home." But the idea was emasculated by the precious execution. The last thing Crabtree and Miss Young wanted viewers to believe was that they were glamorous or ookey sweet, which the script protested aloud that they were not. But all evidence was against the truth of this.

Miss Young was widow Massey, whose husband had been a novelist, evidently a successful one to judge by the home he left for his family. She's a writer, too, but unpublished. Nevertheless, this fact establishes, one imagines, that she is a woman of some intelligence (who else can properly raise a tv family?). To prove how natural and modest she is, the script had widow Massey, first, show up late for this travesty on "Person to Person" because her youngest had the measles; then she indicted "togetherness," which the idiot host of "American Home" insisted was a fundamental principle of American life. The viewers were led to believe, however, that it was only "something made up by a bachelor who wanted to sell more barbecue equipment." After this, she and her children joined (contrary to their collective stand against togetherness) in abuse of barbecues. (!). Afterwards she modestly but slyly jibed an unseen network executive who set standards, much to the dismay of the host of the fictional tv program.

Just to prove how controversial Miss Young's controversy is, it turned out that the network executive wasn't such a bad fellow after all.

Art

about but there's nothing to get excited about, either.

Brassel is a likable lad with a pleasant style as emcee-singer and occasional dancer. He breezed through the hour in an easy fashion and even though he has the manner and the patter of a mid-century mentor rather than a turn of the century Tony Pastor, he created a mood that was in keeping with the "Gardens" atmosphere. His vocal guests, Arlene DeMarco, The Chordettes, The Easternaires, Beatrice Kay and even The Chorus of The Chesapeake, although it seemed a bit oversized for a "Gardens" gig, gave the proper lyric tone to the proceedings. Liberace, however, was quite unbelievable in that setting, but his sequins and smoothness don't really belong to any particular period. Juggler Francis Brun, tramp cyclist Joe Jackson Jr., and tap-dancer Steve Condos, on the other hand, fit into any period because their stuff is solid and sure. Sammy Kaye's orch did a neat job on the overall backing and in an instrumental seg

Gros

## Fastest Sandwich-Maker Alive

To show the unimportance of elaborate production numbers, Johnny Carson once boasted to his viewers that he could hold their attention with a simple, undistinguished tap dance.

Whereupon he launched into a run-of-the-mill time step that succeeded in mesmerizing the people out front for three full minutes.

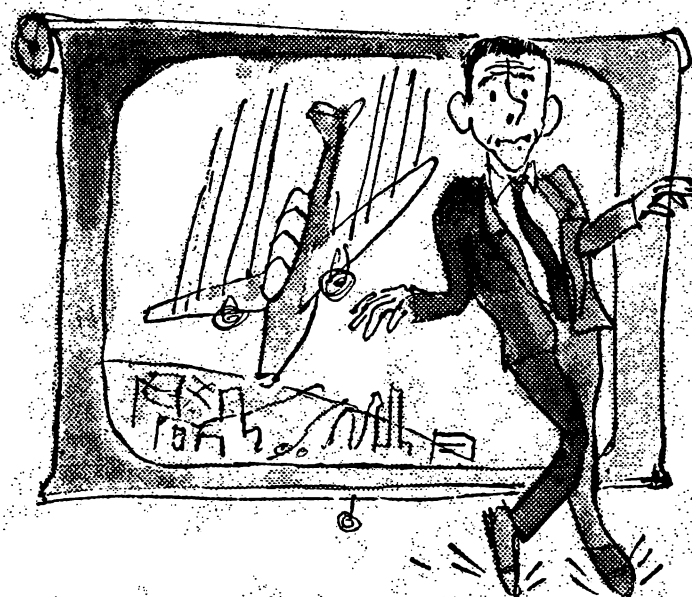
And he had no help at all—except for a large movie screen behind him which flashed a wild montage of everything from tempest-tossed battleships to zooming dive-bombers.

It was fairly early in his television career when Mr. Carson pulled that stunt. But neither before that time nor since has he really needed dive-bombers or battleships to hold an audience.

He won't be needing them this season, either, de-

spite the fact that he's moving into one of the most important and most demanding posts in all of television.

As everyone—with the possible exception of a few



Rumanian gypsies—must know by now, Johnny is replacing Jack Paar as the permanent host of "Tonight." (In color, Monday through Friday,



11:15 p.m. to 1 a.m. NYT).

He takes over this Monday night (Oct. 1), carrying first-rate credentials in three vital departments: talent, training and temperament.

Despite that freshman face of his (the most-eternally boyish since Johnny Downs), Carson has nearly two decades of radio and television experience behind him. During that time he's established himself as one of the brightest, wittiest and most personable guys in show business.

Thus far, he's said little about his plans for "Tonight" other than that there'll be "lots of surprises." For Carson fans, that's no surprise at all, for he's been doing the unusual for quite a while now—as monologist, sketch comic, panelist, host, interviewer and mimic.

As star of the daytime games show, "Who Do You Trust?" for the past five seasons, Johnny demonstrated an amazing versatility—even on the physical side.

"The fellow's uncanny," said a Carson colleague from that show recently. "We've had champion archers and professional rifle artists come on the program, only to have Carson beat them at their own game. One of our guests claimed to be the fastest sandwich-maker alive. Johnny watched his

technique for a few minutes, then beat him soundly in a fair-and-square match."



But, for all their dexterity, Carson's hands are no quicker than his trigger-like wit. When one interviewee on that same series remarked that the first of her nine husbands looked like Gregory Peck, Johnny called it "beginner's luck." And when an anti-marriage visitor said she preferred a dog to a husband, Johnny wondered why she couldn't get a husband and *treat* him like a dog.

If Carson's delightful irreverence never seems to rub an audience the wrong way, it's because there is never anything smart-alecky about either his approach or delivery. And that's just one of the many reasons his Monday night debut as "Tonight's" regular host is among the new season's most eagerly anticipated events. May we add that he couldn't have happened to a nicer program.



# VARIETY-ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top 10 network shows on a local level and offers a rating study of the top 10 syndicated shows in the same particular markets. This week four different markets are covered.

Both the network and syndication study features the total area homes reached and the metro area ratings on each show. The total area homes reached reflects the audiences on the basis of the total market area examined. The metro area ratings are based on the metropolitan markets within the total area examined. Top

10 shows, both network and syndicated, are listed on the basis of their showing in the total area homes barometer.

Various branches of the industry, ranging from media buyers to local stations to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY Coupled with the rating performance of the top 10 network shows, on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every market in the U.S.

## PROVIDENCE R.I.

STATIONS: WJAR, WPRO. SURVEY PERIOD: MAY 18 - JUNE 14, 1962.

Rk.	PROGRAM	Sta.	Total Area Homes Reached	Metro Area Rtg.	Rk.	PROGRAM, Day & Time	Sta.	Dist.	Total Area Homes Reached	Metro Area Rtg.	Compet.	Sta.	Total Homes
1.	Dr. Kildare	WJAR	165,900	43	1.	Third Man (Fri. 9:30)	WPRO	NTA	98,800	22	White; Africa; Shore		
2.	Ben Casey	WPRO	150,000	42	2.	Quick Draw McGraw (Tues. 6:00)	WPRO	Screen Gems	69,400	12	Breakthrough	WJAR	69,000
3.	Hazel	WJAR	140,400	40	3.	Highway Patrol (Tues. 7:00)	WPRO	Ziv-UA	62,200	8	Early Show	WJAR	44,400
4.	New Breed	WJAR	135,400	30	4.	Yogi Bear (Mon. 6:00)	WPRO	Screen Gems	55,200	9	MacKenzie's Raiders	WJAR	52,000
5.	Naked City; Lewis; Emmy	WJAR	113,100	29	5.	Death Valley Days (Mon. 7:00)	WJAR	U.S. Borax	54,800	18	Early Show	WPRO	69,600
6.	Como; Mystery	WJAR	105,300	33	6.	Assignment Underwater (Wed. 7:00)	WJAR	NTA	54,300	18	Wyatt Earp	WPRO	33,400
7.	Sing Along	WJAR	104,400	31	7.	MacKenzie's Raiders (Tues. 7:00)	WJAR	Ziv-UA	52,000	16	Blue Angels	WPRO	26,600
8.	Price Is Right	WJAR	103,700	34	8.	King of Diamonds (Fri. 10:30)	WJAR	Ziv-UA	47,400	15	Highway Patrol	WPRO	62,200
9.	Perry Mason	WPRO	103,300	29	9.	Sea Hunt (Sat. 7:00)	WPRO	Ziv-UA	42,800	13	Eyewitness	WPRO	49,400
10.	Dick Powell	WJAR	102,900	28	10.	Huckleberry Hound (Thurs. 5:45)	WPRO	Screen Gems	41,200	9	Lawmen	WJAR	27,100
											Early Show	WJAR	35,200

## PORTLAND, ORE.

STATIONS: KATU, KOIN, KGW, KPTV. SURVEY PERIOD: MAY 18 - JUNE 14, 1962.

1. Perry Mason	KOIN	123,800	31	1. Death Valley Days (Fri. 7:00)	KOIN	U.S. Borax	86,700	17	Peter Gunn	KPTV	32,700
2. Rawhide	KOIN	114,100	22	2. Montovani (Mon. 6:30)	KOIN	NTA	76,000	9	Quick Draw McGraw	KGW	46,900
3. To Tell The Truth	KOIN	113,300	22	3. Pioneers (Mon. 7:00)	KOIN	Roebuck	73,800	11	Vagabond	KPTV	38,600
4. Defenders	KOIN	109,500	25	4. Yogi Bear (Tues. 6:30)	KGW	Screen Gems	67,900	20	Kingdom of The Sea	KOIN	62,000
5. Red Skelton	KOIN	108,500	27	5. Third Man (Sat. 7:00)	KOIN	NTA	67,700	13	Fight of Week	KPTV	87,600
6. Danny Thomas	KOIN	105,700	22	6. Kingdom of The Sea (Tues. 6:30)	KOIN	Medallion	62,000	12	Yogi Bear	KGW	67,900
7. Gunsmoke	KOIN	104,100	24	7. True Adventure (Wed. 7:00)	KGW	Telodynamics	60,200	17	Johnny Staccato	KOIN	42,000
8. Andy Griffith	KOIN	103,900	23	8. Highway Patrol (Fri. 6:30)	KOIN	Ziv-UA	57,700	11	Everglades	KGW	57,500
9. Pete & Gladys	KOIN	103,400	20	9. Everglades (Fri. 6:30)	KGW	Ziv-UA	57,500	14	Highway	KOIN	57,700
10. Wagon Train	KGW	102,500	31	10. Californians (Sat. 6:30)	KOIN	CBS Films	57,300	10	Pinbusters	KPTV	46,900

## RICHMOND

STATIONS: WTVR, WRVA, WXEX. SURVEY PERIOD: MAY 18 - JUNE 14, 1962.

1. Red Skelton	WTVR	68,300	25	1. Death Valley Days (Wed. 7:00)	WXEX	U.S. Borax	27,700	16	News; Wea.; CBS News	WTVR	29,800
2. Pete & Gladys	WTVR	62,200	26	2. Shannon (Thurs. 7:00)	WXEX	Screen Gems	25,800	13	News; Wea.; CBS News	WTVR	30,500
3. Lassie	WTVR	60,300	25	3. Rescue 8 (Sat. 7:00)	WTVR	Screen Gems	25,000	14	Velvet; Billy; Night	WXEX	19,600
4. Andy Griffith	WTVR	60,200	28	4. Brothers Brannagan (Tues. 6:30)	WTVR	CBS Films	22,500	8	New; Sports; Weather		
5. Danny Thomas	WTVR	57,600	25	4. Huckleberry Hound (Wed. 6:00)	WTVR	Screen Gems	22,500	9	Huntley-Brinkley	WXEX	21,300
6. Dr. Kildare	WXEX	57,200	29	5. Yogi Bear (Tues. 6:00)	WTVR	Screen Gems	22,000	9	Overland Trail	WRVA	12,300
7. Hazel	WXEX	57,100	32	6. Grand Ole Opry (Sat. 6:30)	WXEX	Flamingo	21,900	9	Dialing \$ Theatre	WXEX	22,000
8. Perry Mason	WTVR	56,500	27	7. Quick Draw McGraw (Mon. 6:00)	WTVR	Screen Gems	21,600	9	News; Sports; Weather	WXEX	15,800
9. Wagon Train	WXEX	55,100	27	8. Highway Patrol (Fri. 7:00)	WXEX	Ziv-UA	19,900	10	Amos & Andy	WTVR	17,300
10. Bonanza	WXEX	54,400	26	9. King of Diamonds (Tues. 7:00)	WXEX	Ziv-UA	18,000	10	Dialing \$ Theatre	WXEX	18,300
10. Defenders	WTVR	54,400	21					13	Hong Kong	WRVA	14,000
								13	News; Wea.; CBS News	WTVR	27,500
								14	News; Wea.; CBS News	WTVR	34,400

## PORTLAND-MT. WASHINGTON ME.

STATIONS: WCSH, WGAN, WMTW. SURVEY PERIOD: MAY 18 - JUNE 14, 1962.

1. Lawrence Welk	WMTW	73,500	22	1. Montovani (Sat. 8:30)	WMTW	NTA	34,500	8	Defenders	WGAN	41,800
2. Ben Casey	WMTW	66,100	27	2. Superman (Mon.-Fri. 5:00)	WMTW	Flamingo	28,300	7	Popeye	WCSH	6,800
3. Yours For A Song	WMTW	57,400	11	3. Shannon (Tues. 7:00)	WCSH	Screen Gems	27,700	15	Evening Report; Wea.	WMTW	25,800
4. New Breed	WMTW	56,300	11	4. Everglades (Thurs. 7:00)	WCSH	Ziv-UA	26,200	17	Evening Report; Wea.	WMTW	23,100
5. Hazel	WCSH	55,500	44	5. M Squad (Sat. 7:00)	WCSH	MCA	25,900	2	Death Valley Days	WCSH	15,600
6. 77 Sunset Strip	WMTW	52,900	14	6. Third Man (Fri. 9:30)	WGAN	NTA	19,400	15	77 Sunset Strip	WMTW	59,300
7. Target	WMTW	51,000	18	7. Sea Hunt (Tues. 7:30)	WGAN	Ziv-UA	17,700	10	Laramie	WCSH	32,400
8. Dr. Kildare	WCSH	50,500	42	8. Death Valley Days (Sat. 7:00)	WCSH	U.S. Borax	15,600	8	M Squad	WMTW	25,900
9. Surfside 6	WMTW	49,100	11	9. King of Diamonds (Fri. 7:00)	WCSH	Ziv-UA	15,100	9	Evening Report	WMTW	22,900
10. Wagon Train	WCSH	48,500	33	10. Kingdom of The Sea (Wed. 7:30)	WGAN	Medallion	13,700	11	Wagon Train	WCSH	49,600

## British ATV's Prod. Splurge

Continued from page 27

available for U.S. programming from February onwards.

Grade and Harris take the view that it would be better to launch their offensive now rather than wait for the opening of the 1963 fall season, primarily because the show is due to go on the air in Britain this weekend, and reports as to its merits would trickle back to New York anyway, either via the trade press or by reports from the U.S. network reps in London.

The delayed production sked, however, hurt the company in one direction. One of the series was filmed in color, at a cost of around \$112,000 against the average of \$73,000 for the series of 26, and it had been hoped that one of the U.S. majors would have been willing to pick up a large slice of the sked as a tint program. As a result of the holdup, the number which can be filmed in Eastman color will have to be held to about 12.

A cut from "Man of the World," the ATV-ITC current lineup includes the "Saint" series; a new

sci-fi skein, "Fireball," made by the producers of the highly successful "Supercar"; and "Espionage," an anthology series which is to be co-produced under Herb Brodtkin's aegis with NBC. On the sked for the current season, ATV-ITC has "The Amazing Dr. Thornydyke," a scientific criminology series; "International Hospital," which is to be made with the cooperation of UNESCO and the World Health Organization; "Sentimental Agent," which is based on an import-export house in Tangiers; and an art appreciation series, tentatively billed as "Collector's Item."

Two of the most successful series to have been handled by ATV-ITC are "Adventures of Robin Hood" and "Supercar," and it is frankly admitted that their earnings have compensated for losses on other programs. "Supercar," however, which initially had to struggle to get off the ground, is now estimated to yield a minimum of \$1,000,000. "Danger Man," has also wound up with a net profit,

and is still earning, but "Whiplash" and "Four Just Men" have yet to recoup their original investments. Overall, however, the company's adventure into the American market is regarded as having been successful, and indeed a remarkable pioneering venture in establishing a firm beachhead for British made films in the American continent. The coming year may prove to be the major test.

## CBS Radio to Roadshow

### It's '3d Dimension' Story

CBS Radio's "Third Dimension" presentation, based on Nielsen data which reported that transistor-battery listening adds an average of 35.8% to the total of listening on radio plug-in sets, goes on the road next month.

First date is St. Louis, Oct. 2 followed by stops in Chicago, Minneapolis, Philadelphia, Boston, Cleveland, Akron, Detroit, Los Angeles and other cities. CBS Radio prexy Arthur Hull Hayes and George Arkedis, CBS Radio Network sales v.p., will be present at "Third Dimension" screenings in Chicago, Los Angeles and San Francisco.

## WOR's Vidfilm Buys

Continued from page 27

"Surfside Six" at 9:30 p.m. Wednesdays. Biggest chance, however, is probably in the respected hour dramatic series, "On Stage," which originated on the Canadian Broadcasting web under General Motors bankrolling and will be in New York premiere. Opener in the series of originally live shows will be "The Town That Didn't Care," slated for Tuesday, Oct. 4.

Otherwise, new in the WOR schedule will be the morning strip, "The Johnny Andrews Show," expanded to hour format; "Keyhole," Jack Douglas' syndie half-hour of off-beat real-life characters in action, set to follow "Maverick" Monday nights; Joe Franklin's variety show in its moveover from WABC-TV; and "Zoorama," series originated in San Diego and being stripped by WOR at 6:30 p.m. to catch both kids and adults.

Tuesdays at 9:30 p.m., the archives biog. hour, "Perspective on Greatness" returns, having been

lifted for the station's Mets baseball coverage last spring.

Besides "Surfside," new to the Wednesday night slate will be "Danger Is My Business," the syndie half-hour adventure series. Going in on Saturday is a half-hour news show for the Latino aud, "Spanish Newsreel," following "Fiesta in Puerto Rico" at 8 p.m.

Sunday night schedule gets a major shakeup with the Hi Gardner show opening up in expanded format from 7 to 8 p.m. First show, Oct. 7, will have local members of the high school press interviewing singer Eddie Fisher. From 8 to 8:30, a new entry, "Ladies of the Press" will air with local femme journalists under the aegis of Clifford Evans, who would rather be called "editor in chief" than emcee or host. Following at 8:30 will be "Meet the Author," with Walter Kiernen helming interviews and discussions of current books. Opener will feature Katherine Anne Porter and her latest work, "Ship of Fools."





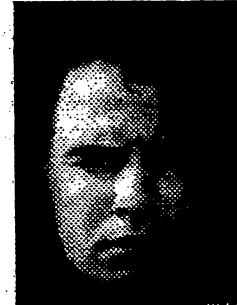
**MAN IN THE GRAY  
FLANNEL SUIT**  
Gregory Peck, Jennifer Jones,  
Frederic March



**THE REVOLT OF  
MAMIE STOVER**  
Jane Russell, Richard Egan,  
Joan Leslie



**THE OLD MAN  
AND THE SEA**  
Spencer Tracy in  
Ernest Hemingway's  
Pulitzer Prize Novel



**SAYONARA**  
Marlon Brando,  
Red Buttons,  
James Garner

**Drama from 20th Century Fox in:**

**THE GIFT OF LOVE**—starring Lauren Bacall, Robert Stack, and Evelyn Rudie

**DON'T BOTHER TO KNOCK**—starring Marilyn Monroe, Richard Widmark, and Anne Bancroft

**BIGGER THAN LIFE**—starring James Mason, Barbara Rush, and Walter Matthau

**Drama from Warner Bros. in:**

**A FACE IN THE CROWD**—starring Andy Griffith, Lee Remick, and Anthony Franciosa

**MIRACLE IN THE RAIN**—starring Jane Wyman, Van Johnson, and Pegg Castle

**HELEN OF TROY**—starring Rossana Podesta, Brigitte Bardot, and Jack Sernas

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drama

## Foreign TV Reviews

### SOMERSET MAUGHAM HOUR (Appearance and Reality)

With Ian Hunter, Derek Francis, Joanna Dunham, Richard Waring, Betty Baskcomb, Helen Goss, Jean St. Clair, Beatrice Kane, Hilary Tindall, Juliette Fordyce, Harvey Ashby, Reginald Barratt  
 Writer: Stanley Miller  
 Producer: Norman Marshall  
 Director: Ian Fordyce  
 69 Mins.; Thurs., 9:45 p.m.  
 Associated-Rediffusion, from London

With a fluid of Maugham's quizzical anecdotes to draw upon, this skoin has an advantage over other fiction series. It returned to the schedules with an elegant initialer, excellently adapted by Stanley Miller. The typical tone of voice, urbane and sly, was maintained, and helped by an introduction and occasional comment from the narrator, Mallowby (Ian Hunter).

The witty opener concerned an aged Senator (Derek Francis), who fell for a young model and made her his mistress. He was delighted and content with the affair—until he found the girl, Lisette (Joanna Dunham), in bed with a young man. She explained that youth had its own charms, and the Senator went off in a huff.

But he was so miserable that his wife engineered another meeting with the girl. The Senator told Lisette that he would come back to her, if she promised to give up her other lover. But she would not. So they worked out a neat arrangement whereby she would marry the young man but continue to see the Senator. In this way, his dignity and pride would not be hurt—for he would be the deceiver, not the deceived.

This attractive trifle, with wickedly Gallic overtones, was given with just the right amount of tongue-in-cheek sophistication. Derek Francis was superb as the amorous politico, and Joanna Dunham purveyed saucy charm as Lisette. Fine support came from Richard Waring, as the Senator's discreet and fixing secretary, and Betty Baskcomb, as Lisette's guardian with an eye to the main chance. The production was cleverly mounted to give the impression of a series of period vignettes, and Ian Fordyce directed with aplomb. *Ott.*

### SUNDAY NIGHT AT THE LONDON PALLADIUM

With Shirley Bassey, Sugar Ray Robinson, the Carmenas, Arthur Worsley, Norman Vaughan, Jack Parnell Orch, Palladium Boys & Girls

Producer: Alan Tarrant  
 60 Mins., Sun., 8:25 p.m.  
 Associated Television, from London

With few changes to the well-travelled formula, this top vaude show made a stylish re-entry to weekend peak-time viewing. It was produced by Alan Tarrant with considerable freshness and elan, bearing in mind the restrictions of the stage presentation, and this might persuade Associated Television to do what they should have done before, i.e., ring the producing changes more frequently. He was helped by some notably telegraphic sets from Anthony Waller, who composed some pleasant and intriguing variations on vertical motifs.

Norman Vaughan returned to his energe chore, and carried it out with aplomb. He's now worked out the professional nervous gimmick to a fine art, and was never at a loss in the "Beat the Clock" game, which is now repeating old jackpot routines that weren't won on their first appearance. He was the buoyant centerpiece of a show which was effervescent throughout.

Star spot was filled by Shirley Bassey, whose intensity and vocal horsepower fascinated and impressed. She belted out a tingling "Once in a Lifetime," revived some old Jolson hits, and closed with a lung-emptying "What Now, My Love" which came near to galloping hysteria. If the gal can be faulted, she tends to keep up the screaming pitch without restful pauses, and her personality is potent, but unbending. For all that, it was a splendidly assured spot ending at a rapid rate of

Star: Ray Robinson, over here

for fisticuffs, delivered a couple of numbers without proving a champ in the larynx-throwing line. His first, "You've Got the Right Idea," was agreeably thrown away, and Robinson stayed with the notes. But he faltered with "Cauliflower Blues," from an album, largely because he achieved a lower than necessary pitch.

The Carmenas—she a hefty wench, he a strapping guy—purveyed agile gymnastics, mainly involving the gal head-to-head to the fellow and closing with a bright series of revolutions, she, feet upwards, twirling upon his head. He was saved from baldness by a rubber contraption.

Local ventriloquist Arthur Worsley scored freely with his superb mouth-work, helped by a nicely insulting dialog, between him and dummy. Jack Parnell's outfit was okay, and the chorus line terped as if they or dance director Pamela Davis had heard of Jerome Robbins and forgotten much. *Ott.*

### DIXON OF DOCK GREEN (Duffy Smells a Rat)

With Jack Warner, Elizabeth Benson, Stanley Meadows, Arthur Rigby, Geoffrey Adams, Gwen Lewis, Anne Ridler, Peter Byrne, Max Latimer, Christopher Gilmore, Robert Raglan, Robert Cawdon, Harold Scott, Olwen Brookes, Raymond Hodge, David Webster, Felix Felton, Kathleen Breck, Janet Moss, Sandra Scriven, Bernard West, Roy Patrick, Jeannette Hutchinson  
 Producer: Douglas Moodie  
 Writer: Ted Willis  
 45 Mins., Sat., 6:30 p.m.  
 BBC-TV, from London

For seven years this amiable cop-skein has hibernated a while, and then, sidled back in to the schedules. It has the reassuring quality of a true-to-fantasy myth, for the cops, led by paternal and avuncular George Dixon (Jack Warner), have hearts-of-gold, who find lost animals, pat kiddies on the head, and only run in crooks with the blackest of outlooks and the chickenest of characters. The formula was faithfully followed by Ted Willis, who originated the idea.

The smooth script was chiefly concerned with the come-uppance of Wickford Walter (Stanley Meadows), who was let out of jail and started beating his patient wife. It was known at the start that he

wouldn't stick to the old straight-and-narrow, and he accepted a safe-cracking assignment with a local operator. But the cops nabbed him for practically killing his spouse, and, in order to escape from that rap, he had to confess to the other.

It was all anodyne stuff, but it maintained the familiar, never-never world of kindly law-guardians as slickly as ever. There were a few changes of cast amongst the regulars, and these were gently explained as due to transfers of promotion. Jack Warner repeated his immaculate Dixon, the cop who so likes people that he refuses promotion and, with a set of whiskers, might pass for Santa Claus in a helmet.

Other support was okay, with Stanley Meadows giving a tight-lipped villain, who might have stepped from that other myth, the Wild West, Douglas Moodie produced with a good eye for domestic detail, and the skein looked likely to retain its fairy-tale hypnosis over millions. *Ott.*

### MONITOR With Huw Wheldon Editor: Humphrey Burton 45 Mins., Sun., 10:10 p.m. BBC-TV, from London

If any program is to bridge the gap between the long-hairs and the short-and-crew-cuts, "Monitor" is it. Its return to the schedules showed it off to full advantage. Its anchorman and producer, Huw Wheldon, still has his faults, he has the virtue of general curiosity about egghead matters, and, as producer, a deft and opposite choice of subject. But he tends to be halting and longwinded in his questioning, using five words in the place of the right one, and this can infuriate. Still, his enthusiasm is valuable, and he manages to convey it. This probably weights the balance on his side.

First guest was Orson Welles, who, after an introduction of some superb stills from his latest movie, "The Trial," discoursed entertainingly about the tribulations of making it. His choice of the disused railway station, the Gare d'Orsay, as principal venue, was described as a stroke of midnight luck. And Welles came out strongly in favor of the new cinema setup, which gives less influence to the distributors and more to the creator. Five years ago, he opined, he couldn't have made this sort of costly movie, based on an author as esoteric as Franz Kafka. When asked his view of the finished product, he quoted from (Continued on page 42)

## Tele Follow-Up Comment

### Open End

"Open End" had one of those nights on WNEW-TV last Sunday night (23). William E. Buckley Jr. and Gore Vidal were pitted against each other as representatives, respectively, of conservatism and liberalism. But what was supposed to be a debate turned out to be an intellectual debacle, a melee of interrupted statements and conflicting personalities in which clarity of ideas was the single casualty.

Susskind was in bad voice, suffering from a laryngitis that conspicuously curtailed his usual volubility. But whether he could have assumed command in any case of this two-hour set-to is a moot question. Acting as umpire with his customary partiality, Susskind appeared to be overwhelmed by Buckley's formidable non-stop verbal attack that cascaded endlessly in paralyzing, polysyllabic torrents of eloquence.

After the first 90 minutes, Vidal's conversational footwork seemed to improve although it could have been that at this point, Buckley's second wind failed him. In any case, Vidal was able to rally with one or two completed sentences, although it could not be stated with certainty that Buckley was listening to him at this late hour.

The subjects covered by Buckley and Vidal was breathtaking, less for their sweep than for their fragmentation. No sooner had they touched upon the question of the John Birch Society, than they were off and running into the thickets of integration in the south. And that, of course, raised the question of what caused the Civil War and Lincoln's attitude towards the Dred Scott decision. This issue,

naturally, led into the problem of school prayers which is intimately linked to the proposal to fluoridate water and socialize medicine.

The debate is perfectly legitimate format for "Open End" to employ in such man-to-man combat. But judo is quite another matter and if it's an affair of catch-as-catch-can, the third man in the ring had better be equipped to sit firmly on the two opponents.

Herm.

### Du Pont Show Of The Week

"Du Pont Show Of The Week" came up with a taut psychological hour in an Americanization of a BBC-TV teleplay, "The Interrogator," on Sunday (23) over NBC-TV. The show dealing with a police official adopting the brutal techniques of the people he is fighting was worked over by Don M. Mankiewicz from Troy Kennedy Martin's original teleplay.

Mankiewicz kept it tight, building each scene with precision to a satisfactory close. The actors were given meaty roles calling for plenty of histrionics and they played them to the hilt.

Foremost among the thespians was John Mills playing the police inspector. He packs a lot of dramatic power especially when the camera is in closeup catching him on the verge of a crackup. Robert Loggia made an attractive heavy and Ina Balin was okay as the femme interest.

The setting of the play was Cyprus just before getting its independence from England. Although it was played in interior scenes, Jack Smight's direction gave it a flow that was conducive to the emotional buildup.

Gros.

## Television Reviews

Continued from page 34

Booth, in the title role, probably suffered through the filmed half hour. A maid at the suburban home of Don DeFore and Whitney Blake, Miss Booth was anxious to attend the wedding of her more celebrated cousin to a society bigwig. Her kin's social secretary snubbed her but Miss Booth got to go after all in a tearful denouement.

Miss Booth fluttered through her role with the perseverance of the trouper she is. DeFore and Miss Blake made like a typical suburban couple in the upper financial bracket.

Rosemary DeCamp provided a delightful cameo of the bride-to-be cousin whose higher station in life meant nothing as far as her less fortunate relative is concerned. Jean Engstrom made herself amply obnoxious as the snobbish secretary while John Archer was seen briefly as the groom-to-be. Comedy series has the conventional production trappings and William D. Russell's direction parred the course. Ford is lifting the tab. *Gib.*

### MY THREE SONS (Weekend in Tokyo)

With Fred MacMurray, William Frawley, Tim Considine, Don Grady, Stanley Livingston, Carolyn Kido, James Yogi, others

Producer: Edmund Hartmann  
 Director: Gene Reynolds  
 Writer: George Tibbles  
 30 Mins., Thurs., 9 p.m.  
 CHEVROLET  
 ABC-TV (film)

(Campbell-Ewald)  
 "My Three Sons" opened its third season on ABC-TV in high fashion, the 30 minute preem episode passing as light and charming as a pleasant daydream. If the remaining episodes continues in this light laugh groove, the Don Feddersen production should win its audience—despite the heavy competition of the last half of "Dr. Kildare" on NBC-TV and the first half of "The Nurses" on CBS-TV. Those wishing to pass up the medico shows from 8:30 to 9 p.m. Thursday slot have a likeable personality in Fred MacMurray, portraying the widower fumbling to bring up three motherless sons. He has a strong assist from William Frawley, playing granddad in the series. Sons, ranging from Tim Considine, the oldest, to Don Grady, the middle boy, and Stanley Livingston, the youngest, round out the able cast.

Scripter George Tibbles turned in a polished teleplay for the preem episode, titled "Weekend in Tokyo." Outing allowed the apple-pie family to mix with Japanese customs, including hot baths, kimono clad meals, and judo. Also going for it was a bitter-sweet weekend romance between the oldest boy, Tim Considine, and Carolyn Kido, portraying a fetching Japanese girl. James Yogi did well as the Japanese business associate of MacMurray. Others in the cast were competent.

Director Gene Reynolds kept the whole episode moving lightly and won winning performances from all involved. *Horo.*

### TED MACK & ORIGINAL AMATEUR HOUR

With Ted Mack, others  
 Producer: Lewis Graham  
 Directors: Lloyd Marx, Jack Hein  
 30 Mins., Sun., 4 p.m.  
 J. B. WILLIAMS CO.  
 CBS-TV from NY.

(Parkson)  
 Ted Mack has the knack of discerning what backwoods America is developing along show biz lines in the barns, caves and in the secrecy of the living room. The styles and types of performers have changed considerably during the many years of the show's tenure on the air. It has passed through the vaudeville stage, through a series of rock 'n' rollers and now seems to be going conservative again with a wider range of talent. Whether it's a harbinger of what's to come on American stages and niteries remains to be seen.

The preem show of this season was made up of three-time winners competing for a grand prize. There are no longer Major Bowes groups touring the smalltime circuits before branching out into the commercial marts, but the

prizes available seem comfortable, and seemingly provide sufficient incentive.

One of the items missed on the displays these days is the novelty act category. Where are the bell-ringers, spoon players, jugglers, and the guys who hit themselves on the head and out comes a melody? Although nobody misses the cruelty of Major Bowes' gong, the lack of these acts has taken away some of the color of the show.

The present collection of talent had a lot of merit, which ranged from an accordion player to a troupe of acrobats. There was a Puerto Rican singer-impressionist with merit, a Negro singer, a tumbling troupe, and a Negro soprano, all with commercial possibilities. The session added up to balanced entertainment.

Everybody starts somewhere in show biz and Ted Mack's aegis isn't bad. *Jose.*

### BOUND FOR PHILADELPHIA

With John Facenda, narrator  
 Producer: Glenn T. Bernard  
 Director: David Wilson  
 Writer: Bernard  
 60 Mins., 9 p.m. Tues.  
 FIRST PHILADELPHIA BANK & TRUST CO., ATLANTIC REFINING CO.  
 WCAU-TV, Philadelphia

Along with its predecessors, WCAU-TV's third prime-time documentary of 1962, "Bound for Philadelphia" booster the prestige of local programming. The scope of this "special" was set by the Moby Dick opener, "Call me Ishmael!" Every aspect of this fresh-water port was presented in a saturation treatment that could be legitimately tagged "in depth."

The amazing number of activities along the waterfront were humanized by the lensing of personalities and the historically pertinent notes. The inherently photogenic subject matter was coupled with relevant information that should have made any landlubber feel like an old salt. Glances and insights into the maritime life of the city include: the changing of a buoy; the operation of a shipside grain elevator; an oil tanker being maneuvered snugly to a dock; the sharp blast of a big craft's whistle at the skittering pleasure boat.

The Coast Guard was shown inspecting incoming merchant ships. A spectacular sequence was that of the fireboat flotilla fighting a naphthalene blaze on a Polish freighter. There was a trip to the Sun shipyard, which employs 18,000, and a closeup of the glamorizing repairs of a huge tanker consuming 3,200 gallons of paint. A gossip tidbit was the film clip of a bill of lading for opium smuggled into China on a Philadelphia-owned ship, a practice, which the announcer said, was "the basis of several Philly fortunes."

The five months spent in lensing and research resulted in a romantically colorful and commercially valuable 60 minutes, with enough info and flavor to bring the tang of down-to-sea-in-ships into the contemporary living room. The bankrollers should accrue added interest with this one. *Gagh.*

### GOODSON-TODMAN

#### 'O'HARA' TV SERIES

Goodson-Todman has entered into a "step-by-step" deal with CBS-TV on a '63-'64 projected series, has assigned Syd Boehm Angels.

Projected series centers around a Youth Board worker and a gang of potential juvenile delinquents. If script is approved by the web, a pilot will be financed. G-T's Bud Austin, New York v.p., credited with developing the concept of the series, has assigned Sid Boehm to do the script.

Bill Todman, meanwhile, arrived in Hollywood to oversee production of the pilot of G-T's new Ann Sothern series, "Atta Boy, Mama." Pilot is being produced in association with NBC at Metro studios. Mac Benoff, head of G-T's film operation, created "Mama" and produces. Ida Lupino directs the pilot, aimed as a '63-'64 series.



# ASSOCIATED-REDIFFUSION

LIMITED

## MR. JOHN SPENCER WILLS' REVIEW

### JUDGEMENT ON PILKINGTON

THE SEVENTH ANNUAL GENERAL MEETING OF ASSOCIATED-REDIFFUSION LIMITED was held on Tuesday, September 18th in London. Mr. John Spencer Wills, the Chairman, presiding.

Moving the adoption of the Report and Accounts for the year ended 30th April, 1962, the chairman said:

"The event of the year has been the publication of the long-awaited Report of the Committee on Broadcasting, 1960, commonly known as the Pilkington Committee. I must confess that I have been both surprised and hurt by their condemnation of independent television. I had confidently expected that the Committee would find that we have served the nation well, that we have been largely instrumental in increasing the number of homes receiving television in the United Kingdom from 44 million in August, 1955 to over 12 million in August, 1962, that competition has improved the B.B.C. television service, that manufacturers and suppliers have been furnished with most valuable advertising facilities and that considerable monetary benefit has accrued to the State, as well as to hundreds of thousands of shareholders and thousands of artists, scriptwriters and technicians.

Up to the present I have resisted a strong inclination to express publicly my personal opinion of the main part of the Pilkington Report and I continue to believe that it would be more useful to you, as shareholders, to know what has been said by those whose opinions cannot be said to be swayed by self-interest. You will have read many such editorial opinions in the Press, particularly in "The Daily Telegraph," "The Economist" and the "Spectator." They are too long for me to quote but if you want to be able to refer to them they are dated the 28th June, 30th June and 6th July, 1962. I particularly recommend you to read a paper published by the Institute of Economic Affairs (Hobart Paper 35) entitled "TV: From Monopoly to Competition—And Back?" In case you cannot get around to it, I would like to read you some extracts from their "Judgement on Pilkington."

"How did the Committee come to make such an unproductive report? Sir Harry Pilkington chose to emphasise that he and his colleagues approached the subject with no dogma but simply based their conclusions on 'the facts.' How can one approach a problem that raises fundamental issues without some guiding principle, some idea of how one believes society should be organised? And whatever the Committee members may have thought, they thought when they started, they ended up embracing a dogma."

"The Report has been widely regarded as being not so much a state paper which surveyed the evidence impartially and reached its conclusions on the basis of them, as an impassioned statement of what broadcasting ought to be as considered by men striving after culture and high moral standards."

"One reason why the Committee departed from the democratic tradition was its belief that broadcasting, as a powerful means of influencing opinion, should not be left to the profit motive. It is a species of Marxism as its most naive to suppose that policy which profits commercial interests must necessarily conflict with public welfare. Whether private interests benefit or lose does not matter provided policy can be shown on its own merits to serve the public. It was because the Pilkington Committee either could not see this relationship between ideas and interests, or because some of its members began with a suspicion that private profit is incompatible with intellectual progress, that much of its analysis proved irrelevant, unenlightening and abortive."

Before commercial television the BBC took a safe middle course. It was respectable, moral, wholesome, pompous, over-weening, uninspired and uninspiring. Commercial television fell to lower depths but rose to higher peaks. In its absence the BBC would have avoided its faults but probably failed to reproduce its achievements. Commercial television can be brash, vulgar (Latin vulgus,

the common people), boisterous, venturesome, experimental, exciting. Its faults are remediable; but its achievements are unattainable without its freedom, independence and perhaps even irresponsibility."

"The human propensity to boredom gives programme companies the incentive to aim higher than the current level of popular entertainment and provide something rather more to the taste of the Pilkington Committee than the bulk of present programmes."

"Many have accepted the Pilkington view that the ITA should be strengthened as censor, but others in television have pointed to the danger that even the present control of the ITA makes the programme contractors play safe instead of experimenting."

#### B B C Versus ITA

"The Pilkington Committee had no difficulty in choosing the virtuous one of this pair; but, as we have seen, the evidence on which its judgement rested was so unreliable and biased that it cannot be given serious consideration. The passive attitude the Committee adopted towards the collection of evidence, and the persuasive skill of the supporters of the BBC, meant that the Committee tended to hear only one side of the story."

"The Pilkington recommendation for strengthening the powers of the ITA commended themselves to the political and moral critics of commercialism, but what the ITA needs to do is rather to encourage its contractors to take risks and to rap the knuckles of those who play safe. Some of this can be achieved without changing the legal position of the ITA, which prides itself on the permissive nature of its control; but the anti-ITA tone of the Report may unfortunately make it more cautious. If it was prepared to take risks and ignore this displeasure, the ITA has a valuable weapon of persuasion on its side when the contractors run out in 1964. But there is some need to revise the Act: apart from removing the requirements that the contractors present a proper balance of points of view on all controversial issues, it is rather sweeping to lay down that programmes must not be offensive to public feeling nor contain offensive references to living people."

A subsidiary aspect of independent television which has been criticised is the system of networking. The dominance of the four major programme companies, of which your company is one, has been specially mentioned. The system has, in my opinion, helped greatly in the rapid and successful development of independent television throughout the country; the smaller regional companies certainly could not have been brought into existence without it and it is in the national interest that networking arrangements of some kind or other should continue. We also have been examining the problem with a view to finding suitable alternative methods. The Pilkington Committee accepted that networking was inevitable so that what is involved here is method rather than principle."

Government White Paper  
I do not believe you need to be pessimistic about the future of your business. Never forget that in the early days we successfully faced a greater crisis. At one time we had lost £3,250,000 of your money and, as a consequence, been driven into liquidation. We should, on disposal of our tangible assets, have lost well over another £1,000,000. It is for the Government to decide what is to be done about independent television and it will take into account lengthy debates which have already taken place in both Houses of Parliament and will have available to it facts and figures which were not considered by the Pilkington Committee. The Government has already published its views on certain of the matters dealt with in the Report in its White Paper issued in July and it is clear that it does not take the same view of independent television as that taken by the Pilkington Committee. The White Paper refers to independent television as a novel partnership between

public and private enterprise, producing between them lively and certainly popular television. It goes on to say:

"In many ways the system has been very successful. The evidence suggests that more people watch its programmes than those of the BBC. In some fields—for example light theatre, news and religious broadcasting—it has undeniably contributed something of value to television and by bringing competition into the world of television exercised an enlivening effect on television in general."

On the Committee's proposals as to the future structure of independent television, the Government feels that the practical difficulties presented by the proposals have not been fully appreciated. The White Paper says:

"So fundamental a change in the structure of independent television requires the most thorough examination, and the Government wishes to be satisfied that any new structure would remedy the defects it was designed to overcome and would not throw up equally serious difficulties of its own or deprive the system of those features for which it can fairly claim credit."

The Government's decisions on these matters will be announced in a further White Paper which is expected to be issued in the autumn.

Support of Music and Drama  
Leaving aside these controversies, I will return to more domestic matters.

We have long deemed it our privilege to entertain, instruct and inform the public of Greater London off the television screen as well as on it. Since 1958, we have been subsidising serious music in London by the Halle Orchestra and the London Symphony Orchestra, through their concerts at the Royal Festival Hall. This is not only because the number of patrons is a small minority relative to the number of television viewers but also because in our opinion, the technical limitations of the medium make it impossible to do justice to serious music on the screen. We have given large monetary grants to repertory theatres and the dramatic and musical training schools. One very interesting recent event supported by us was the Festival of the City of London held in July. Apart from giving direct financial support, we televised many of the Festival events for the benefit of the public who could not attend the events themselves. We also undertook, on a non-profit-making basis, the production and publication of the official Festival programme book which was very well received and proved to be a best-seller. We are also interested in the West End theatre; in addition to running St. Martin's Theatre through our subsidiary, Associated-Rediffusion Theatrical Productions Limited, we participate financially in various West End theatre productions from time to time. In one way or another, therefore, we give considerable support to drama and the acting profession, outside our main television activity.

#### Programmes

As to our television programmes, I want first to say how delighted and honoured we were that H.R.H. Prince Philip, Duke of Edinburgh, should have consented to appear in "This Week" on 15th April to report on his South American tour. The programme was seen in some five million homes throughout the country and in another three quarters of a million homes when it was repeated the day following. Our programme "Laudes Evangelii", which I told you about last year was sold to the Columbia Broadcasting System of America and transmitted from coast to coast across the American continent on 8th April. In view of my special reference to it last year, I am sure you will be interested to hear some of the comments in the American press. Here are a few of them:

From the New York Times:  
"Laudes Massine's 'Laudes Evangelii' surely will stand as one of television's lasting accomplishments, a work of breathtaking reverence and beauty that has enriched the home screen as much as any single program in recent years. The choreographer's stunning, miracle play... a further demonstration of the

rewards of international TV exchanges."

From the New York World Telegram:

"With so much excellent British television available, it has always seemed a bit shortsighted of American networks to close the door on program salesmen from overseas. Yesterday's slight amends were made. C.B.S. showed a magnificent pageant of dance, song and mime—'Laudes Evangelii'. The entire concept was brilliant and the singing glorious."

From the United Press International, Hollywood:

"One of the most beautiful programs in memory deserves to be an annual offering."

From the New York Herald Tribune:  
"A magnificent harbinger of the many productions on religious themes that this season of the year will be bringing to our television screens. Some may be as good as this one, but I hardly see how any could be better."

We have now transmitted six intellectual programmes; these, as you may remember, are documentary programmes on current world problems produced by the members of the International Television Federation, a partnership between Associated-Rediffusion Limited, The Australian Broadcasting Commission, The Canadian Broadcasting Corporation, The National Educational Television and Radio Center of New York and the Westinghouse Broadcasting Company Inc. of U.S.A. The success of these programmes is indicated by the fact that, on average, they secured 73% of the multi-channel television audience viewing at the time.

Although I have made individual mention of only a few programmes—this because of their special nature—I hope you will not think that we take any less pride in our programmes as a whole. To deal with them in detail would take much too long and I will therefore content myself by saying that we have continued to entertain, instruct and inform our public with a wide variety of programmes covering drama, light entertainment, current affairs, religion, politics, education, sport and matters of general interest. In every field we can reasonably claim to have been very successful; the extent to which our programmes have regularly appeared in the national "Top Twenty" is only one indication. It is, indeed, a fact that very many of the most popular programmes seen throughout the country are Associated-Rediffusion programmes.

You will have realized from what I have repeated to you over the years and from what you have seen that Associated-Rediffusion is not behindhand in its programme policy. We do not regard the business of providing a television service merely as one which should operate on a formula based on past popular successes. We have always considered it our duty and privilege to explore new possibilities of using the medium. In the coming months our viewers throughout the country will continue to be provided with interesting programmes of a kind never previously seen either here or, indeed, in any other part of the world.

We shall be bringing from Athens the complete cast of the Greek Tragedy Theatre for a special television production of Sophocles' "Electra". This play, performed in modern Greek, has been seen by enthusiastic but very small audiences in many cities of Europe and the United States but has never been presented on television. We believe that it will provide a new experience of enigmatic and artistic appreciation to millions who would otherwise have no chance of seeing it. For much the same reason we have, in conjunction with the Westinghouse Broadcasting Company of the United States, secured the television rights of "Black Nativity". The cast is composed of American Gospel singers whose recent performance at the Festival of Two Worlds in Spoleto and on the West End stage have been very highly praised. Associated-Rediffusion and its American partners in the venture brought the cast to London for the purpose of

recording the television programme which will be shown at Christmas time.

We are also engaged in another experiment in the field of drama. We acquired the rights for this country of "When the Killing Had to Stop," the controversial political novel written by Constantine Fitzgibbon. The television adaptation will be broadcast during October in two main parts as a 2½ hour programme and it will be interesting to see whether this lengthened form of dramatic presentation meets with the approval of our public."

#### Wembley Stadium Limited

Our subsidiary companies have again made a substantial contribution to the Group profit. There have been noteworthy developments in Wembley Stadium Limited. The new bowling centre, with restaurant and other facilities, is nearing completion and is expected to be in operation in a couple of months or so. Work is also proceeding on the provision of a new roof for the Stadium itself, and of improved press, broadcasting and other facilities. A new long-term agreement has been entered into with the Football Association which will ensure that Wembley will be the venue of most of the major football events in the country.

#### Advertising Revenue and Operating Costs

Notwithstanding the special television advertisement duty imposed at the rate of 10% as from 1st May 1961, and increased to the rate of 11% as from 28th July, 1961, our television advertisement revenue for the year again showed a gratifying increase. The benefit of the increase was, however, offset by the substantial increase in our operating costs which I forecast last year.

There is likely to be another large increase in our operating costs this year; it will result mainly from the much greater fees payable to artists under new agreements with the unions concerned and increases in our own staff costs.

#### Settlement of Dispute With Equity

The dispute with British Actors' Equity to which I referred last year resulted in a refusal by all members of Equity (except those having existing contractual obligations) to accept engagements in independent television programmes as from 1st November, 1961. The dispute was prolonged but, after some concessions from both sides, agreement in principle was eventually reached, at that Equity members accepted engagements again as from the beginning of April, 1962. A dispute on similar lines arose between the programme companies and the Variety Artists' Federation but this was resolved with greater speed.

#### Legal Proceedings

In December, 1960, judgement was given against the Company in an action for breach of contract brought by Wick Films Incorporated, an American organisation with which we had entered into a substantial programme production contract in 1956. That judgement received a good deal of publicity which was naturally unwelcome from the Company's point of view and I am therefore glad to be able to tell you that the judgement has since been reversed by the Court of Appeal. For a company with world-wide connections such as ours, a reputation for strictly honouring all obligations is especially important and we are gratified that this temporary smudge on our reputation has been erased.

#### Thanks to Management and Staff

Finally, I want once more to say a special word of thanks to you on behalf of our Management and staff. They, equally with our Directors, are entitled to feel aggrieved that the result of their labours should have been so harshly judged by the Pilkington Committee; they too, however, have been cheered by the views of the Government expressed in the White Paper. I personally remain optimistic. I think we can legitimately take pride in our achievements and believe that whatever changes Parliament decides to make, Associated-Rediffusion will continue to play its leading part in the nation's independent television service."

The Report and Accounts were unanimously adopted.

## Brit. A-R's 'Hiding Place' Cues Rash of Lawyer, Police Shows on Webs

London, Sept. 25. Most recent contender for top dog position on the Television Audience Measurement Ltd. chart—currently held by Granada's "Coronation Street"—is Associated-Rediffusion's "No Hiding Place." Cop show has been seen, at one point, by nearly 7,150,000 homes and is setting the pace for a whole spate of lawyer and police shows which are moving in to provide the backbone of the commercial schedule this fall.

Pull that the law shows have acquired of late is probably best indicated by NBC documentary "Police Emergency," a show that went out over BBC-TV and zoomed to No. 4 berth in the TAM listings—repping the highest placing of an documentary in said ratings and making the biggest-ever dent in the independent's programming. Success of the documentary has been put down quite firmly by NBC executives hereabouts to the increased local hankering for cop shows.

BBC-TV is also mounting an aggressive schedule of police show. Apart from "Z Cars," there's "Dixon of Dock Green," "Perry Mason," "Zero One," "Maigret" etc.

## SECOND GERMAN TV STARTS PRODUCTION

Maniz, Sept. 25. Production for the Second German Television Network, headquartered here, has gotten under way. And the nation's 6,700,000 television set owners are optimistic that the network will actually begin showing programs on its new target date of April 1, 1963—one year after the date when it was supposed to start.

Set for the first production are the American quartet the King Sisters, and pianist Horst Janowski. This group is currently filming for an FTM production of Klaus Ueberall in Sandweiler by Baden-Baden, for the initial program produced for the second tv outlet.

By the new April 1, 1963 starting time, the network expects to have programs in the can for the first four months.

## Repperies

Continued from page 27  
his efforts, and the work of others to enlist the interest of repperies. Another reason for the repperies interest is the competition among the repperies themselves to grant maximum service to its station clients.

It will be recalled that the Katz Agency made a forward move in support of first-run product with its Ziv-UA (now United Artists Television) deal on "The Story of . . ." Katz Agency enlisted the support of its stations in slotting the series in prime time, making sponsor sales more feasible.

MCA-TV's pioneer efforts in the hourlong field has paid off, incidentally. It's first four hourlong shows, released March, '61, has racked up over \$2,300,000 in gross sales to about 90 markets. There are 108 episodes all told in the four series—"Riverboat," "Suspicion," "Overland Trail," and "Cimarron City." That figures about \$22,000 per episode, with \$25,000 per hour forecast before the first wave of selling is ended.

Since March, '61, a comparative avalanche of off-network, 60-minute series have been thrown on the market. The good ones are finding their market, as fewer stations needing more savvy than ever before nitch their wares, trying to interconnect the other parts of the triangle—stations and repperies.

Seattle—Earl F. Reilly Jr. has been named local sales manager of KING-TV here, with William Clark, formerly v.p. and general manager of WCUE, Akron, succeeding Reilly as manager of Radio KING. Other executive change announced by Otto Brandt, v.p. in charge of broadcasting division, King Broadcasting Co., was move of local Bulletin from tv account executive to G. William Price, branding manager of the tv-radio stations.

# VARIETY ARB FEATURE FILM CHART

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots compete with nighttime periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and total area homes is furnished. Top competition and competitive ratings also are highlighted.

## Orlando-Daytona Beach • STATIONS: WESH, WDBO, WLOF

• SURVEY DATES: MAY 18 - JUNE 14, 1962.

### WDBO Total Area Homes: 5,400 Metro Rating: 2

MONDAYS 11:30-12:45  
Program: HOLLYWOOD MOVIE

- May 21 "THE LADY'S FROM KENTUCKY"  
George Raft, Ellen Drew  
1939, Paramount, MCA, 1st Run
- May 28 "DR. BROADWAY"  
MacDonald Carey, Jean Phillips  
1942, Paramount, MCA, 1st Run
- June 4 "HOLD THAT BLONDE"  
Eddie Bracken, Veronica Lake  
1945, Paramount, MCA, 1st Run
- June 11 "CAFE SOCIETY"  
Fred MacMurray, Madeleine Carroll  
1939, Paramount, MCA, 1st Run

PROGRAM	STATION & TOTAL HOMES
Tonight	WESH
11:30-12:45	2,000
Channel 9 Theatre	WLOF
11:30-12:45	2,000

### WLOF Total Area Homes: 7,500 Metro Rating: 2

TUESDAYS 11:30-1:15  
Program: CHANNEL 9 THEATRE

- May 22 "CALL IT A DAY"  
Olivia DeHavilland, Ian Hunter  
1937, Warner Bros., ZIV-TV, Repeat
- May 29 "ONE FOOT IN HEAVEN"  
Fredric March  
1941, Warner Bros., ZIV-TV, Repeat
- June 5 "DESPERATE JOURNEY"  
Errol Flynn, Ronald Reagan  
1942, Warner Bros., ZIV-TV, Repeat
- June 12 "THE HORN BLOWS AT MIDNIGHT"  
Jack Benny  
1945, Warner Bros., ZIV-TV, Repeat

PROGRAM	STATION & TOTAL HOMES
Tonight	WESH
11:30-1:00	5,400

### WDBO Total Area Homes: 6,200 Metro Rating: 4

WEDNESDAYS 11:30-1:00  
Program: HOLLYWOOD MOVIE

- May 23 "SEVENTEEN"  
Jackie Cooper, Betty Field  
1940, Paramount, MCA, Repeat
- May 30 "PALM BEACH STORY"  
Claudette Colbert, Joel McCrea  
1942, Paramount, MCA, 1st Run
- June 6 "BIG BROWN EYES"  
Gary Grant, Joan Bennett  
1936, Paramount, MCA, 1st Run
- June 13 "THE TEXANS"  
Joan Bennett, Randolph Scott  
1938, Paramount, MCA, 1st Run

PROGRAM	STATION & TOTAL HOMES
Channel 9 Theatre	WLOF
11:30-1:00	4,100

### WDBO Total Area Homes: 4,600 Metro Rating: 2

THURSDAY 11:30-1:00  
Program: HOLLYWOOD MOVIE

- May 24 "ADVENTURES IN DIAMONDS"  
George Brent, Isa Miranda  
1940, Paramount, MCA, 1st Run
- May 31 "HER JUNGLE LOVE"  
Dorothy Lamour, Ray Milland  
1938, Paramount, MCA, 1st Run
- June 7 "FOUR FRIGHTENED PEOPLE"  
Claudette Colbert, Herbert Marshall  
1934, Paramount, MCA, 1st Run
- June 14 "THE CASE AGAINST MRS. AMES"  
Madeleine Carroll, George Brent  
1936, Paramount, MCA, 1st Run

PROGRAM	STATION & TOTAL HOMES
Tonight	WESH
11:30-1:00	5,700

### WESH Total Area Homes: 22,600 Metro Rating: 10

FRIDAYS 7:00-8:30  
Program: PICTURE OF THE WEEK

- May 18 "ALEXANDER HAMILTON"  
George Arliss, Montague Love, Doris Kenyon  
1931, Warner Bros., UAA, 1st Run
- May 25 "THUNDERING JETS"  
Rex Reason, Dick Foran, Audrey Dalton  
1958, 20th, NTA, 1st Run
- June 1 "CAPTAIN CHINA"  
John Payne, Gail Russell, Jeffrey Lynn  
1949, Paramount, Colorama Features, 1st Run
- June 8 "THOSE REDHEADS FROM SEATTLE"  
Gene Barry, Rhonda Fleming, A. Moorehead  
Teresa Brewer, Guy Mitchell, Bell Sisters  
1953, Paramount, Colorama Features, 1st Run

PROGRAM	STATION & TOTAL HOMES
Bulletin Board, News	WDBO
7:00-7:30	27,600
Rawhide	WDBO
7:30-8:30	57,200

(Continued on page 46)

## Balto Ball Fan Claims Foul on 'Secret,' Sues CBS, G-T for \$50,000

Baseball fan Robert S. Reitz, of Baltimore, has filed a \$50,000 slander suit against Garry Moore, CBS and the producers of the tv show "I've Got A Secret."

According to Reitz's attorney, George J. Engelman, his client was a spectator at the Baltimore Memorial Stadium on Sept. 20, 1961, in a game between the N.Y. Yanks and the Baltimore Orioles. At that time, Roger Maris was attempting to hit his 60th homerun of the season and that afterwards the home run slugger requested that the spectator give him the ball. Reitz refused. The suit said that this event was widely publicized.

Shortly thereafter Reitz said he sold the ball to Sport's Boosters of Maryland for \$500 and then donated the proceeds to charity.

On Oct. 2, 1961, on the "I've Got A Secret" show, Moore, according to the complaint, interviewed the man who had caught Maris' 61st home run which broke Babe Ruth's long-standing record.

According to the complaint, Moore spoke these words regarding Reitz: "How about that creep from Baltimore. He wanted \$2,500. I am ashamed to admit that I came from Baltimore."

Reitz contended that he had been slandered, and subjected to ridicule, insult and embarrassment. Others named in the suit include producers Goodson-Todman and Telecast Enterprises, Inc.

## Assoc. British Pictures Inks TV Writers for 5

London, Sept. 25. Associated British Pictures has signed up comedy writers Alan Simpson and Ray Galton on a five picture deal. They wrote the ABPC comedy, "The Rebel," for Tony Hancock. The two scribes, who first started writing together when they met in a tuberculosis sanatorium in 1950, are best known for their tv work.

They wrote the popular "Hancock's Half Hour" series and the current top comedy program, BBC's "Steptoe and Son." Their new film job will not affect their tv writing.

## Foreign TV Reviews

Continued from page 40

Peter Ustinov, whose "Billy Budd" gets its London premiere this week, Ustinov told him: "I don't like the film. I'm proud of it." And Welles concurred.

Next segment was an adequate survey of the mammoth exposition of African art, currently being held in Salisbury, Southern Rhodesia. A commentary by pundit William Fagg effectively distinguished between various styles and developments, and drew comparisons with the backgrounds of the different African tribes. Some of the more striking exhibits were well displayed in Nancy Thomas's film, and although the section smacked too much of a lecture, it worked.

Highspot of the show, however, was a tribute to veteran French teacher, Nadia Boulanger. The lady, who taught Aaron Copland and adores Stravinsky, was invited to London to give a typical master-class to students and two pianists and singers. The ensuing four hours were edited down to around 15 minutes, and the result was an inspiring glimpse in to musical processes, laced with anecdotes. In between guidance about phrasing and intonation, Mme Boulanger reminisced quirkily about Stravinsky and Picasso, expressed her admiration for Bartok, and enlivened her comments with witty aphorisms. This was a tv natural, and kept the spontaneous feel of the session.

"Monitor" will always be minority viewing. But its regular audience is more than 2,000,000. If it keeps up this standard, it should grow into something big, even if less in numbers. *Otta.*

Cuero, Tex.—The sale of KCFH has been approved by the FCC from the Devitt County Broadcasting Co. to the Cuero Broadcasters, Inc. Sales price was \$400,750.

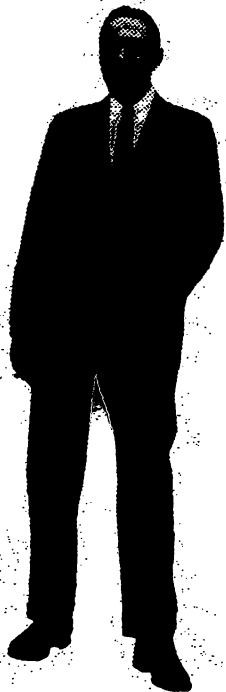




DOMESTIC SERVICE				WESTERN UNION TELEGRAM		INTERNATIONAL SERVICE	
Check the class of service desired; otherwise this message will be sent as a fast telegram.				1206 (4-55)		Check the class of service desired; otherwise the message will be sent at the full rate.	
TELEGRAM						FULL RATE	
DAY LETTER						LETTER TELEGRAM	
NIGHT LETTER				CHARGE TO THE ACCOUNT OF		SHORE SHIP	
NO. WDS. CL. OF SVC.		PD. OR COLL.	CASH NO.	TIME FILED			

Send the following message, subject to the terms on back hereof, which are hereby agreed to:

JOHNNY CARSON, TONIGHT TV SHOW  
 NATIONAL BROADCASTING CO NYK  
 DEAR JOHNNY, WELCOME TO THE "TONIGHT" SHOW. WITH YOU ON DECK,  
 WE FEEL CONFIDENT AS WE LAUNCH THE FIRST NETWORK TELEVISION ADVERTISING  
 CAMPAIGN FOR BERNZ-O-MATIC PROPANE TORCHES. BEST WISHES FOR A LONG  
 AND SUCCESSFUL RUN. SINCERELY  
 SIDNEY J. REICH PRESIDENT BERNZ-O-MATIC CORP. ROCHESTER NEW YORK.



## Canada Merges Two English-Language AM Webs Into Single Operation Oct. 1

Toronto, Sept. 25.

To eliminate duplication of radio stations in the Canadian Broadcasting Corp. setup, a new east-to-west English-language web—called the CBC Radio Network and to be put into operation Oct. 1—replaces the two English-language networks formerly known as the Dominion and Trans-Canada chains. Announcement came via Bruce Raymond, radio program director of the CBC.

The new network will provide a minimum of 25 hours of programming a week. There will be no change in talent commitments and new web will remain 99% of the English-speaking population of Canada. Stable network will comprise 70 trans-Canada stations, 24 (CBC-owned), 57 privately owned affiliates—plus 81 repeater transmitters.

The network will be shared with the CBC's other coverage.

The CBC has also signed a 10-year deal with the Bell Telephone Co. for transmission facilities.

Raymond said the new network will be a "new beginning" for the CBC. The move is in line with achieving a balance of the network. He observed that the network will be a "new beginning" for the CBC.

### Yerxa

Continued from page 25

The abortion and psychological security, and ran counter to the interests of one of TV's biggest advertisers, the cigarette industry. Its recent study of the relationship between smoking and cancer. And last Sunday, "23," a look at the issue of sterilization. "Editor's Choice" show, a Protestant minister and a Catholic priest presenting their opposing views about the low-cost surgical sterilization project in Washington, Va.

Yerxa, who runs the "Editor's Choice" series with producer Walt Peters, has been given carte blanche to cover any subject he feels is newsworthy. The show isn't committed to handling the hot issues exclusively, but rather has a free-floating "feature" approach to the news. It is an idea that antedated the format used on the NBC-TV "Brinkley Journal." Yerxa has ranged over such topics as steady dating, the Strategic Air Command, sports subjects. Upcoming will be essays on space exploration, the nursing shortage, the absence of state govern-

ments and an off-beat stanza on the conversion of modern man into a numerical symbol.

While "Editor's Choice" is not one of the big-rating guns on the Sunday afternoon lineup, Yerxa and Peters know that there is a significant audience out there. On one show, they offered a cuff-pamphlet on how the Stock Exchange works. They expected a few hundred nibbles. They were snowed under by 70,000 requests.

### Bright Young Man

Continued from page 25

Sons, Strom Thurmond (D-S.C.) and Ralph Yarborough (D-Tex.), attended the hearing. All the other members were to be polled by Zappa to get their favorable vote of Henry. His nomination could be sent to the Senate for confirmation. Thurmond, whose speech is in the deep Dixie phonetic, provided the only comedy.

"Were you," he asked Yale-man Henry, "appointed through mistake or inadvertence, since you didn't go to Harvard?"

"I hope," replied Henry, "that it's a new trend."

Thurmond also complained about beer ads, telling the story of a South Carolina family he knows who watched TV recently.

"The gentleman," said Thurmond, "then took his family out to dinner. When the waitress asked his seven-year-old son what he wanted, he said, 'I want a beer like on TV.' The waitress told him he couldn't have a beer, and that if he fellow started crying."

Henry's wife, a young Southern beauty, was in the audience.

### Lown's 39 Specials

Continued from page 25

the hopper which, if they do not appear through TW on the commercial web, are likely to emerge on BBC.

A second setup somewhat similar to Trans Europe TV, is the InterTel project, a British link of the indie group on the continent. Mobile production studio is, at the moment, filming or taping only linking material for producers and handling commercials but, according to general manager Hamish Mahaddie, can move into program production should the occasion arise.

In addition to these mobile enterprises is the formation of a powerful alliance of some of Britain's most experienced pubaffairs re-

porters—Malcolm Muggeridge, Robert Kee, James Mossman and others. The TV journalists have, in association with other interests, formed an outfit called Television Reporters International which is designed to produce complete documentaries for TV.

Following the success of the few independent producers like Gerry Anderson of A. P. Films who gave birth to the "Supercar" series and is now completing "Fireball XL5," one or two others are gingerly entering the field. A case in point is the Bob Monkhouse agency which is planning to shoot a series of "silent" pix à la "Silents Please" in anticipation of world sales (no language problem etc.).

## British TV's Yen For Top Writers, Classics, Modern

London, Sept. 25.

There's a new romance around British television—between the programmers and big name authors who have made it in literary circles. Affection for classic writers, star novelists and the like can be clearly seen from the networks' fall schedules, getting fully underway at the end of the week.

BBC-TV, which can fairly claim to have dramatized most classic or other leading writers at some time during its 25-year history, is now seemingly working to a new pattern. Instead of putting on, say, a Shakespearean or a Charles Dickens drama as a oneshot, the Corporation is building cycles of plays such as "An Age of Kings." It is known, for instance, that the Bard's Roman works are being spun into a skein called "The Spread Of The Eagle." Dickens' "Old Curiosity Shop" is being serialized.

In the more lowbrow field, BBC seems to be playing the same game. Witness the 39 George Simenon stories titled "Maigret" and the A. J. Cronin yarns which BBC has tagged "Dr. Finlay's Casebook."

Commercial operators have also done their share of big name hunting as is evidenced by Associated Television's acquisition of "Saint" properties from Leslie Charteris; Granada-TV's screening of H. H. Munro's "Saki" and Associated-Rediffusion's Algeenon Blackwood tales.

Granada is currently compiling a series of short stories by Guy de Maupassant into a 60-minute anthology of anything from one to two yarns as a followup to Munro's series. A-R has brought in a set of Somerset Maugham plays and plans another season of Blackwood's "Tales Of Mystery."

Major advantage of a Simenon, Maugham, Cronin, Blackwood, Charteris or Munro series, is that not only is it good for domestic prestige but the writer's name provides a web with a built-in peg on which a foreign sale can be hung. This applies equally to a Dickens or a Shakespeare production, of course, as BBC can testify with its huge overseas sale success for "An Age Of Kings."

### Merv Griffin To Make Like 'Tonight' On New Daytimer

When Merv Griffin starts his daily hour next week on NBC-TV, it'll be a direct steal from the network's "Tonight" format, according to the execs of the 2-3 p.m. slot.

Griffin is going in heavy for comedy interviews, for acts and only significant difference is on his daytimer and "Tonight" which he has arranged as guest emcee and he took many people for the new show, he's being more in to more in a day and night. Peter Griffin, Peter Griffin, Peter Griffin.

## Inside Stuff—Radio-TV

WQXR, N. Y., the good music station, found itself with an embarrassing newspaper ad Monday (24) which acclaimed the station's broadcast Monday night as "the first radio broadcast from Philharmonic Hall in Lincoln Center."

Ad, as displayed in the N. Y. Times, which owns WQXR, apparently was made up before CBS Radio received the required clearances to carry the radio broadcast opening Sunday night. It wasn't until last Saturday night that CBS Radio received permission from Corning Glass, N. Y. Philharmonic and other artists to carry the opening night ceremonies and concert, in conjunction with CBS-TV. CBS Radio web carried the broadcast which started at 9 p.m. and ran over 11 p.m. as a sustaining program. Corning Glass sponsored the TV coverage.

CBS Radio program was produced by Freddy Hendrickson and carried in N. Y. by WCBS Radio. CBS Radio commentators were Lee Jordon and John Schaefer.

Month of August this year set an alltime record for consolidated sales at Zenith Radio Corp., topping the same month last year by 15% and the previous record month, October, 1961, by 3%. First eight months of 1962 were also best in company history for the period.

Board chairman Hugh Robertson and presy Joseph S. Wright disclosed that b&w tv sets, radio receivers and stereo hi fidelity instruments were running ahead of 1961 in sales, while color sets have thus far surpassed initial expectations.

Hidden cameras, which was used so effectively in last season's "CBS Reports" episode on "Biography of a Bookie," was brought into play in the filming of tonight's (Wed.) edition of "CBS Reports" on "Mississippi and the 15th Amendment."

Hidden cameras were used in filming of Negroes taking the literacy test in Mississippi in order to register to vote. William Peters is the producer of tonight's "CBS Reports."

Two CBS-TV staffers, associate producer Victor Allan and David White, are winding up a 15-day tour of active duty with the Air Force at Nellis Air Force Base, Las Vegas, Nev., where they have been part of a production team that has televised fighter aircraft and weapon demonstrations by the Tactical Air Command and activities involving the annual five-day Air Force Assn. convention.

Cast and crew of "Dennis, the Menace" left Hollywood Sunday (23) for location filming in Washington. In addition to the segment filmed in Washington, two episodes have been filmed in San Diego, Calif., and an additional show will be filmed in Hawaii in November, marking the first location productions for the series.

David Lowe, producer of "CBS Reports: Harvest of Shame," has received a recent telegram of thanks from the U. S. Senate Subcommittee on Migrant Labor. The telegram pointed out that the health bill for migrant laborers, after more than 150 unsuccessful attempts in the past, has just been passed by Congress. The message congratulated Lowe on the effectiveness of his program and expressed gratitude for his help. Lowe's next "CBS Reports" program will be a documentary on the current crisis in South Africa, set for Oct. 24.

The late Alfred L. Levy, partner of David Susskind in Talent Associates-Paramount, is being memorialized in the Alfred L. Levy Fund for the Heart Institute of the N. Y. Medical College. Proceeds of the world preem of the Columbia film, "Requiem For A Heavyweight" at the Criterion Theatre, N. Y., Oct. 16 will be turned over to the fund. Tickets for the preem have been scaled at \$100, \$50 and \$25. Susskind, president of the Levy fund, is also on the board of the Heart Institute which is building a \$30,000,000 centre in New York.

### WGN Pix Protest

Continued from page 26

ables, in which a prison guard alleges he was defamed.

Gordon will get his first open court shot at Desilu on Oct. 29 when oral arguments of the case start in the District court here. Although once rebuffed in his novel legal tack of the "appropriation of property in the name, likeness and personality" of Capone, he will continue to pursue this line, but has added the standard invasion of privacy suit since the property appropriation setback.

Having checked with its legal counsels, WGN-TV decided to show the film last Saturday (22) despite intimations of suit. However, the station carried disclaimers before and after the pic that not all of the story was factual.

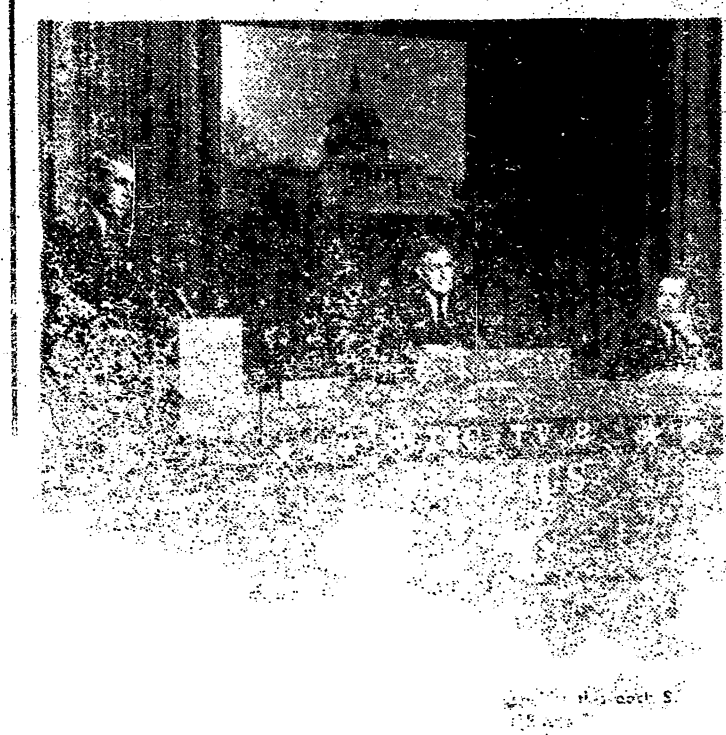
### BBC-TV's Nippon Sales

London, Sept. 25.

BBC-TV has broken into the Japanese market with two dramatic shows "Tom Sawyer" and "Julius Caesar" which have been sold to the NHK national network. Latter has a firm transmission date of Sept. 23.

Show was produced by Stuart Burge in the "World Theatre" series. Stars are Robert Perceval, William Sylvester, Eric Porter, Michael Gough and Daphne Slater.

Dallas—A new concept in news presentation will be initiated by WFAA-TV, when the station begins a full hour of news and features. The program, beginning at 5:30 p.m. starting this week, includes local, regional, national and international news, plus weather and sports.



## IN THE LAND OF PAUL BUNYAN...

...mighty KSTP-TV packs a real sales wallop.

The first and biggest station in the vital Northwest area, KSTP-TV serves and sells 810,800 families with a spendable income of more than **ONE BILLION DOLLARS.**

Only you can make the difference.

**KSTP**  
television  
100,000 WATTS NBC  
MINNEAPOLIS • ST. PAUL



## From The Production Centres

Continued from page 24

20 years as deejay at the same stand . . . The NCAA tv. committee mixed requests by the Univ. of Pennsylvania, Villanova and Delaware to televise the home games, planned by WRCV-TV. The 21 Jewel Square Club to present its initial award of the season to WFIL-TV's Dick Clark, for his efforts to combat juvenile delinquency. J. Robert (Bob) Holland, news director of WIIC, Pittsburgh, for the past five years, named news director of WCAU-TV, succeeding Charles Shaw, who will devote full time to broadcasting activities. Shaw has been news director since 1952. . . . WOR's Jean Shepard to host "The Dis-senters," new WCAU-TV series. . . . WCAU-TV launches a weekly series "Space—the New Ocean," in cooperation with the NASA and the Franklin Institute. (30). . . . WIP will broadcast Princeton Univ. games for the fifth consecutive year. . . . Jim Leaming, WIP sports director, will do the play-by-play with Bosh Pritchard, former Philadelphia Eagles halfback, handling the color.

### IN ST. LOUIS

Don Ameche in St. Louis for four days of handshaking and partying at the international convention of 7-Up, sponsor of his "International Startime" tv series. The finale banquet Saturday (22) was attended by 1,600 soda salesmen. Ameche smiled all the way. . . . Other publicity-seeking junketeers in town last week were Robert Fuller for "Laramie" and Joan Benny, Jack's daughter, saying the right things for her dad's series. . . . Nancy St. James and John Roedel will handle the commentary chores for KSD-TV's two-hour Keil Aud coverage of St. Louis Veiled Prophet Ball on Tuesday, Oct. 2. . . . Harry Fender and KPLR-TV will pickup the V.P. festivities at the Chase-Park Plaza later that evening. . . . KMOX-TV's "PS 4" program—an early a.m. educational series—is telecasting lessons designed to teach the three R's to functionally illiterate people. "I know of no other station in the U. S. providing this type of grass roots education," says Parker Wheatley, stations director of Public Affairs Programming.

### IN MINNEAPOLIS

WCCO-TV and radio exec v.p. F. Van Konynenburg honored by Minneapolis Downtown Council for providing job opportunities for women. Recognition award credited Van Konynenburg with the following: "His company has the only woman program director (Gwen Harvey) in this area and one of the very few in the country. It was the first to employ women in its production department as individual program directors. . . . Women on the staff are hired and paid according to their ability on a scale comparable to that for men in the same field. . . . Sports director Al Wester leaving KSTP-TV and radio Oct. 13 after six months with the Stan Hubbard stations. Wester will return to New Orleans. Possible successor is longtime KSTP staffer Al Tighe.

### IN CINCINNATI

WCPO-TV deluged with protests for dropping "Secret Storm" in favor of "Big Payoff." . . . Rex Dale, longtime cave gabber on Cincy stations, released by WZLH, which reportedly seeks more emphasis on station rather than individual personality. The daytime station also released Jonathan Schiller, a recent joiner from the East, over differences on the WZLH musical status policy. . . . Buddy McGregor, suspended by WCPO for tardiness, temporarily supplanted by Myles Foland as early a.m. announcer. . . . Jimmy McClain of "Dr. I.Q." radio fame has joined Crosley's WLW-D, Dayton, to host a new morning program starting Oct. 15. . . . Dean Miller, new part owner of WNOP, to be heard as a broadcaster on the station, Oct. 1 via taped interviews with celebs in Hollywood.

### IN DETROIT

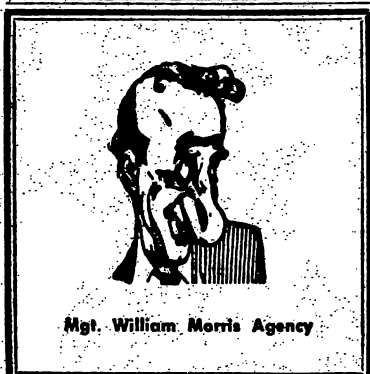
New WJBK radio entry is Shirley Eder's "That's Show Biz" one-minute Hollywood-Broadway inside news tips, four-times-a-day, across-the-board. . . . Karl Haas, WJR's director of fine arts, attended opening of the Lincoln Center for Performing Arts. . . . TelePrompsters, cue cards and visual aids are taboo when Michigan's gubernatorial candidates incumbent John Swainson and candidate George Romney meet in a series of tv debates to be carried by all three Detroit stations, WJBK-TV, WWJ-TV, and WXYZ-TV. . . . Worth Kramer, proxy of WJR, has been appointed to the Michigan Cultural Commission by Gov. John Swainson. . . . Fourth annual cooperative effort between WWJ-AM-FM and the Detroit Symphony Orchestra will provide music lovers opportunities to hear the full concert series. . . . WWJ continues a 38-year broadcasting tradition with play-by-play coverage of the Univ. of Michigan football game. Don Kremer and Bennie Oosterbaan will be at the mikes; sponsor is Chrysler.

### IN CLEVELAND

Pat Trese is the new news director of KYW-TV, replacing Phil Lewis, shifting to to Westinghouse in New York. Trese comes here from NBC News. . . . Alan Michaels upped from assistant to pub-serv chief at WHK Radio, with Sylvia Arnold anking the spot for the local chapter, American Institute of Banking. . . . WEWS-TV has lined up six nationality bands for a 90-minute "All Nations Musical Festival" Thursday (27), and Al Russ, veteran baton pointer and bassist here, heads up the all-star band chosen for the new "Dale Young Show," bowing Oct. 1 at WJW-TV. . . . Ken Draper, ex-program manager at KEX, Portland, Ore., named to same job at KYW Radio, replacing Gene Plumstead, resigned. . . . "Route 66" crew back in town for a month to film four chapters. . . . Dick Chamberlain in town booming "Dr. Kildare."

### IN PITTSBURGH

John E. Hinkle Jr. is the new business manager of WTAE. He is also a director and treasurer of Television City, Inc., and WCAE, Inc. . . . Jack Fern, news director of KDKA-TV, has been named v.p. of the Pennsylvania News Broadcasters Assn. . . . Ron Rininger has moved from KDKA-TV to WTAE as a newscaster. . . . Ridge Shannon Jr. has been added to the writing staff of KDKA-TV news. . . . John Hills, vet tv muscle personality here and whose syndicated show is on WHIC's "Kay Calls," is now a regular on "Today."



Mgt. William Morris Agency

### 'Trails West' Sales

Weeks after its introduction to syndication, "Trails West," the Ray Milland-hosted series of 52 retitled episodes of "Death Valley Days" has been sold in 30 markets.

Distributed by Robeck & Co., recent deals include KHJ, Los Angeles; WNAC, Boston; WCOV, Montgomery; KMJ, Fresno; KIRO, Seattle; WHP, Harrisburg; WOI, Des Moines; KTBC, Austin; WMCT, Memphis; WJAR, Providence; and WLWI, Indianapolis.

### Can't Win Dept.

Hollywood, Sept. 25. USAF Col. Barney Oldfield snagged \$350 on daytime CBS "Password" last week and then on the air he gave it to a scholarship at his alma mater (Kinman-Oldfield Scholarship fund) named for his and his wife's parents at the Univ. of Nebraska Foundation in Lincoln. Came home empty-handed to Colorado Springs, where he was confronted by the Internal Revenue man with an audit of his 1960 return. Tab: \$580.49.

## W. German's 5% 'Black Watchers' (Reneged on Fees)

Stuttgart, Sept. 25.

Everybody likes to feel that he's getting something for free these days, but some of the folks in this area, where the South German Television is beaming, are going a little too far.

In the first six months of this year, officials have found 15,000 "black watchers"—television set owners who have not signed in with the Federal Post Office, as is required here, and who are not paying the \$1.25 monthly fee that is demanded of all tv set owners.

Another study of folks who are trying to pass without paying into the television-viewing area reveals that in 1960, in three areas, of Hessischer Rundfunk in Frankfurt, South German in Stuttgart, and Bavarian Television in Munich, a total of 21,881 "black watchers" were caught.

But in 1961, the number for these three outlets rose to 57,392 persons—and it looks as if increasingly more German television set owners are illegally avoiding payment of the monthly \$1.25 tab.

A recent poll shows that 38% of all the West German households now own television sets—but only 33% of the homes are paying the monthly viewing fee.

Thus the other 5% adds up to about 325,000 "black" viewers throughout the land—and the Federal Post Office, which levies the fee that helps pay for the programs, is out of pocket about \$400,000 per month.

The Federal Post is now hiring checkers.

## WABC-TV's Researching 'Telepoll' A 'Vox Pop While-You-Wait' Premiere

### 'LeRoy the Positive'

Continued from page 24

investigation to determine "what appropriate action can be taken."

But despite more pronounced pique, he is still trying to remain LeRoy The Positive.

He proposed that the industry to stop fretting and start planning for the advent of globe-vid.

Three specific problems were brought out in his Nashville narration: International broadcasting and foreign policy; interest of private commercial broadcasters, government and educational tv in programming and frequency allocations and international copyright laws.

In answer to the videophobes and wastelanders, Collins said industry's distastes of government regulation "does not mean that broadcasters will use these new means of communications to put on the international airways whatever programs they can buy for the least and sell for the most."

Collins called for industry responsibility when tv goes global, saying it had an "open covenant with the people of America."

## British Scripters Ask Better Shake

London, Sept. 25.

British video scripters want a better deal from tv when it comes to planning and scheduling shows. TV and Screenwriters Guild chairman Ted Willis states: "The time is long past when the writer can be regarded merely as a necessary evil, as someone to be brought in after all the important decisions have been made, and to be brushed off—even insulted—once his work has gone into production."

"It is absurd that bodies of men should meet and work out program schedules without consulting the men and women who do the bulk of the creative work. We could and should be called in at the planning stage—not to dictate ideas, but to suggest them, to indicate problems."

A novel experiment in the use of the television screen as a research medium to determine public opinion in the New York metropolitan area will be launched by WABC-TV, N. Y., Sept. 30 in a half-hour show titled "Telepoll," produced in conjunction with Ted Cott's Oakland Productions. Whatever its status in the Sunday night rating lineup, stations execs are betting that this stanza will prove to be one of the biggest and steadiest news-making items on television.

Using a varying sample of 1,000 viewers who will be requested to tune in the show by a telephone call before the show, "Telepoll" will then poll the same viewers on their attitudes towards issues posed during the half-hour stanza. If Neilsen and Arbitron can determine New York's tv listening pattern via a repetitive sample of some 300 viewers, it's figured that 1,000 tv viewers, selected by statistical experts, can indicate what the total public opinion happens to be on any specific question of social import.

"Telepoll" succeeded in gaining the close attention of the leading politicians in Canada during its run in that country. In New York, such questions as school prayers, off-track betting, treatment of narcotic addicts and the structure of the divorce laws will be thrown into the show's hopper, and it's figured that local politicians will use "Telepoll" for its sounding board values.

The show will operate as follows: Five controversial issues will be discussed briefly on each show and then posed by a telephone call to the preselected group of 1,000 viewers. Ron Cochran will be moderator on the show which will have a panel of authorities to discuss the public issues under scrutiny. Dr. Solomon Dutka, a research analyst, will also be on hand to discuss the results of the previous week's poll.

The telephone will also be playing a role on the new Betty Furness series on WABC-TV, which bows Oct. 1 under the title of "Answering Service." Similar to Mrs. Furness' show on the erstwhile WNTA-TV channel, this will be a daily, half-hour strip at 10:30 a.m. in which listeners can phone in questions to various experts on fashion, pediatrics, etc., while the show is on the air.



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## British ITA: Mission Accomplished

With Opening of Wales-TV, Seven-Year Giant Jigsaw Is Completed

London, Sept. 25. With the opening on the small Wales-TV station, filling the gap between Granada-TV in the North and TV Wales & West, the framework of commercial television in Britain, as initially conceived in 1934 when the TV Act was introduced, was completed.

In a major engineering feat, the Independent Television Authority, which builds and rents out the transmitter, has fitted the last piece to its giant jigsaw. The start of operations—i.e. Associated Television's bow on Sept. 22, 1955—to the finish, the day when Wales-TV was born, has taken just a few days under seven years during which time some 20 transmitters have been brought into action covering 15 indie areas. All that remains to be done in this line of business now is the erection of two further aerials to aid Wales-TV and a small program of booster stations in various parts of the country.

But as commercial tv in Britain moves into its eighth year of on-the-air operations, the overall picture complete, prospects are a little hazy though not altogether clouded out. For one thing, from all the Parliamentary wrangling on Pilkington etc it was clearly established that the government is not going to "risk destroying commercial tv." It is very much debated, therefore, that the present independent contractors will be out of business in 1974, due when their franchises run out, unless it is for some "offense" other than making profits.

What is in the melting pot, and at the moment there is no way of telling which way the government is going to shape its controversial gold brick, is the just completed area pattern. It is strongly felt among observers close to Parliamentary proceedings that existing contractors will stay in business but fields of operations will either be curbed, changed, split or even shared.

While it would be idle speculation to anticipate any precise move the government will make next month when it returns after summer recess, it is known that certain influential ministers, embarrassed by indie tv-inspired words like "excess profits," "commercial monopoly," "licence to print money," are in favor of bringing

in a second commercial outlet by 1964 or shortly thereafter.

How a commercial competitor would effect an ATV, an A-R, or a Granada is subject for much discussion, but it may be significant of the majors' confidence in being able to keep their heads above water that ATV has openly welcomed the suggestion.

On the other hand, the regional companies, some of whom at this juncture are not among the most profitable concerns in showbiz, would undoubtedly feel the pinch.

Hence there seems some argument for the theory that ITA areas may be merged or increased in size with two of the existing contractors brought into competition with one another. This way little re-siting of transmitters would be necessary, choice of four programs would be offered to each area (two commercial, two BBC), majority of the wasteful and irksome "overlap" of transmitter areas would be eliminated, and so on.

But whatever Pilkington recommended and the government has decided—or is deciding—to do with the lively, thriving video industry, it cannot be denied that in seven years of activity the commercial tv "baby" has reached mammoth proportions with great rapidity. To become fully national from scratch, in such a short period is no mean trick.

### Brit. Press-TV

Continued from page 25

ing biz for the past 18 months, also offered the opinion that influence of the press is "not as great as some suggest" or even "as it has been in the past."

Large numbers of people rely increasingly for news on broadcasting. "They probably tend," says the report, "to be more influenced by opinions and arguments on social and political problems put out on radio and tv than they are by those set forth in newspapers."

Among the other recommendations, the commission put forward two key points: (1) that a Press Amalgamations Court should be set up to examine further mergers of daily or Sunday newspapers; and (2) that the Press Council should be reconstituted and given broader powers.

## VARIETY ARB FEATURE FILM CHART

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots complete with nighttime pix periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and average share of audience is furnished. Top competition and competitive ratings also are highlighted.

(Continued from page 42)

WESH		Total Area Homes: 41,500
		Metro Rating: 14
SATURDAYS 9:00-11:00		
Program: SATURDAY AT THE MOVIES		
May 19 "GARDEN OF EVIL"	Gary Cooper, Susan Hayward, R. Widmark 1954, 20th Fox, NTA, Repeat	
May 26 "THE DESERT FOX"	James Mason, Cedric Hardwicke, Jessica Tandy 1951, 20th Fox, NTA, Repeat	
June 2 "HALLS OF MONTEZUMA"	Jack Palance, Richard Boone, Richard Widmark 1951, 20th Fox, NTA, Repeat	
June 9 "DEMETRIUS & GLADIATORS"	Victor Mature, Susan Hayward, Debra Paget Michael Rennie, Anne Bancroft, Richard Egan 1954, 20th Fox, NTA, Repeat	

### COMPETITION

PROGRAM	STATION & TOTAL HOMES
Lawrence Welk 9:00-10:00	WLOF 71,300
Gunsmoke 10:00-11:00	WDBO 63,100

WLOF		Total Area Homes: 60,600
		Metro Rating: 25
SUNDAYS 8:30-10:30		
Program: HOLLYWOOD SPECIAL		
May 20 "MOBY DICK"	Gregory Peck 1956, Warner Bros., UAA, 1st Run	
May 27 "THE KENTUCKIAN"	Burt Lancaster 1955, UA, UAA, 1st Run	
June 3 "MEN IN WAR"	Aldo Ray, Robert Keith 1957, 1st Run	
June 10 "THE WONDERFUL COUNTRY"	Robert Mitchum 1959, 1st Run	

### COMPETITION

PROGRAM	STATION & TOTAL HOMES
Bonanza 9:00-10:00	WESH 49,600
Ed Sullivan 8:30-9:00	WDBO 67,200
Candid Camera 10:00-10:30	WDBO 44,600

### Oriental Fad

Continued from page 25

"I used to be an American. Now I'm becoming an Oriental."

In Taipei he will meet with officials of the Central Motion Picture Co. to discuss possible co-productions. In Hong Kong he'll renew his friendship with Robert Chung of the Cathay Organization which is interested in licensing "Flower Drum" author C. Y. Lee's latest book, "The Virgin."

Longrange tv possibilities for Fong in Hollywood include two series in which he would play lead-

ing, running characters. He'd essay the title role in one called "The Remarkable Robert E. Li." In another, named "The Li's of Grant Avenue," he and Jack Soo would play brothers. "I'd be dapper and straight-laced and he'd have a racing form in his pocket," Fong explained.

After considering the trend toward tv shows with medical backgrounds, Fong submitted, "Now in order for an Oriental to get a part he has to play a Caucasian with jaundice."

### WNBT

Continued from page 24

appear in excess of three times in the six months."

AFTRA at a press conference yesterday (Tues.) said that WNBT spokesmen at the meeting Monday agreed on the referendum and further agreed that AFTRA even if it lost the referendum could retain jurisdiction over announcers (staff announcers already are under AFTRA jurisdiction at WNBT). The referendum would have encompassed "actors, announcers, newsmen, singers, dancers, emcees, moderators and hosts." Donald F. Conaway, national exec. secretary of AFTRA, told reporters yesterday that WNBT stopped agreeing when it came to the last three categories. Conaway said the union could not "narrow the extent of AFTRA's customary jurisdiction" but he was willing to concede that if the union lost the election it would be losing a large number of people like "teachers and lecturers."

Albany—Ellen Teper, of Albany, who served as a copywriter for Station WNAC in Boston, left (19) for 20 months' duty with the Peace Corps in Thailand.

## Grauman & Baer's UA-TV Indie Deal

United Artists TV has signed agreements with Walter Grauman and Richard Baer to set up their own independent producing units. Before end of the year 12 more such deals will be made with producers of stature in the industry, according to Richard Dorso, executive vicepres of UA-TV program, who said \$1,000,000 has been earmarked for program development and production of pilots.

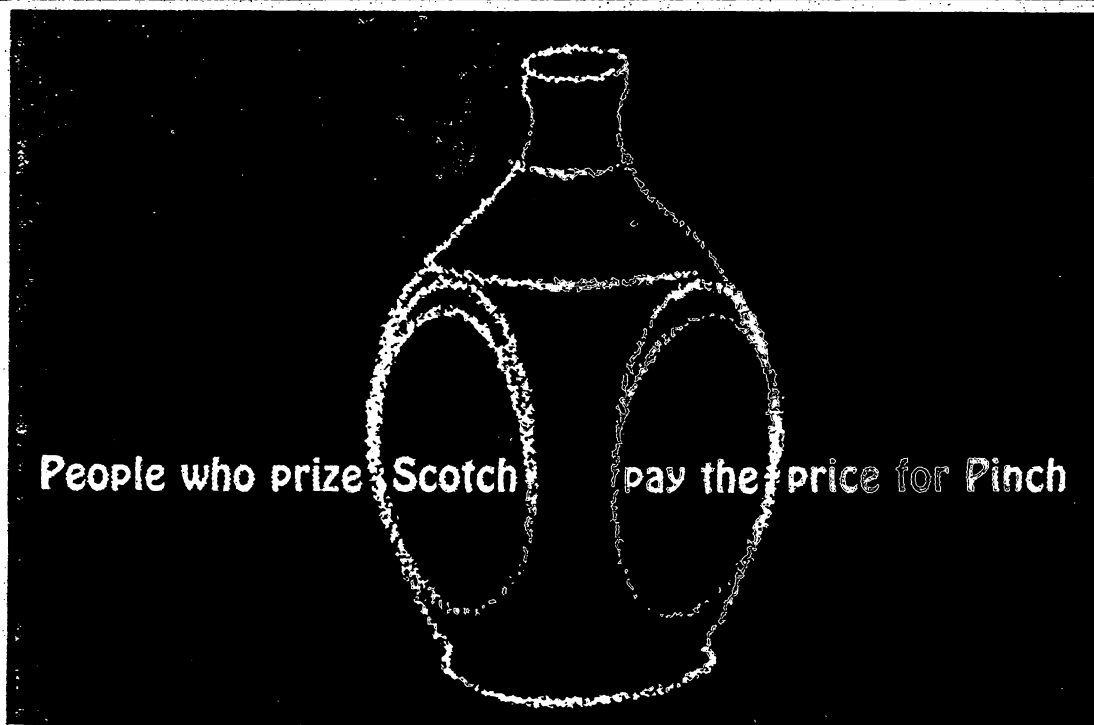
Grauman will produce an hour pilot dealing with a novelist on which will be employed an abstract film technique never before used on tv. Baer will activate his indie comedy about a pro football player who becomes head coach of his alma mater. Both will be filmed in Hollywood. Both Grauman and Baer have been identified with many network shows. Baer has completed seven scripts for ABC-TV's "Going My Way."

### 1st Round to Kup

Continued from page 27

with a 31.4% share, while Davidson's discussion group came up fourth with 16.4.

The columnist had switched from WBBM-TV after more than three years at the "At-Random" rudder because of conflict with management there over panel guests. For one thing, CBS station forbade him to include Soviet officials in his gab group unless they were "balanced" by someone from the U.S. State Dept. or equivalent. Kup celebrated his "greater latitude" at WBKB by scheduling a Russian diplomat, Boris Davydov, for the opening show.



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# THAT 'PAYOLA' IN THE WINDOW

## 5 Music Publishers Sue Alleged Diskleggers on 27 Compositions

Suit has been filed in N. Y. Federal Court by Harry Fox, as agent and trustee, against Treasure Productions Inc. and its officers, Manlio Severino, John A. Severino and George Rosette. Attorney Julian T. Abeles, on behalf of the music publisher principals of Fox, is suing for infringement of copyright by the unauthorized manufacture of phonograph records thereof. The suit, brought on behalf of Gershwin, Mills, Robbins, Feist and Miller Music, involves 27 compositions.

Abeles has like actions on behalf of other of his publisher principals for the unauthorized manufacture of records by Treasure and its alleged successor in interest, Fortuna Records Inc.

In the subsequent action every jobber and dealer participating in the sale thereof will be joined as party-defendants, under the decision obtained by Abeles on behalf of Fox's principals, to such effect, in the now well-known case of Shapiro, Bernstein, et al. against Goody.

In addition to the statutory royalty and damages of 8c for each infringing record, demand is being made for the sum of \$5,000 against each defendant for the unauthorized arrangements made and utilized in the manufacture and sale of records of each composition. In this respect it is Abeles' position that, while there may be an implied authorization to make and utilize the customary arrangement in recording a composition under the publisher's license, when the recording was unauthorized the making of an arrangement for such purpose is a separate infringement, for which the copyright proprietor can recover additional general damages against all who participated or were concerned in the manufacture or sale thereof. It is Abeles' contention that a determination to such effect, on behalf of the publishers, will be a deterrent to the manufacture and sale of "bootleg" records, coupled with other recent precedential decisions for the publishers.

Gershwin, Pub. Co.'s compositions are "Summertime," "Plenty o' Nuffin," "My Man's Gone Now" and "Bess"; Feist's are "Blue Heaven," "Darktown Strutters' Ball," "I'll See You In My Dreams" and "My Man." Robbins is suing on "Don't Get Around Much Anymore" and the following five excerpts from Ferde Grofe's "Grand Canyon Suite" — "Sunrise," "Painted Desert," "Cloudburst," "Sunset" on The Trail. Miller Music is suing on "Charmaine" and Mills complains that these 12 songs were infringed upon: "Syncopated Clock," "Blue Tango," "First Day of Spring," "Song of the Bells," "Serenata," "Stars Fell on Alabama," "Belle of the Ball," "Fiddle-Faddle," "Sleigh Ride," "Sandpaper Ballet," "Penny-Whistle Song" and "Saraband."

## Riverside's Bill Grauer Sets Up Concert Outfit To Push Artists Overseas

Bill Grauer has come up with a plan to help promote his Riverside, Jazzland and other artists in Europe. The diskery chief has established a European concert production outfit called Jazz USA.

This firm will package and promote jazz concerts featuring available artists from the Bill Grauer Productions roster. The nucleus of one such package will be Les McCann, Johnny Griffin and Charlie Byrd. They'll be joined by other hipsters who have not been set as yet on a tour which will cover London, Paris, Berlin, Frankfurt and Milan, among other cities.

The idea of the venture is more to promote the artists and thereby their disks than it is to make much loot out of the gigs, Grauer says. It is planned to be strictly an overseas operation, he states, with no thought given to doing any concert work in the U.S.

## Sissle, Blake Re-Unit In 'Cavalcade of Music'

Noble Sissle, veteran maestro-composer, will be reunited with his former partner Eubie Blake, composer-pianist, at a "Cavalcade of Music" at New York's Town Hall on Oct. 14. They'll appear in a program of diversified American music as a tribute to the late George Gershwin, William C. Handy, Thomas (Fats) Waller, J. Rosamond Johnson and Oscar Hammerstein 2d.

Others on the bill will be vocalist Rita Abbey, violinist Penelope Johnson and the International String Ensemble, and the New York Naval Shipyard Civilian Choir under the direction of Basil Jackman.

## ARMADA Eyes New Members, Plugs Celler Bill

The Assn. of Record Merchandisers and Distributors of America launched a push last week to 1) get new members into the org and 2) to step up its anti-disklegging campaign by contacting key Senators in Washington to insure passage of the Celler Bill prior to the adjournment of Congress.

The membership drive, announced by ARMADA prez Amos Hellicher, is aimed primarily at distributors who join as full members. Also invited to join as associate members are record manufacturers, pressing plants, music publishers and suppliers. The program will be directed through the newly established New York offices of ARMADA with Paul Ackerman, exec secretary in charge.

With regard to the anti-bootleg campaign, ARMADA attorney Sigmund H. Steinberg stated, "Time is of the essence of the anti-counterfeiting bill is to be passed at the present Congressional session."

The Celler bill was passed by the House of Representatives in June, 1962, and is now pending in the Senate Judiciary Committee of which Sen. James O. Eastland of Mississippi is chairman. The objective now is to get the bill out of committee and passed by the Senate, Steinberg added.

## VISA DELAY CANCELS HAMP'S JAPAN TOUR

Lionel Hampton's eight-week tour of Japan skedded to begin Sept. 7, was cancelled because of delay in arrival of visa applications, according to local booker Eddie Sereno. He said he decided to make the costly cancellation rather than being caught empty-handed.

Hampton's tour was slated to open with two weeks of concerts followed by six weeks at this city's new Golden Akasaka niter. Sereno said his anxiety was particularly high since the concerts were being underwritten by commercial firms and therefore calculated to bear a considerable piece of the tour's nut. The niter dates alone would have proven unprofitable, Sereno told VARIETY.

It usually takes about six weeks to clear entertainers visas, Sereno noted. He claims to have urged Associated Booking to consider that time element, but that his pleas apparently went unheeded.

Sereno is closing the show gap at the Golden Akasaka by extending the current "Las Vegas on Ice" show, inked with Buddy Hicks, which bowed Sept. 1. Show was formerly at Thunderbird, Las Vegas.

## RETAILERS NOW IN ON RACKET

By EDDIE KALISH

Payola is not dead. With the increasing difficulties disk companies have in getting a particular single or album to break through the mass of product released each month, companies are now bowing to another pressure—this time its not from the deejays but the retailers.

The payoffs in question could be called promotion or advertising but so could deejay payola, as some argued in 1959. They involve payments to disk stores for the display of certain albums in the windows and the playing of certain disks over store-to-street loudspeakers.

Although this form of payola is nothing new, it has now reached new proportions in that it has become a nationwide pressure by the dealers on the distributors who are trying to get their merchandise displayed in the most favorable fashion. The distributors naturally relay the cost to the manufacturer who complies because he too wants favorable treatment for his product.

### \$750 for 4 Weeks

Dealers simply tell the distrib that if he wants the window, choice locations inside the store or the loudspeaker plug that it's gonna cost him. The cost usually involves free platters but one New York retailer has a flat deal for a window display in his store of \$750 for four weeks. That's the deal and that's the only way a manufacturer or distrib can get the treatment. Free disk deals range from 50 to 1,000 LPs as payment for the window display. To get a single played over the store-to-street p.a. system, it costs the distrib anywhere from a box of disks (25) on up but usually averages out at 100 free 45s.

Unlike deejay payola, this store plugola is the product of several industry evils which are expressing themselves in this one outlet. The problems rest largely with manufacturers who produce and market tremendous quantities of disks each month. For them it has become an increasingly difficult problem to break through with a particular item, be it LP or single. This crush of product has also given rise to mammoth discount operations, which capitalize on the volume and distrib problems in marketing it to force prices down by purchasing and selling in large quantities.

Realizing the pressures of the manufacturers, distributors have also been able to squeeze fat deals for themselves from the diskeries in the form of percentage discounts and free product. What this has all meant to the retailer is that he is harder pressed to compete with his wholesale, discount and rack competition. He manipulates the payola, he gets for the window displays, etc. into special promotions of his own which help ease his competitive pressures a bit.

### A National System

With the free product received, the retailer is able to do a bit of discounting on his own and the extra loot is often used to help discount sales. Money is a cushion in itself but most dealers prefer to deal in product. The retailer payoff system is national, the re-

(Continued on page 51)

## CAP MAKING MORE HAY WITH SINATRA VAULTIES

Capitol Records is continuing its drive on Frank Sinatra. Following on the heels of the campaign which offered two Sinatra LPs for the price of one, Cap is now coming out with a three-LP deluxe of Sinatra etchings from its catalog to be called "The Great Years."

Package, which will include 36 tunes, has been scheduled for Oct. 1 release. Sinatra left the Cap stable about a year ago to form his own Reprise label but since then Cap has been making hay with his vault material.

## 20th-Fox Records Sighting \$3,000,000 Gross in '63 as Revamp Continues

## Hank Mancini to Tour In Oct. With Big Orch

Hollywood, Sept. 25.

Henry Mancini will hit the road in October with a 40-man orch for a string of dates booked by United Talent Management.

Firm to date are San Francisco, Berkeley, San Jose and Sacramento, plus a concert on Nov. 17 in Chicago's McCormick Place. On all dates, orch is asking a \$5,000 guarantee against 60% of the gate.

## ASCAP Widens Radio Network Program Check

The American Society of Composers, Authors & Publishers is broadening its logging of radio network programs.

The survey system for radio network programs devised by Joel Dean Assoc. under the 1960 Amended Consent Order provided for a complete tabulation (as opposed to a sampling) of only the commercial programs on the CBS and NBC radio networks. Performances on sustaining programs on NBC and CBS, and performances on all programs of the ABC and Mutual radio networks were included in the local sampling.

As a result of a new survey and the relative increase in amounts received from ABC and Mutual, ASCAP will now include in its survey all commercial programs on ABC and Mutual and all segments of radio network programs having both commercial and sustaining portions on CBS, NBC, ABC and Mutual.

For programs such as NBC's "Monitor" which are broadcast in many different consecutive segments, if there is no commercial network sponsorship during a period of one hour or more of consecutive programming, the entire period of such programming (in which there is no commercial network sponsorship) will be included in the local radio sampling rather than the network radio census (a complete tabulation basis). The performances on ABC and Mutual will receive the same value as a playing on CBS and NBC.

On the ASCAP writer front, the Writers' Advisory Committee has recommended that writers having a five-year average of only 20 credits or less be placed in the half-point rating, and that those writers with an average of more than 20 credits, but less than 79 should be in the full point classification. Up until now, writers not achieving an average of 40 credits have heretofore been included in the same class as those with an average of 40 credits or more (not exceeding 79).

## NOW A&R MEN GET GOLD DISKS AT COL

The artists & repertoire men at Columbia Records will now be getting gold disks to call their own. Under a new policy, devised by David Kapralik, Col's director of east coast pop a&r, in addition to handing out a gold disk award to an artist who has sold 1,000,000 singles, the diskery will also present a gold disk plaque to the producer of every Col, Epic and Okeh record that reaches the qualifying mark.

The first such award has been presented to Robert Morgan, producer of Bobby Vinton's "Roses Are Red" on the Epic label. In addition to supervising Vinton's recordings, Morgan also records Oscar Brown Jr., The Clancy Bros. & Tommy Makem, Geula Gil, Bobby Hackett, and Jerry Vale for Columbia.

20th-Fox Records is plotting moves in several directions. The company is currently calling its catalog for material which is re-packaged and re-released, reorganizing its foreign licensees, planning a classical line and starting into the singles field. The ubi is the essence of the anti-pects to line up some name artists shortly.

Although no formal word has come down from the film company as to policy or budget, the label has been proceeding on its own under the leadership of Basil Bova. He says that the diskery is aiming at a \$3,000,000 year in 1963 and expects word from the parent on this and other plans shortly.

Bova met with 20th execs last week and presented a full report on the shape of the disk division and his plans for its future. This report and the company's books are now being eyed by the film company.

### Plans More Staffers

As soon as it gets the green light from the parent, 20th Records will add some staffers. Also on the agenda at that time will be negotiations to try and line up name talent for planned expansion of disk activities in both the LP and single fields. The label also has some classical and jazz material in its catalog which hasn't been really explored, Bova says, and it's planned to develop it into fuller lines.

Domestically, the diskery has some 30 distributors at present. On the foreign scene, a reorganization of licensees and other distribution alignments is in progress.

Bova has added some product to the label's \$1.89 "Million Seller Hits" line of LPs. Included in the fresh material are waxings by Harry James, Montenegro and Irving Fields. The latter is a Latin Quarter LP and it will be on sale at the New York niter as well as in normal outlets. Also in the works are platters by Louis Prima, Betty Grable and Raymond Scott. These have all been compiled from material on various 20th film soundtracks by Ted Cain, 20th musical director, on the Coast.

### Repackaging 'Strings'

Bova is also repackaging some of the company's "20th Century Strings" sets into a new Vol. I, II & III series, featuring two Montenegro LPs and one by Nicholas Flagello. A Vol. IV, featuring one side by Lionel Newman and the other by Victor Young, is also being released.

Singles activity includes the release of two tunes from Jackie Gleason's "Gigot" picture by

(Continued on page 53)

## Jackie Wilson's No-Show At Houston Dance Rocks Customers Into Near Riot

Houston, Sept. 25. Several hundred Jackie Wilson fans, disappointed when it was announced from the stage that the recording artist would not appear last Monday (17) as scheduled at a dance, pulled a near riot at Houston's City Auditorium.

About 3,500 customers had paid \$2 for the dance, with Wilson guaranteed \$2,000 and 50% of net receipts over \$4,750.

The unidentified man who made the announcement of Wilson's non-appearance was struck by one of several bottles thrown on the stage. He fled the stage, along with Leroy Ford and his Steps of Rhythm band.

More than 30 police officers, with three K-9 dog units, were called to the auditorium. Seventeen persons were arrested for drunkenness, disturbing the peace or failure to move on.

R. J. Rausaw and Don Robey, who promoted the all-Negro dance, said they would promote another show in early October, with another star in which ticket stubs for the Wilson show would be honored.

## Fabric's 'Cat,' Tjader's 'Music,' Uggams' 'TV,' Cooke's 'Best' Top LPs

**BENT FABRIC: "ALLEY CAT"** (Atco). A followup close on the heels of the still rising "Alley Cat" single by Bent Fabric, this LP is set in the same bright groove as the click 45 and could score in the same winning pattern. Pianist Fabric puts across the tunes in easy, old barroom piano style that makes for easy listening. He has a light touch that keeps the mood bright throughout and registers solidly. Song titles include some puns on his click: single like "Across the Alley From the Alamo" and "Catsanova Walk" and there are also tunes like "You Made Me Love You" and "Baby Won't You Please Come Home" also in this happy session.

**CAL TJADER: "THE CONTEMPORARY MUSIC OF MEXICO AND BRAZIL"** (Verve). This is an arresting blend of modern jazz with south-of-the-border music, a trend which has gathered some momentum via the current Stan Getz hit samba album and the rash of bossa nova platters. This set has some of the latter rhythms, plus others, all set in neatly swinging arrangements by Clare Fischer, who uses a soprano voice in some of the numbers with good effect. Guitarist Laurindi Almeida is spotlighted on his own composition, "Choro e Batuque," the album's highlight.

**"MORE LESLIE UGGAMS ON TV"** (Columbia). A regular featured chirp on Mitch Miller's sing along tv show, Leslie Uggams scores solidly via this disk outing, in which she appears with Miller's tv "gang." She has a big, bright and strong voice which gets a fine display here as she essays a set of mostly uptempo numbers. Her swinging vocal attack rates big attention and, with an assist from the tv exposure, this LP could take off. Among songs she handily delivers are "Fascinatin' Rhythm," "I Got Rhythm," "Begin the Beguine," "Summertime," "Stormy Weather," "Am I Blue" and "Got the World on a String."

**"THE BEST OF SAM COOKE"** (RCA Victor). In the contemporary music biz, even relatively new singers turn up with these anthology-type albums, once reserved for hits of veteran performers spanning many years. Sam Cooke, who broke into the click category only a few years ago, has hit often enough to rate this wrapup of best-sellers. It's a highly listenable reprise by a fine pop singer of such numbers as "You Send Me," "Chain Gang," "Twistin' the Night Away" and his most recent "Having a Party" and "Bring It On Home," among others.

**NELSON RIDDLE: "ROUTE 66 THEME"** (Capitol). Now that the new television season has opened, this set is a timely, sharp entry featuring the themes of a dozen top tv series in striking arrangements by Nelson Riddle. From the cha-cha beat of "The Alvin Show" theme to the pounding motif of "The Untouchables," these tunes all pack highly commercial impact. Included are the identifying themes for such shows as "Ben Casey," "Dr. Kildare," "Sam Benedict," "Naked City," "The Andy Griffith and Steve Allen stanzas," and "Sing Along With Mitch," the latter without voices.

**PAUL PETERSON: "LOLLI-POPS AND ROSES"** (Colpix). The tv brother of pop chirp Shelley Fabares, on the "Donna Reed Show," Paul Peterson has a pleasant pop voice which he uses to advantage on this round. Mixing the tempo, he handles such ballads as the title tune, "Be Everything To Anyone" and "One Girl" in smooth fashion. On the uptempo, he belts "Little Boy Sad," "Blue Moon" and "What Did They Do Before Rock 'n' Roll" in solid rockin' style. He's a good bet for the pop market, although a bit young in appearance on the tv show. The LP could catch on at the turntables and has much air play potential.

**MOSE ALLISON: "I DON'T WORRY ABOUT A THING"** (Atlantic). This is a swinging showbiz LP for Mose Allison who gets to display his piano, vocal and writing abilities on it. In all three categories, he features a personal touch that always produces an interesting effect. His piano can run through a driving, uptempo piece

or walk through a blues piece with equal effectiveness. Vocally, he has a distinctive style that works for unique phrasing effects and interesting harmonic patterns. His tunes swing. It's a solid set, which gets nice support from Osie Johnson on drums and Addison Farmer on bass.

**ARCHIE BLEYER: "MOONLIGHT SERENADE"** (Cadence). A musical director on radio and tv, Archie Bleyer has never made an album under his own name for his Cadence Records in the company's 10-year history until now. It's a lush, stringy session, smoothly performed by an orch under his baton. The selection and presentation make for fine mood and background listening, right for the programming modes of the soft sound radio stations and pleasant for the home. Included in the outing are "April in Portugal," "Unchained Melody," "Canadian Sunset," "Around the World," "Ruby," "Moonlight Serenade" and others.

**"AS YOU LIKE IT"** (Shakespeare Recording Society). Shakespeare's lighthearted romance is played in a breezy manner by an outstanding British cast headed by Vanessa Redgrave, Keith Mitchell, Max Adrian and Stanley Holloway. Under Peter Wood's direction, the actors hold to the merry pace making it a disk delight that will find favor with the growing group of "spoken word" fans. It's a boxed three-LP package with text enclosed.

**LLOYD G. MAYERS-OLIVER NELSON ORCH: "A TASTE OF HONEY"** (United Artists). Pianist-organist Lloyd Mayers is the dominant force in this collection of jazz instrumentals. Topped by the excellent pic theme, "A Taste of Honey," this set generates some attractive instrumental colors in the blend of Mayers playing and the backing orch. The title song is the best thing in the package with strong points also found in "The Golden Striker," "Desafinado" and "Alone Together."

**"STAN KENTON: TEX RITTER"** (Capitol). An interesting idea hasn't worked out too well here. Longtime cowboy vocalist Tex Ritter has been paired with a musical backing by longtime jazz hipster Stan Kenton and his orchestra. On many occasions, Ritter, who constantly sings in very low register, sounds out of harmony with the band and produces more of a droning sound than anything else. Kenton's band is largely wasted in that there's really not much heard from it in a solo capacity. Some tunes don't



LAWRENCE WELK

Presents His Newest Dot Album  
"BABY ELEPHANT WALK"  
and  
"Theme from the Bros. Grimm!"

come off too badly, however, like "High Noon," "Wagon Wheels," "Cool Water" and "Red River Valley."

**BILL EVANS & JIM HALL: "UNDERCURRENT"** (United Artists). An interesting idea has produced a fine jazz disk. Producer Alan Douglas has coupled pianist Bill Evans with guitarist Jim Hall and left it at that. The result is an outing that develops strong feeling out of the performances that resulted from the coupling. Sometimes they work together on a strictly-melody idea and at other times Hall provides rhythm accompaniment and vice versa. It is an often-beautiful effort especially John Lewis' "Skating in Central Park." Performances are in the groove and the session is worthy of considerable attention from the jazz audience.

### Kurt Schumacher Gets Ariola Bio-Disk Album

Berlin, Sept. 25.  
The German Ariola diskery continued its series of historical and political records with an LP dedicated to the (1952) late Kurt Schumacher, German Social Democratic Party leader and one of postwar Germany's leading politicians. LP features speeches held by Schumacher before 1933 and after 1945. LP is another highly interesting item — interesting already inasmuch as much what Schumacher said years ago, on the Soviet menace, is now actual. Also the sharp words he threw (in 1932) at Hitler's propaganda drummer, Goebbels, have historical value. LP's commentary deserves praise of its own.

## Longplay Shorts

**Sergio Franchi**, Italian tenor who arrived in the U. S. yesterday (Tues.), will sing selections from his new RCA Victor album of romantic songs on **Ed Sullivan's** CBS-TV show Oct. 14. On the following Sunday (21), he'll make his debut at New York's Carnegie Hall under the auspices of **S. Hurok**. . . **Eileen Farrell**, who starred at the Lincoln Center opening (23), and who will appear at the Metropolitan Opera opening on Oct. 15, will be featured on her next pop album for Columbia Records with **Andre Previn**. . . Decca Records will once again release albums featuring the winners of the International Barbershop Singing competitions. Two albums, one featuring the top 10 international quartet winners, the other featuring the top five international chorus winners are scheduled for release Oct. 1.

**Irving Townsend**, Columbia Records' chief exec on the Coast, in New York for a series of planning meetings. . . Capitol has pulled two sides, "Maria" and "Once Upon A Time," from **George Chakiris'** debut album for pop single release. . . **Andre Kostelanetz** is finishing an instrumental LP of **Irving Berlin's** "Mr. President" score which Columbia will release within a week. . . **Jac Holzman**, Elektra Records president, is out on a swing through the western states to set recording sessions with touring artists and launch company's fall sales campaign. . . Coral's **Ivy League Trio** finished their Army hitch and will resume their booking schedule in the fall. . . **Jack La Forge**, pianist-organist, first LP on Purpletone is tagged "Hawaii And I."

Due for release this week on the **Lively Arts** label are two albums of **James Mason** readings: **Edgar Allen Poe's** "The Imp Of Perverse" and "Shadows And Lionizing" is one set and **Herman Melville's** "Bartleby The Scrivener" is the other. . . **Ambassador Record Corp.**, which has the Peter Pan, Diplomat, Guest Star and Hear How labels, has opened a Coast warehouse to facilitate U. S. shipments as well as overseas orders. **Fred Levi** will be the Coast manager based in L. A. . . **Ford Records** will enter the album field this fall with 12 packages covering the pop and country & western field. Initial release, set for Oct. 1, is "Country Jamboree" featuring **Shorty Long & The Searchers** with **Dolly Long, Paul Tannen, Tina Lou** and **George Hallman & The Chordsmen**.

Atlantic Records is distributing a followup LP to **Booker T. & the M.G.s** click Stax single, "Green Onions" carrying the same title. Atco has a similar album in release this month following up Bent Fabric's "Alley Cat" hit 45. . . Cadence Records has done some revamping of its distrib set up, lining up Fenway Records in Newark, Mainline-Cleveland in Cleve. and Merit Music in Detroit.

## Top Singles Of The Week

(The 'Best Bets' of This Week's 100-Plus Releases)

**CONNIE FRANCIS** . . . . . I WAS SUCH A FOOL  
(MGM) . . . . . He Still Thinks I Still Care

Connie Francis' "I Was Such A Fool (To Fall In Love With You)" (Franco\*) sends out a moaning blues ballad with a forceful vocal that will continue the singer's click-making streak. "He Thinks I Still Care" (Glad\*) follows the country blues path with the proper vocal and instrumental effects that can win over the pop contingent.

**PATSY CLINE** . . . . . HEARTACHES  
(Decca) . . . . . Why Can't He Be You

Patsy Cline's "Heartaches" (Leeds\*) thumps in the right tempo for current pop tastes that should give this standard another spinning run. "Why Can't He Be You" (Pamper\*) is paced along soft ballad lines that are heightened by a nifty vocal approach for pop spinning appreciation.

**CLAUDE KING** . . . . . THE BURNING OF ATLANTA

Claude King's "The Burning Of Atlanta" (Conrad\*) marches across the grooves with an exciting martial flair and a saga song styling that will be picked up on both sides of the Mason-Dixon line. "Don't That Moon Look Lonesome" (Peart\*) brings a pleasant country flavor to a ballad that the pop jocks should be pleased to program.

**CLIFF RICHARD** . . . . . WONDERFUL TO BE YOUNG

Cliff Richard's "Wonderful To Be Young" (Famous\*) gives this British singer a lilting ballad with which to make his mark in the U. S. market and it looks like a cinch, especially with its title tie to the upcoming Paramount pic release, "Got A Funny Feeling" (Harms-Witmark\*) is a rocking-styled item from the same pic that follows the familiar driving vocal groove established by Stateside rockers.

**NEIL SEDAKA** . . . . . NEXT DOOR TO AN ANGEL

Neil Sedaka's "Next Door To An Angel" (Aldont\*) has a youthful zing and a rousing beat to ride the spinning circuit for strong impact with the teen crowd. "I Belong To You" (Aldont\*) snaps out a ballad with a rocking beat and a vocal stride that the kids will go for.

**ZOOT SIMS & ORCH** . . . . . RECADO BOSSA NOVA

Zoot Sims & Orch's "Recado Bossa Nova (Part 1)" (Paris\*) spreads out the new instrumental kick with a samba sway led by the maestro's tenor sax and with some keyed jazz instrumentalists in complete accord. "Part 2" capitalizes on a flute lead which may give it a better spinning chance but both sides make the most of the new beat.

**SI ZENTNER ORCH** . . . . . DESAFINADO

Si Zentner Orch's "Desafinado" (Bendigt\*) is a big band take-over of the current Bossa Nova click and it will move along the spinning circuit for a programming payoff. "The Elephant's Tango" (Emerson\*) features some cute Latino patterns that's good for an occasional spinning shot.

**RICHARD CHAMBERLAIN** . . . . . LOVE ME TENDER

Richard Chamberlain's "Love Me Tender" (Presley\*) revives the folk item that was made popular several years ago by Elvis Presley in the attractive manner that keeps this to medic high on the record charts. "All I Do Is Dream Of You" (Robbins\*) gets a breezy workover that will give this standard another juke fling.

**STAN KENTON** . . . . . MAMA SANG A SONG

Stan Kenton's "Mama Sang A Song" (Champion\*) puts the orch leader in the recitation groove with a narrative that plays up mom and religion—so how can it miss. Walter Brennan is sure to follow. "Whispering Hope" (Anton\*) presents a catchy sound spotlighted by the maestro's honkytonk keyboard with a choral backing for added effects.

**THE DRIFTERS** . . . . . ANOTHER NIGHT WITH THE BOYS

The Drifters' "Another Night With The Boys" (Aldont\*) is a blues ballad featuring a lovely guy's wail that's quite effective and should bring in lots of spinning friends. "Up On The Roof" (Aldont\*) uses an attractive beat to get across a "get-away from it all" mood.

**JOHNNY MATHIS** . . . . . GINA

Johnny Mathis' "Gina" (Elm Drive\*) has the soft ballad smoothness that's earmarked for big play as jocks in several areas already have demonstrated. "I Love Her That's Why" (Elm Drive\*) shows off a good ballad form, too, and rates a spinning showcase.

**LENNY WELCH** . . . . . A TASTE OF HONEY

Lenny Welch's "A Taste Of Honey" (Songfest\*) gives the popular instrumental a new lyric twist via a folk styling that's a natural for a spinning buildup. "The Old Cathedral" (Luristan\*) is a hyminal ballad that takes itself too seriously for any commercial possibilities.

**THE SWANS** . . . . . INDIAN SUMMER

The Swans' "Indian Summer" (Harms\*) brings in the fall season with a standard that's souped up with sound stylings that will go over in jock and juke markets. "This Little Heart Of Mine" (Mured\*) beats with a raucous rock that's matched by a vigorous group vocal which could build juke interest. Gros.

\*ASCAP. †BMI.



# BOSSA NOVA 'IN,' TWIST 'OUT?'

## Brubecks' 'Ambassadors' Wows 'Em As Monterey Jazz Fest Pulls 87 1/2%

By RALPH J. GLEASON

Monterey, Cal., Sept. 25. The fifth annual Monterey Jazz Festival ended with a wild ovation for Dave and Iola Brubeck's "The Real Ambassadors" in which Louis Armstrong, Carmen McRae, the Lambert-Hendricks-Bavan Trio, Brubeck, Trummy Young and the Armstrong and Brubeck groups appeared.

The story of a jazz musician (Louis Armstrong) who comes to be the real ambassador, the number is a takeoff on the U.S. State Department's cultural exchange. It endorses jazz as a friend-maker for the U.S. and gets in a few soft digs at the State Department policy. "I represent the Government," Armstrong sings, "but the Government doesn't represent some policies I'm for."

Then Armstrong became specific about integration. "If God made us in His image," Armstrong sang, "could He a zebra be?"

Though several of the numbers had religious overtones (Lambert-Hendricks-Bavan did a Gregorian chant on one), Armstrong handled the touchy chore with major diplomacy and brought cheers from the crowd. It was a magnificent climax to the concert's three-day run.

As the opening set off Sunday night's (23) program Dizzy Gillespie led the festival brass ensemble, loaded with name jazz players like Bob Brookmeyer, Al Porcino and Candy Condoli, through a series of arrangements of Gillespie compositions including "Kush," "Emanon" and "Mantica," one of Gillespie's top tunes.

Undisputed hit of the festival, however, was the Brubecks' "The Real Ambassadors." It has a timely theme, some great songs written by Brubeck ("Love Is Like a Summer Day" is one of the best ballads to come along in years) and with this cast and the right direction should be a natural for Broadway. Iola Brubeck did a narration which tied the excerpts together for Sunday Night's performance. Carmen McRae's version of "My One Bad Habit" and "One Moment Worth Years" are top flight bids for record and Broadway kudos.

The Sunday evening performances drew 4,500 people and grossed \$19,850. The house was scaled from \$2.75 to \$3.50 in the afternoons and \$3 to \$6.50 at night. Total attendance was estimated at \$2,500. Box sale, which is not tabbed a drop from last year's of some \$2,500. Box sale, which is not tabbed yet, and revenue from concessions and exhibits plus the program (Continued on page 52)

## Dean Curtis, Coast Ballroom Op, Rapped As 'Unfair' by Tooters

Hollywood, Sept. 25. Dean Curtis, longtime ballroom operator, has been placed on the American Federation of Musicians Local 47 "do not perform for or with" list on the charge that he still owes Russ Morgan \$536. Early last summer, Curtis reopened the Old Deauville Club as Seaview Beach Club and installed Morgan's band on a three-night weekend basis, paying orch of 11 sidemen a flat \$500 per night.

Curtis contends that recent shrouding of his operation was cued by dispute over ownership and that he merely was renting and that in the escrow tangle he got locked out. He also says he paid tooters scale, but acknowledges the contract over the final weekend called for \$536 more than he paid. After a hearing at Local 47, at which Curtis balked at meeting the coin demand, the union blacklisted him.

Prior to Beach venture, Curtis for 15 years ran the Old Chateau Ballroom here. For many years he was chief Coast officer of National Ballroom Operators Assn.

## Holland Disk Bestsellers

Amsterdam, Sept. 25.  
Do You Want To Dance (Columbia) Cliff Richard  
Zwei Kleiner Italiener (H.M.V.) C. Froboess  
Good Luck Charm... Presley (RCA)  
Young Ones... Cliff Richard (Columbia)  
Wonderful Land The Shadows (Columbia)  
Tanze Mit Mir... G. Wendland (Philips)  
Brandend Zand A. Grvenloh (Philips)  
De Blinde Soldaat... Z. Naam (Philips)  
Norman... Sue Thompson (Funckler)  
Vader, Waar Is Moeder. Hoes (Father, Where's Mother) (Philips)

## Lincoln Center's Bow in Col Pkg.

The first performance at the Philharmonic Hall at New York's Lincoln Center, which took place Sunday (23), has been put into the groove by Columbia Records. The package, which will be titled "The Opening of Lincoln Center," will include two 12-inch LPs and special text commemorating the opening ceremonies.

The program for the premiere features the N. Y. Philharmonic under the direction of Leonard Bernstein and 12 soloists including Eileen Farrell, Jennie Tourel, Richard Tucker, Jon Vickers, Ezio Flagello, Adele Addison, Lucine Amara, Lili Chookasian, George London, Shirley Verrett-Carter and Donald Bell. Introductory articles have been written by John D. Rockefeller 3d, chairman of the board, and William Schuman, president of Lincoln Center, among others.

The album will be released early in October. Meantime, Col is running with the first recording to be made at Philharmonic Hall, "The Sound of Lincoln Center," which was recorded by the N. Y. Philharmonic under Leonard Bernstein's direction.

## STU PHILLIPS BALKS ON NEW COLPIX DEAL

Stu Phillips and Colpix Records are on the verge of a splitup. Phillips' contract with Colpix as indie producer wound up Sept 1 and although the diskery has made a new contractual deal for him, he's balking on the terms.

During his two-and-a-half year tenure at Colpix, Phillips produced the "Blue Moon" and "Johnny Angel" discicals among several others. According to Phillips, he'll be negotiating a new tie before he leaves for the Coast in two weeks, to start working on the score for the Danny Kaye Starrer, "Man From The Danvers Club."

Meanwhile, back at Colpix, Jack Lewis who was brought in a couple of months ago as special album producer has taken over wider hold on the artists & repertoire activities.

## Jack & Irving Mills On Int'l Treks to Push Biz

Jack Mills and Irving Mills, prexy and v.p. of Mills Music, respectively, have both hit the international trail on behalf of their pubbery.

Jack Mills is making stops at the Mills Music offices in Chicago and Los Angeles and then heads for Mexico City on Sept. 30 to complete arrangements for a planned Mexican branch for the outfit. Irving Mills has arrived in Germany, following a stop at the company's London firm's office. His trip includes supervision of disk dates with German jazz combos.

## DISKERIES BOARD BRAZILIAN BEAT

By MIKE GROSS

The Bossa Nova is "in" and the Twist is "out." That's the word being passed around the record industry as more and more dinkings of the latest Latino lilt are being poured into the market.

According to some analytical industryites, however, the Bossa Nova hasn't established itself firmly yet despite the diskery rush to get on the bandwagon. The big problem, it seems, is that unlike the Twist, the Bossa Nova, doesn't yet have a dance to go with it. "To sustain itself," says Duke Niles who's publishing several Bossa Nova items via his Paris Music firm, "a new beat has to have an accompanying dance."

The big problem seems to be in getting the right dance to go with the Bossa Nova. There are many varied schools of thought on what the dance should be like and if one definite terp pattern isn't established the Bossa Nova may founder in the grooves. Most music bizites are agreed that it most resembles a samba but aren't too sure whether the old-styled samba can be sold to the public again.

Colpix Records is one of the first to get a tie-in with a terp angle. The diskery has arranged with the Fred Astaire Dance Studios to introduce a Bossa Nova dance. All 105 Astaire studios across the country have been supplied with copies of Colpix's "Bossa Nova-New Beat" LP by Zoot Sims to use in instructing their students.

The studios have received step patterns of the Bossa Nova and will begin teaching the Brazilian dance, a samba adapted by John Monte, dance director of the Astaire studios. Copies of the step pattern will be inserted in the packaging of the Colpix LP and a free lesson to learn the Bossa Nova dance goes to anyone with a purchase of the Sims LP.

Another poser to the disk industry is whether or not the grass-roots will pick up the Brazilian beat. The disks have been breaking out in the more sophisticated areas where the jazz jockeys have been the leaders in the drive. It's doing well in the New York, Los Angeles, San Francisco and Miami areas but the hinterland is coming in slowly.

The current disk spurge took about a year in coming. The Bossa Nova has been played in jazz clubs in various forms by jazzsters like Herbie Mann and Charlie Byrd who picked it up during their South American tours. Dizzy Gillespie, too, has been playing it in clubs, having developed it out of his Afro-Cuban material.

The breakout of the Charlie Byrd-Stan Getz album, "Jazz Samba" on Verve and the subsequent takeoff of its "Delafinado" theme as a single started the ball rolling. In addition to Zoot Sims on Colpix and Herbie Mann on Atlantic the Bossa bing has been picked up by Shorty Rogers, Sonny Rollins, Si Zentner, George Shearing and pop vocalists Peggy Lee, Vic Damone and Paul Anka, among others.

The optimists in the industry already figure that the Bossa Nova will become a big factor in the jazz transition into the pop field in that it has a soft melodic tone and samba-like rhythm that, although jazz-based, still has enough "square" elements for the masses to dig.

Even though its future is still in an iffy stage, it has already developed as the most strongly covered item on the jazz scene in a long time. And it's helping to pull lotsa jazzsters out of the cellars and on to the charts.

## BENNETT'S SMU DATE

Dallas, Sept. 25. Tony Bennett does a concert the night of Oct. 20 at Southern Methodist Univ.  
Fred Bryson, in charge of entertainment, booked him at the SMU Coliseum the evening of the SMU-Rice football game.

## By-Product of Pix' Global Distribution: A Pre-Sold Int'l Mkt. for 'Track Disks'



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## AFM Disk Scale Goes Up Oct. 1

Hollywood, Sept. 25. All AFM members have been notified that scale for recordings rises as of Oct. 1. Tilts cover arrangers, orchestrators and copyists as well as tooters.

New scale for what union terms "commercial" waxing will be \$56 per man for three hours or less; with leader, contractor or solo instrumentalist getting double scale. Current scale is \$53.50. For what union calls "Symphonic" recordings, new scale for two hours is \$46.25, up \$2. Pension fund payment to union is 8% of all fees earned.

Tilt in pay, as of Oct. 1, 1962, was arrived at when AFM set last contract with waxeries, back in 1959.

## BRITAIN'S HIGH COURT WON'T HALT BILK DISKS

London, Sept. 25. Britain's top clarinetist, Acker Bilk, failed in the High Court last week to get a continuance of a temporary injunction restraining Central Record Distributors from selling certain disks he recorded in 1957.

Justice Stephenson said that on the evidence before him he could not decide whether the copyright belonged to the tooter or to CRD, but he found it impossible to say with any confidence that "Mr. Bilk or his reputation would suffer any serious consequence" if the disks in dispute were released to the public.

Bilk feels the sale of the 1957 records of "poor quality" compared with his present day standard would damage his reputation. A suit against CRD and Douglas Dobell, who keeps a jazz disk shop in London, is expected to be heard early next year.

## Season's 1st Off-B'way Show Album Goes to Col

Columbia Records is stepping off-Broadway for the first time this season with the wrapup of the original cast album rights to "O Say Can You See!" The musical is slated to open Oct. 8 at the Provincetown Theatre in New York's Greenwich Village.

The tuner was written by Bill Conklin & Bob Miller (book and lyrics) and Jack Holmes (music). The score is being published by Tommy Valando's Sunbeam Music (BMI).

"The global market" notion that has become so much a part of film industry thinking also seems to have strong implications in the disk industry, especially as applies to soundtrack waxings. As the picture shapes up, a soundtrack has just as much potential sales life as the film from which it's taken and with pix being distributed in all corners of the world these days, track LPs stand to become hot product for companies, without ever hitting a best seller chart.

Soundtracks have many lives on the international market. They have, in fact, as many lives as the number of locations into which their picture is booked. Some track LPs have bombed in one area or another but have gone on to become eventual money winners for their labels.

The more optimistic approach, of course, applies to the global film click. In such a case, the soundtrack album is capable of registering huge sales. In both cases, the eventual sales figures hinge on the fact that wherever the film plays, a potential market for its track LP is created.

In many overseas areas LPs are tough to sell. So local licensees usually break the big packages down into EPs which more reasonably fit the budgets of the region's disk buyers. Although LPs aren't a tremendous seller in too many foreign areas, the EP is a strong item all over Europe and elsewhere and is very much a part of the track picture.

Another facet in that various disks pegged to picture themes and track material also have an increased sales life on the international market. If marketed to follow the route of the picture with which they are associated, such waxings can and do also cash in on the built-in disk interest a film creates. In all cases it is the film that sells the disks and they have potential wherever the picture is shown.

Soundtracks such as those from "Judgment at Nuremberg" and "Jessica," which haven't meant much in the U.S., have been big sellers in Europe, more than doubling Yank sales in the case of "Jessica." Tracks and related material from "West Side Story," "Exodus," "Never on Sunday" and others have been international blockbusters. In the case of "Never on Sunday" there are some 400 versions in release around the world.

Even tracks and material from pictures like "The Apartment" (Continued on page 52)

## Polly Bergen Walked Out, Unique Record Mfg. Co. Claims in \$1,000,000 Suit

Singer-actress Polly Bergen has been slapped with a \$1,000,000 suit filed in N.Y. Supreme Court by Unique Record Manufacturing Corp. The diskery claims that in June, 1956, Miss Bergen was pacted to wax exclusively for the company for one year but that in March, 1957, the singer breached the agreement by "refusing to record any further musical selections."

In its complaint, Unique states that, at the time of the pacting, Miss Bergen "was on the downgrade as a singer and entertainer and was not in demand as either a singer or recording artist or actress." The actress has entered a general denial of the charges.

In Miss Bergen's affidavit, her attorney, Egon Dumler, states that "Miss Bergen is a star, as that term is understood in the entertainment industry" and that, at the time of the pacting, was a regular panelist on the tv show, "To Tell the Truth," and had appeared in several pix.

Miss Bergen asks dismissal of the complaint, claiming that in January, 1957, the agreement had been "cancelled by mutual consent of the parties."

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## Inside Stuff—Music

"The three main things composers and lyric writers for the theatre should look for in choosing a publisher are belief, experience and organization," said Irving Brown, veepee of Chappell who spoke at the third session of the ASCAP Seminar on the Musical Theatre last Monday (24) at New York's Judson Hall. "He must be made to feel that the publisher believes in his talent, and his ability to grow as a composer or lyric writer. He should make sure that the publisher has had sufficient experience in handling theatre scores. And he should go with a company that can utilize every department—executive, professional, editorial, legal, sales—to help promote his work."

Brown also pointed out that the publishing business is unique in that, unlike most business, it deals with people rather than inanimate objects. "A real publisher," he said, "is deeply concerned with the people who write, who sing, who play instruments and who listen and enjoy a personal product that is the creation and result of talent."

"A choreographer must be able to write his own book in staging the dances for a musical comedy," asserted choreographer-director Joe Layton at the second session of the ASCAP Seminar on the Musical Theatre at New York's Judson Hall last week. "It is his job to continue the story that has been written by the librettist. He must add to the plot. A dance can no longer be merely entertaining; it has to inform. Entertaining and informing must go hand-in-hand."

Layton, who directed "No Strings" and is now staging "Cock of the Walk," emphasized that the creator is still the most important person in a production in spite of the attention currently being paid the musical comedy director. "The show still belongs to the composer and the lyricist and the librettist," he said. "The only thing for the director to do is try to come up to their talent. It's his job to interpret what they have to say, not to try to make them conform to his ideas."

He looks to a time in the future when there may be a truly lyric theatre concept, "one in which song, dance and story flow so smoothly that there would be no applause-catching numbers to interrupt the proceedings from beginning to end." He also said that the time is not too distant when the finest singer in the world or the greatest dancer in the world will not be able to get a job unless he has mastered all the performing arts.

Cliff Richard, British singer, is scheduled to arrive in the U. S. next week (2) for a promotion campaign on the Paramount pic, "Wonderful To Be Young" and the Dot disk of the same name. He's set for a six-week tour of major cities to visit deejays and make personal appearances where the pic is playing. Famous Music, the publisher of "Wonderful To Be Young," written by Burt Bacharach & Hal David, will work closely with Dot on the plugging effort. He's also set for a shot on Ed Sullivan's CBS-TV show on Oct. 21.

Will Meisel, one of Berlin's most popular composers and publishers, celebrated his 65th birthday Sept. 17. The Teldec diskery honored him with an EP record entitled "Bar Music At the Rialto" which features a medley of composer's most popular songs. Meisel has composed several operettas in addition to his countless songs and also wrote the score for 44 films. He had been suffering from serious eye trouble in recent years but is now, after three eye operations, very much active again. He heads Edition Meisel Music and Harrison Musikverlag in W-Berlin.

In a survey conducted by the Country Music Assn. it was determined that there are now 112 tv stations programming country music. The CMA sent questionnaires to approximately 600 tv stations, with 299 of the questionnaires being returned to CMA. The returns also showed that there were 60 stations programming filmed country music shows; 86 stations programming gospel shows; and 93 stations expressing an interest in filmed shows.

## Heller Turns To Trading Stamps

Eddie Heller, veteran disk industryite, has switched to the trading stamps business. He's launching Go-Go Pleasure Stamps this fall to encompass all phases of entertainment including pix, theatre and night clubs.

As an added accommodation, Go-Go will operate a special entertainment and travel bureau which will enable stamp savers to get advance reservations and bookings. Heller is also publishing a special entertainment guide and directory which will be posted in retail stores, merchandise outlets and supermarkets handling the Go-Go Pleasure Stamps.

The customer will receive a Go-Go stamp for each 10c purchase, thereby filling a stamp book with only \$100 worth of purchases. Teenagers and children will be given half-books requiring only 500 stamps.

### RETURN OF OLDTIMERS

**Otto Klemperer Set For 11 With Philly Orchestra**

Otto Klemperer, last in New York 20 years ago, will conduct the Philadelphia Orchestra on Oct. 23 in Carnegie Hall. This is part of a special series this orchestra is giving, under the Hall's management, separate from its regular N. Y. dates, moved over to the new Philharmonic Hall.

In all Klemperer will conduct 11 concerts of the Philadelphia Orchestra in various cities, including Philly. Engagements were contracted via Columbia Management, his last connection with this ensemble was 35 years ago.

## 'Payola'

Continued from page 47

quirements varying proportionately with the area. The loud-speaker gimmick is mostly a big city development but store window payola is everywhere now, with even small, remotely-located outlets having caught on.

It is mostly and initially a distributor problem in that it is the distrib that encounters the display pressure. But he quickly passes the problem on to the manufacturer who has little choice but to comply. In some cities like New York some of the plugola is handled direct between diskery and store, as in the case of original cast waxings and the like where there is a constant scramble for choice display. A quick tour around the Broadway area's shops points up the situation, with product spotlighted in certain store windows by company, and some individual platters on display that seem remote picks in terms of customer interest.

But with radio stations now allegedly rid of payola and with the distributors being flooded with new product, disk promotion is an increasingly tough problem. The retailer is an important facet of the promotional scene and if he calls the shots this way, distributors and manufacturers must bow to his demands.

The importance of display material has been continuously emphasized in recent years, as companies spend more loot on album cover ideas and even single sleeves, not to mention more and more elaborate point of sales aids. Despite inroads of racks, etc. the store is still very important and both the outlets and manufacturers realize it.

## ASCAP's Coast Meet

The American Society of Composers, Authors & Publishers will hold a fall meeting of its Coast membership on Oct. 4. Reports by the Society's president, Stanley Adams; Jack Bregman for the exec committee, and comptroller George Hoffman will be presented.

The Music Industry Golf Tournament, which was scheduled for the same date as the ASCAP meeting, has changed to Oct. 26-28 in Palm Springs.

## UA Label Into Jazz Promotion Via Mingus Gig

United Artists Records has extended its jazz activities into the concert production field. As a jazz and to plug its latest jazz pactee, Charles Mingus, the label will sponsor a jazz concert at Town Hall, N.Y., on Oct. 12, featuring Mingus plus a 30-piece orchestra.

The concert, and a series of other new jazz projects, are under the direction of Alan Douglas who heads the diskery's hipster division. George Wein, producer of the Newport Jazz Festival and other such events, will work with him on the production of the event which will be waxed for release by UA.

Appearing with Mingus will be Clark Terry, Don Butterfield, Jimmy Cleveland, Eric Dolphy, Zoot Sims, Jerome Richardson, Jim Hall, Charlie Shavers, Roy Eldridge, Pepper Adams and others. Deejay Stan Z. Burns will emcee the gig.

Another UA jazz project is a waxing featuring Duke Ellington, Max Roach and Mingus, playing both new and old Ellington tunes. The company is also releasing a never-before-issued package by Billie Holiday which was recorded during a German Concert given by the late jazz singer. Other projects include a bossa nova set by Herbie Mann and a pix themes session by Jerome Richardson.

Douglas will leave for Europe after the Town Hall event.

## Beaucoup Nominees For Composers & Lyricists Guild Bd. Member Posts

Hollywood, Sept. 25

Ballots have gone out for board member posts on the Composers & Lyricists Guild of America executive board. Nominated, to elect one screen, four television, two song and two "specialized" composers to serve on the Western board, are screen composers Hugo Friedhofer, Ernest Gold and David Raskin; tv composers Jack Meakin, Mahlon Merrick, Irving Miller, Joseph Mullendore, Ruby Raskin, Pete Rugolo, Nathan Scott, Herbert Spencer, Fred Steiner and John Scott Trotter; song composers Jack Brooks, Arthur Hamilton, Donald Kahn, Jerry Livingston, Ben Oakland and Harold Spina; specialized composers Ivan Dittmars, Farlan Myers, Louis Palange, Robert Sande, Martin Sperzel and Gene von Hallberg.

On eastern board, for two television and one "specialized" nominations, are television composers Richard DuPage, Lehman Engel, Irvin Graham, Will Lorin, Billy Nalle and Paul Swain; specialized composers George Cole, Jack Easton and Henry Sylvan.

Remaining for one more year on western board are Basil Adlam, Jeff Alexander, Benny Carter, Alexander Courage, Mack David, Ralph Freed, Johnny Green, Leigh Harline, Wilbur Hatch, Henry Mancini, Franklyn Marks, Larry Orenstein, Leith Stevens and Paul Francis Webster.

Remaining on eastern board are Winston Sharples, Elie Siegmeister, Cornel Tanassy and David Terry.

### Guitarist Promotes Electronics

Guitarist Tony Jerome has been named musical director of the Magnatone Division of Estey Electronics.

He'll give concerts throughout the country and work with Magnatone dealers and distributors in promoting the company's amplifiers.

## Colpix Hypos Artist Slate, Adds Indie Producers; Other Wax Deals

### O'seas Disks Win More Of U.S. Mkt.: Dot's Bailey

London, Sept. 25

American disk market is undergoing a change, says Jim Bailey, head of Dot Records' International Division, who is accompanying Billy Vaughn on a four-week Continental tour. One of the major innovations is the acceptance of more foreign material by disk jockeys and the public.

According to Bailey, influx of British names like Lonnie Donegan, Matt Monro, Kenny Ball, Acker Bilk, The Springfields, Anthony Newley, Andy Stewart, and so on, is fitting evidence that non-Yank names can get into the top-selling bracket.

While there was a certain resistance in the past to overseas product within the American market, deejays will now push anything foreign or otherwise that might break as a potential hit, says Bailey. Consequently, more and more jocks are looking overseas in order to come up with something different.

In fact, one Yank diskpusher has gone completely British in concept, a symptom, opines Bailey of the new thinking around American radio stations.

Colpix Records has added some artists and indie producers to its roster. The division of Columbia Pictures has signed Teddy Randazzo, Vi Velasco, Don Grant, Ernie Royal, Zoot Sims, Randy Weston, Manny Albam (exclusive for singles only) and Everett Barksdale. To its May Records subsid, Colpix has added Kitty Noble, Ginny Angel, Sammy Taylor and Bobby Wilding.

Composer-producer Bob Crewe has been inked to produce disks for the label as have the Brothers Finnegan and Mal Williams. Platters by many of these artists are due out shortly.

### King: Hawkshaw Hawkins

King Records has packed country & western diskery Hawkshaw Hawkins. An LP and a single, "Silver Threads and Golden Needles" and "Girl Without a Name," are set for release shortly. Hawkshaw had a disk pact with King some years ago and has since been with RCA Victor and Columbia. His resigning to the label is part of a move by Syd Nathan, King Records prexy, to revitalize the line's c&w activity which slowed when the diskery began concentrating on the rhythm & blues field some years ago.

### Parlophone: Debbie Lee

Protegee of Evelyn Taylor (who manages Adam Faith), Debbie Lee has parted with Parlophone. A&R man George Martin plans her first release in October coincident with video appearance on ABC-TV.

### Prestige: Gene Ammons

Prestige has repacked jazz saxer Gene Ammons. Two sessions, waxed under supervision of Ozzie Cadena, have been recently completed by the hipster and will be released in the near future.

### Oriole: Paula Watson

American-born thrush Paula Watson who waxed the click, "A Little Bird Told Me" two years ago, has been inked by Oriole's a&r chief John Schroeder. Currently she's compiling an album.

## Instrument Sales Soar in Britain

London, Sept. 25

At a time when disk sales in the U.K. are reaching a new high, trade sources report that there is an upward swing in the sale of musical instruments. For example, from 1959 to 1961 sales of pianos increased here by 14½%, says Donald Johnson, secretary of the Music Trades Assn.

"But the rise is not confined to pianos," he says, "guitars, clarinets, drums and a wide variety of other instruments are also on the increase, saleswise." Johnson and his confreres attribute the hike to increased use of music in school curriculums—the schools themselves are one of the industry's biggest customers—which is carrying over into the home. Children, he opines, want their own guitar, or whatever, once they learn to play same at school.

Another school of thought is that the tv exposure of such disk favorites as pianist Russ Conway, clarinetist Acker Bilk, the Shadow guitar group et. al., along with their disks, have hyped sales because the youngsters wish to emulate their idols.

In addition, many retailers have started learn-to-play schools, services of which are sold with the instrument. It is also interesting to note that guitar playing stimulated by instruction in schools is having a noticeable affect on sales of folk disks.

### Martin's 1st Lounge Date

Hollywood, Sept. 25

Freddy Martin band, has been booked for four frames with options into the Flamingo lounge, Las Vegas, starting next April 25, first time in batoneer's 30-year career he's ever played a nitery lounge.

Last Martin stand in Vegas was nearly a decade ago in New Frontier.

## Band Review

### TONY CARACCI ORCH (5)

Hotel Muehlebach, K.C.

The Hotel Muehlebach's continuing dinner-dance policy in the street level Cafe Picardy currently has Tony Caracci and his five-piece group furnishing the rhythms. A longtime fave around town, he has had several stands in the Muehlebach, this one his third in the Picardy. Present engagement began in May and is expected to continue for several weeks.

A top accordionist, Caracci surrounds himself with a versatile crew, including John Elliott on piano, Ruel Joyce on string bass, Jim Buckler on drums, and Bill DeLauch doubling sex and trumpet. Format tosses the lead around from Caracci to Elliott to DeLauch and back, and the group mixes it up from standards to Latins and current pops.

A key spot like this calls for rhythm preparedness, and any evening the combo may range from a fox-trot to cha-cha and Twist to the old-style waltz and a rumba or two. Caracci adds a filip with a tune or so on the new-like clavietta.

Vocals are a large part of the evening, Joyce and DeLauch leading out on ballads, and the entire crew chiming in frequently for group harmony. Early in the evening violinist Milan Mahale joins Caracci and Joyce as a strolling trio playing for the diners. Dancing begins at 9, with a no-cover, no minimum policy.

Quin

## Brubeck Wows 'Em

Continued from page 49

should add another \$10,000 to the total.

The opening show for this year's jazz fest was one of the most lightly attended in the festival's history although the weather was balmy and the band a strong one. Only 3,500 people showed up for a gross of \$12,900.

A swing era lineup of stars kicked off the show. Led by alto saxophonist Benny Carter, they opened with "It Happened in Monterey" during which Rex Stewart, an alumnus of Duke Ellington; Stuff Smith, jazz violinist; tenor sax Ben Webster, another Ellington alumnus; trombonist Bill Harris, ex-Woody Herman and Jazz at the Philharmonic, soloed in turn backed by a rhythm section consisting of Earl "Fatha" Hines, piano; Mel Lewis, bass; a vet of the Goodman Russian tour; and Buddy Clarke (bass), from the Gerry Mulligan big band.

A ballad set completed this part of the program. Carter (who had been in Monterey for two days rehearsing the festival band and the all-stars) then brought on blues singer Jimmy Witherspoon for a set followed by vocalist Helen Humes, who used to be with Count Basie.

Next in line with Jimmy Rushing, and the blues swinging ended with all three shouters on stage for a wild finale.

The Stan Getz Quartet, which features guitarist Jimmy Raney, one of the best of the modernists on this instrument, suffered from a faulty sound system, a problem that plagued the festival all weekend in stark contrast to the beautiful sound in previous years.

Final act on Friday's bill was the special composition commissioned by the festival and written by Lalo Schiffrin, the Argentine-born pianist of the Dizzy Gillespie Quintet. Gillespie was the featured performer in the "divertimento for trumpet and jazz ensemble" and a 25-piece all-star band under Schiffrin's direction aided him.

The Saturday matinee reversed the usual Monterey afternoon sunshine pattern and came up cold and clammy. But 3,800 people

turned out for a gross of \$10,500. The program was supposed to have been written by Benny Carter and dedicated to the 100th anniversary of the saxophone.

The afternoon was, indeed, a saxophonist's field day. At one time there were almost a dozen reed men on the stand and the audience reaction to the unusual presentation was strong.

The Saturday night show also started late. It began with a big band set, featuring the Festival orchestra led by trumpeter Al Porcino in a series of arrangements from his Hollywood dance band by Al Cohn, Johnny Mandell and Tiny Kahn.

The Lambert-Hendricks-Bavan vocal group, making their first appearance at Monterey since Annie Ross left the trio, were effective in several vocal renditions of jazz tunes, but the group lacks some of the fire and jazz excitement it formerly had.

Finale of the Saturday night concert was bandleader Quincy Jones leading the same Festival orchestra through a series of charts from his recent big band. They were a gas and a half and drew a standing ovation from the audience.

The Sunday afternoon show, which was billed as a Dizzy Gillespie production called "The Relatives of Jazz," consisted of a regular set by the Gillespie Quintet. It, as his sets always are, was delightful but nothing new happened.

Yaffa Yarkoni, the Israeli singer, was charming but miscast in her appearance and if it had not been for the exciting Bola Sete, the Brazilian guitarist now at the Palace Hotel in San Francisco, the afternoon might well have flopped.

Sete came on and played a long series of guitar impressions including Brazilian bossa novas which were the hit of the program. He is a great performer who can excite a crowd and is the perfect fencing mate for Gillespie. The on-stage antics of Gillespie and Sete were delightful.

An appearance by the Virgin Island Steel band, which is one degree above amateur, ended the Sunday show.

## The HIT! OF THE WEEK

**RICHARD CHAMBERLAIN**

TV's Dr. Kildare

Sings

**LOVE ME TENDER**

K-13097

**MGM Records**

## By-Product

Continued from page 49

have doubled their disk sales on the global market as a result of exposure with the films. And there have been other tracks like "Goodbye Again," "Paris Blues" and "Some Like It Hot" which didn't mean much in the U.S. alone but were able to make it thanks to global marketing.

In the case of picture company disk subsides, the pattern works very well. Foreign record affiliates work closely with film distributors in each territory to tie in the music with the release of the films. This kind of cross promotion not only benefits the disk sales but also is handy for the picture company in promoting its product.

This pattern applies in the singles field as well, with picture themes scoring well overseas as they do here. In all cases it's the picture that sells the disks and, although sales can vary from location to location, in the end the global distribution technique usually pays off.

## THE VAGABONDS

Sept. 27 thru Oct. 24, MAPES HOTEL, Reno

Oct. 26-Nov. 8, RIVIERA HOTEL, Las Vegas

Dec. 5-8, SALT LAKE CITY, Utah

— 1963 —

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## VARIETY SINGLE RECORD T.I.P.S.

(Tune Index of Performance &amp; Sales)

This Wk.	Last Wk.	No. On Chart	Wks.	Label
1	1	5	<b>SHERRY</b> Four Seasons	Vee Jay
2	2	8	<b>RAMBLIN' ROSE</b> Nat King Cole	Capitol
3	7	4	<b>GREEN ONIONS</b> Booker T. & MG's	Stax
4	4	10	<b>SHEILA</b> Tommy Roe	ABC-Par
5	4	6	<b>PATCHES</b> Dicky Lee	Smash
6	8	6	<b>LET'S DANCE</b> Christ Montez	Monogram
7	16	2	<b>MONSTER MASH</b> Bobby Pickett	Garpax
8	9	7	<b>TEEN-AGE IDOL</b> Rick Nelson	Imperial
9	27	3	<b>DO YOU LOVE ME</b> Contours	Gordy
10	13	6	<b>VENUS IN BLUE JEANS</b> Jimmy Clanton	Ace
11	5	12	<b>LOCO-MOTION</b> Little Eva	Dimension
12	14	8	<b>YOU BELONG TO ME</b> Dupress	Coed
13	11	4	<b>RAIN, RAIN GO AWAY</b> Bobby Vinton	Epic
14	23	6	<b>SILVER THREADS AND GOLDEN NEEDLES</b> Springfields	Phillips
15	6	9	<b>SHE'S NOT YOU</b> Elvis Presley	Victor
16	47	2	<b>I REMEMBER YOU</b> Frank Fields	Vee Jay
17	31	2	<b>TORTURE</b> Kris Jensen	Hickory
18	12	15	<b>TWIST AND SHOUT</b> Isley Bros	Wand
19	22	6	<b>YOU BEAT ME TO THE PUNCH</b> Mary Wells	Motown
20	28	11	<b>SHAME ON ME</b> Bobby Bare	Victor
21	20	7	<b>ALLEY CAT</b> Bent Fabric	Atco
22	33	4	<b>BEACHWOOD 4-5789</b> Marvelettes	Tamla
23	29	4	<b>LIE TO ME</b> Brook Benton	Mercury
24	26	9	<b>YOU DON'T KNOW ME</b> Ray Charles	ABC-Par
25	18	7	<b>SEND ME THE PILLOW YOU DREAM ON</b> Johnny Tillotson	Cadence
26	15	5	<b>SURFIN' SAFARI</b> Beach Boys	Capitol
27	39	3	<b>HULLY GULLY BABY</b> Dovells	Parkway
28	41	5	<b>COME ON LITTLE ANGEL</b> Belmonts	Sabrina
29	—	1	<b>HE'S A REBEL</b> The Crystals	Phillies
30	—	1	<b>HIDE AND GO SEEK</b> Bunker Hill	Mala
31	10	13	<b>BREAKING UP IS HARD TO DO</b> Neil Sedaka	RCA Victor
32	21	7	<b>YOUR NOSE IS GOING TO GROW</b> Johnny Crawford	Delfi
33	—	1	<b>WHAT KIND OF LOVE IS THIS</b> Joey Dee	Roulette
34	24	9	<b>DEVIL WOMAN</b> Marty Robbins	Columbia
35	—	1	<b>ONLY LOVE CAN BREAK A HEART</b> Gene Pitney	Musicor
36	32	3	<b>IF I HAD A HAMMER</b> Peter, Paul & Mary	Warner Bros.
37	17	9	<b>RINKY DINK</b> Dave Cortez	Chess
38	44	3	<b>IT MIGHT AS WELL RAIN UNTIL SEPTEMBER</b> Carol King	Dimension
39	—	1	<b>I LEFT MY HEART IN SAN FRANCISCO</b> Tony Bennett	Columbia
40	49	7	<b>TILL DEATH DO US PART</b> Bob Braun	Decca
41	—	1	<b>LIMBO ROCK</b> Chubby Checker	Parkway
42	—	1	<b>KING OF THE WHOLE WIDE WORLD</b> Elvis Presley	Victor
43	—	1	<b>POPEYE</b> Chubby Checker	Parkway
44	45	2	<b>IF I DIDN'T HAVE A DIME</b> Gene Pitney	Musicor
45	37	2	<b>PUNISH HER</b> Bobby Vee	Liberty
46	42	6	<b>WONDERFUL DREAM</b> Majors	Imperial
47	38	9	<b>VACATION</b> Connie Francis	MGM
48	36	8	<b>WHAT'S A MATTER BABY</b> Timi Yuro	Liberty
49	25	9	<b>SWINGIN' SAFARI</b> Billy Vaughn	Dot
50	34	11	<b>THINGS</b> Bobby Darin	Atco

## On the Upbeat

### New York

Gina Davis, maestro Meyer Davis' daughter, set to give three Debussy recitals this fall: Boston's Gardner Museum on Sept. 30; Washington's National Gallery on Oct. 14; New York's Carnegie Recital Hall on Oct. 22. Colpix Records will include a special insert, featuring a brief biography and picture, of all artists who debut on Colpix and May Records. Kitty Kallen opens at the new Diplomat Hotel, Cincinnati on Sept. 27. She's then booked into the Raddison Hotel, Minneapolis (Oct. 4), Sahara Hotel, Las Vegas (Oct. 16), and The Club in Birmingham, Ala., on Nov. 6. Eddy Manson will do the score for the NBC-TV documentary, "The River Nile," for Oct. 28 showing. The Highwaymen will headline the Ivy Jazz Band Ball at the Americana Hotel on Nov. 23.

### Hollywood

Franz Waxman has wound scoring on UA's "Taras Bulba" and is writing an opera based on "Dr. Jekyll and Mr. Hyde." Warner Bros. has taken a single out of Pat Buttram's "Off His Rocker" album and is peddling it to a commercial toy manufacturer as an "incentive" disk. Model Music Co. of this city has purchased rights to "The Bossa Nova." It now has English lyrics by Jack Machado. Neal Hefti will do the arrangements for the new Reprise album which will pair Frank Sinatra and Count Basie. It'll be out Oct. 1-4.

Stanley Styne penned four more tunes and is close to making wax deal with Victor on his ditties from "Chip Off The Old Block," current at Statler-Hilton, L.A. Capitol's Lee Gillette, back from Frisco where he recorded "live," the band at miter Station J. Voyle Gilmore, also a Cap' a&r man, cut Louis Prima at Harrah's last week. Jimmy Wakely inked Jerry Adler, Larry Adler's younger brother, for an album.

HEAR  
**BABY ELEPHANT WALK**  
from HOWARD HAWKS'  
**HATARI**  
A PARAMOUNT Picture  
FAMOUS MUSIC CORPORATION

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NEW HIT  
WHEN THE BOYS  
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# VARIETY

## ALBUM BESTSELLERS

(A National Survey of Key Outlets)

This Last No. Wks.	Wk.	Wk.	On Chart	
1	1	48		WEST SIDE STORY (Columbia) Soundtrack (OL 5670)
2	3	19		PETER, PAUL & MARY (WB) Peter, Paul & Mary (W 1449)
3	4	22		RAY CHARLES (ABC-Par) Modern Sounds in Country & Western (AEC 410)
4	2	5		MUSIC MAN (Warner Bros.) Soundtrack (W 1459)
5	5	15		DAVID ROSE (MGM) Stripper (E 4062)
6	11	13		ELVIS PRESLEY (Victor) Pot Luck (LPM 2523)
7	13	10		HENRY MANCINI (Victor) Hatari (LPM 2559)
8	6	23		ANDY WILLIAMS (Columbia) Moon River (CL 1809)
9	12	5		KINGSTON TRIO (Capitol) Something Special (T 1747)
10	9	7		RAY CHARLES (ABC-Par) Ray Charles Greatest Hits (ABC 415)
11	8	15		ROME ADVENTURE (Warner Bros.) Soundtrack (W 1458)
12	10	9		TONY BENNETT (Columbia) I Left My Heart in San Francisco (CL 1869)
13	32	3		NAT KING COLE (Capitol) Ramblin' Rose (T 1793)
14	16	88		CAMELOT (Columbia) Original Cast (KOL 5620)
15	18	11		JOHNNY TILLOTSON (Cadence) It Keeps Right On A-Hurtin' (CLP 3058)
16	14	18		KINGSTON TRIO (Capitol) Best of Kingston Trio (T 1705)
17	7	8		BOBBY VINTON (Epic) Roses Are Red (LPM 24020)
18	19	21		ACKER BILK (Atco) Stranger on the Shore (129)
19	22	46		WEST SIDE STORY (Columbia) Original Cast (OL 5230)
20	48	6		RAY CHARLES (Atlantic) The Ray Charles Story (Atlantic 2-900)
21	15	13		MUSIC MAN (Capitol) Original Cast (W 990)
22	25	18		JIMMY SMITH (Verve) Bashin' (V 8474)
23	34	3		JUDY GARLAND (Capitol) The Garland Touch (W 1710)
24	20	46		HENRY MANCINI (Victor) Breakfast at Tiffany's (LPM 2362)
25	38	5		PETER NERO (Victor) For the Nero Minded (LPM 2536)
26	23	40		JOAN BAEZ (Vanguard) Joan Baez, Vol II (VRS 9094)
27	31	13		JOAN BAEZ (Vanguard) Joan Baez, Vol I (VRS 9078)
28	28	19		GEORGE MAHARIS (Epic) George Maharis Sings (LN 24001)
29	27	6		FRANK SINATRA (Capitol) Sinatra Sings of Love and Things (W 1729)
30	44	2		LAWRENCE WELK (Dot) Baby Elephant Walk (DLP 3457)
31	43	57		DAVE BRUBECK (Columbia) Time Out (CL 1397)
32	24	14		VINCENT EDWARDS (Decca) Vincent Edward Sings (DL 4311)
33	—	12		LETTERMEN (Capitol) Once Upon a Time (T 1711)
34	30	18		MANTOVANI (London) American Waltzes (LL 3260)
35	36	5		ROBERT GOLETT (Columbia) The Two of Us (CL 1826)
36	21	7		HERBIE MANN (Atlantic) Herbie Mann At The Village Gate (1380)
37	26	23		NO STRINGS (Capitol) Original Cast (O 1695)
38	—	1		OLDIES BUT GOODIES (Original Sound) Various Artists, Vol. IV (OSR 5005)
39	17	4		GEORGE MAHARIS (Epic) Portrait in Music (LN 24021)
40	—	1		FRANK SINATRA (Reprise) Sinatra & Swinging Brass (R 1005)
41	33	22		BILLY VAUGHAN (Dot) Chapel by the Sea (DLP 3424)
42	—	13		WALK ON THE WILD SIDE (Chorco) Soundtrack (A4)
43	—	1		MARTIN DENNY (Liberty) A Taste of Honey (LRP 3237)
44	—	19		LAWRENCE WELK (Dot) Young World (DLP 3428)
45	—	1		BILLY VAUGHAN (Dot) Swingin' Safari (DLP 3458)
46	—	1		BOBBY VEE—The Crickets (Liberty) Bobby Vee Meets the Crickets
47	—	62		RUSTY WARREN (Jubilee) Knockers Up (JLP 2029)
48	—	1		ACKER BILK (Atco) Above the Stars (144)
49	49	22		HARRY BELAFONTE (Victor) Midnight Special (LPM 2449)
50	46	4		EL CID (MGM) Soundtrack (E 3977)

### Cap's Masterson to L.A.

Chicago, Sept. 25. Capitol Records is sending Bruce Masterson, sales manager of the Chi branch, to Los Angeles as operations manager. Tom Beckwith, Capitol sales manager in Kansas City, will take over Masterson's spot in Chicago.

Masterson has been with Capitol for six years. Beckwith was sales manager of an indie distributor in South Bend, Ind., before joining Capitol four years ago.

### Tourism

Continued from page 2

year, indicating that more and more tourists are beginning to realize there's lots more to Hawaii than Waikiki alone.

The "carriage trade" is still coming to the Isles, but the moderate-income tourist is the contemporary king, with modest-priced restaurants and coffeehouses getting the latter patronage.

Waikiki in rush hour is a hapless mess. And it's even worse after dark. But the tourists seem as happy as ever. Some beach areas are often so jammed they look like a Coney Island plus coconut trees, but nobody seems to care.

Cash registers are ringing up a happy tune in Waikiki and all signs indicate the upswing should not only continue but even gain momentum for the next several years.

### High Prices Hurt Paris

Paris, Sept. 25.

Though statistics indicate an upward spiral of Yank European tourism in 1962 over '61, fewer Americans are expected in Paris this year. Some attribute the anticipated decline to the Algerian troubles, high prices and the new U. S. penchant for island hopping and visiting offbeat spots rather than big cities.

Paris niteries, however, seem satisfied with the Yank influx and expect it to pick up next year. The cleanup of Paris buildings, a concerted attempt to have a summer show season, along with an effort to clarify hotel, nitery and restaurant prices, may bring more tourists to Paris next year.

Helene Martini, who owns many Pigalle boites, is readying a special booklet that will list all prices. It's to be handed to waiters if they try to exceed the published tariffs. Repressing clippo tactics is a step to bring back purse-conscious Yanks.

### Irish Woo U. S. Biz

Dublin, Sept. 25.

Irish hoteliers will visit the U. S. this fall to drum up biz for next season. Group, with brass from Bord Failte (Irish Tourist Board), will head for American Society of Travel Agents' Convention in Las Vegas next month and then split up for individual approaches to the market.

Delegation is spearheaded by Toddy O'Sullivan, general manager of swank Grisham Hotel and president of the Irish Hotels Federation, and Ken Besson of the elegant Royal Hibernian and Russell group.

Tourist biz has been down this year and Bord Failte has been hosting American travel agents and others in new effort to sell Ireland. All-out sell is necessary as the number of hotel rooms is rising sharply. The 300-room Intercontinental will be opened in Dublin next May, with 100-room Intercontinentals at Cork and Limerick at the same time. Hilton has a project planned for Dublin, and Dutch and German investors are also increasing their interests in Irish hotel biz.

### British Disk Bestsellers

London, Sept. 25.

She's Not You	Presley
(RCA)	
I Remember You	Ifield
(Columbia)	
Roses Are Red	Carroll
(Philips)	
Things	Darin
(London)	
It'll Be Me	Richard
(Columbia)	
Sealed With A Kiss	Hyland
(HMV)	
Speedy Gonzales	Boone
(London)	
Breaking Up Is Hard To Do	Sedaka
(RCA)	
Guitar Tango	Shadows
(Columbia)	
Once Upon A Dream	Fury
(Decca)	

## Far East Disk Pirates Make U.S. Music Biz Walk Plank: WB's Weiss

Tokyo, Sept. 25.

The traffic of pirated records in the Far East is costing American musical interests hundreds of thousands of dollars annually in lost revenue, according to Robert B. Weiss, international director of Warner Bros. records.

The illegal operation centers on Taiwan, Weiss said, where records are pressed without authorization and without payment of royalties to artists, composers, authors and publishers and without fees to the trust fund of the American Federation of Musicians, in addition to cheating the companies that made the original disks.

Weiss said that U.S. officials are being urged to make a strong, formal protest to the Chiang Kai-shek government. He added, "I feel that this piracy has made a dent not only in the record business of American companies, but also of those in Europe."

The pirated records, Weiss explained, are 10-inch LP's which are smuggled to dealers in Hong Kong and other points in the Far East. He told of a recent incident of bogus records from Taiwan having been confiscated on arrival at Borneo.

On a much smaller scale, Weiss also found record pirating in the Philippines, where discovery is made difficult to outsiders because the labels are reprinted in Chinese or Tagalog. In the Philippines, however, there is legal recourse. On Taiwan, Weiss received only the feeble satisfaction of being told that the pirating practice brings recorded music to people who otherwise couldn't afford it.

Prosecution of Hong Kong dealers handling pirated disks is elusive because possession is not a violation of the local laws, Weiss said. "It's a strange situation. Finding the records under a counter cannot lead to arrest. The dealer has to be caught in the act of a sale."

In Japan, Warner Bros. records are now handled by Musical Industries Inc., a subsidiary of the Toshiba electrical outfit, which is also the local franchisor for Capitol, Angel and Kapp. Weiss is helping Toshiba launch its new enterprise.

Nippon Columbia previously handled WB records in this market, from August, 1960, to March, 1962. In explaining the switch, Weiss said, "I just felt that we were not getting our share of the market and our share of the exploitation. I feel that Nippon Columbia is a very good company, but not for Warner Bros.," he added. "They have too many other interests."

With the Toshiba people, Weiss set up releases for the next six months. Emphasis is on picture and telefilm sound track music. At the same time, Weiss is trying to organize a performing circuit for WB artists that would connect Japan, Hong Kong, the Philippines and Singapore, those places in the Far East where the label has authorized distributors.

### U.K. Dual Tooter Union Returns to MU Field

London, Sept. 25.

Breakaway tooter union, British Federation of Musicians, which split from the Musicians' Union some 12 months ago following a dispute over an alleged colorbar at a British ballroom, is to be disbanded.

BFM members are to rejoin the MU "without victimisation." Decision to fold BFM comes after the MU negotiated new agreements with Mecca Ltd. and Rank, two leading dancehall owners which, says Harry Grey, Bradford leader of the BFM, were "our two main objectives." In view of the new agreements, he felt there was no point in continuing with the idea of BFM.

### Cosnat's Rack Dept.

Cosnat Corp., disk distributor, has set up a rack jobbers division and created an economy LP line by Jay-Gee Records, the distrib's disk producing subsid.

Mort Hillman has joined Cosnat as national sales manager of the new rack division. Hillman had been general manager for Seeco Records for three years.

### Chi Symp Season On

Chicago, Sept. 25.

Orchestral Assn. and Musicians Union here yesterday (Mon.) resolved their differences, and Chicago Symphony Orch will start its season Oct. 4 on schedule. Concert season was cancelled a fortnight ago when negotiations broke down but Mayor Richard J. Daley revived talks and is personally involved in settlement to the extent that he guaranteed the orch four more weeks of employment in 1964-65 season than Orchestral Assn. was willing to contract for.

Daley also pledged to raise funds from public subscription to finance 10 weeks worth of concert deficits over three year period that might result from longer seasons. Deficits would come to about \$30,000 per week.

### FAIRFIELD SYMPH'S ALL-STAR BENEFIT

Stratford, Conn., Sept. 25.

Marian Anderson, Richard Rodgers, Mitch Miller, David Wayne and Celeste Holm are among the toppers of a benefit concert Oct. 6 at the American Shakespeare Festival Theatre prior to 1962-1963 season of the Fairfield County Symphony Orchestra, formerly the Connecticut Symphony.

Alistair Cooke will emcee and Jack Kune handle production of the \$25 top all-starrer. Gustave Haenschen, Howard Barlow and Eugene Kash are to baton. Latter is to guest-conduct and head the youth concerts during the season. William Masselos, McHenry Boatwright, Maureen Forrester and Mischa Elman have been dated for the upcoming concerts, all at the Shakespeare theatre.

With its new tag the Fairfield County symph, which has been centered in Bridgeport the past 16 seasons, is becoming an all-county enterprise under the presidency of Julian P. Brodie of Westport, N.Y., ad agency exec.

### Sammy Davis Jr.

Continued from page 2

word-of-mouth than the earlier two-night Republican benefit, George Murphy's "GO - Party Show." That one drew 7,000 per Friday, Sept. 14, and about 3,500 Saturday, Sept. 15, latter way under hopes.

The Republican show was top-heavy with vocalists, the lineup including Frankie Avalon, Rosemary Clooney, Vivienne Della Chies and Frankie Laine, plus Ricky Layne, the Dunhills and Manny Harmon. The two-nighter considerably outgrossed the Davis bash but the net's another story.

The rival shows, both held in the Waikiki Shell, were scaled from \$1 (for sit-on-the-lawn tickets) up, with the G.O.P. opening night ante going way up to a \$100 per ticket tariff.

Suffice it to say that even Republicans enjoyed the Democratic go and Democrats enjoyed the Republican "GO"—and if this is the new look in politics, vaudeville gets a reprise.

### 20th-Fox

Continued from page 47

Enrico Gleason owns the track and although it is a 20th film release, the "Gigot" LP will probably go to Capitol where Gleason is a pactee. A Marilyn Monroe single from the "Marilyn" LP, "River of No Return," is also in release along with 45s by Bobby Milano and Jimmy Staxton.

The "Marilyn" album has been worked into a tie-in promotion on NBC-TV's "Saturday Night at the Movies," which last Saturday (22) showed "Gentlemen Prefer Blondes" and will air "River of No Return" on Oct. 20. Singing performances by the late star from both pix are featured on the disk which receives plugs as part of the video screenings.

## Bright to Fight Suspension With Pitch Before Nat'l Bd. Next Month

Jackie Bright, national administrative secretary of the American Guild of Variety Artists who has been suspended from his \$600-a-week post until he clears himself of all charges made by the Senate Sub committee on Permanent Investigations, will be given a hearing by the union's national board at its meeting in New York on Oct. 16.

Bright declared that he wasn't given a proper hearing by the board at the time it suspended him during the summer. He had been taken to a hospital on the day a special board meeting discussed the McClellan Committee charges against him.

Among charges leveled at Bright include accepting a \$2,000 bribe from Smiley Hart to arrange the latter's transfer from Washington to Sarasota; freeloading at the Concord Hotel, Kiamesha Lake, N.Y., as well as permitting B-girls and prostitutes to infiltrate the union.

Hart took a lie detector test on the bribery charge which Bright denied before the committee. Bright agreed to such a test but so far hasn't taken it. In suspending Bright, the AGVA board held that he would have to take the test before he could be restored to his post, should all charges against him be cleared.

The McClellan Committee has been apprised of the board's action and has forwarded further evidence relating to Bright to the committee.

Bright's spot has been assumed by Bobby Faye who is getting \$350 weekly.

## Atlanta's Southeastern Fair Eyes 400,000 Gate

Atlanta, Sept. 25. Atlanta's 48th Southeastern Fair will open Thursday (27) at its permanent 200-acre home at Lakewood Park and with any break from the weather expects to play to 400,000 paying customers during its 10-day run.

Mayor emeritus William B. Hartsfield, at Fair Assn.'s helm for the first time this year, and general manager Maurice Coleman are stressing entertainment. Gooding Shows will occupy fair's midway. Jack Kochman's Hurricane Hell drivers will perform nightly in front of grandstand and baseball's Ted Williams will be an added attraction.

## Sophie Tucker Scores In Initial South Africa Tour; Heads for Israel Vacash

Johannesburg, Sept. 25. Taking a heavy schedule of twice-nightly performances, an attack of laryngitis and an itinerary covering half-a-dozen cities in as many weeks in her stride, Sophie Tucker has been showing South African audiences that the last of the Red Hot Mommas is still sizzling. And her admirers here are proving warmly responsive to the Tucker treatment.

Brought on her first trip to South Africa by African Consolidated Theatres, whose founder, the late I. W. Schlesinger, tried unsuccessfully to arrange a booking more than 30 years ago, Miss Tucker opened her tour at the

(Continued on page 58)

## Competish Grows Among Ex-MCAs; AFPA Sets Up Beverly Hills Branch

Hollywood, Sept. 25. As new agencies formed by MCA alumni take more concrete form and biz rivalry grows among former co-workers, first invasion of the Coast by a perentery organized in New York by erstwhile MCAs took place last week.

Agency For Performing Artists Inc., set up last month by Dave Baumgarten, who used to head MCA's live-talent dept. in New York, opened shop in Beverly Hills. Manning this outpost are Jim Breyley, ex-MCA Chicago chief; Howard McElroy, of MCA's old Dallas office; and Lee Thayer, who once headed MCA's band booking dept. here, but more recently was talent buyer for Flamingo, Las Vegas.

Outfit Baumgarten heads is flexing muscles in other directions, too. Bill Richards and Tom Mallow have been installed in Chi, Bill Beutell in Miami.

On the other side of the coin: United Talent Mgmt. Ltd., recently formed here by Eddie Greene, Jerry Perenchio, Bobby Burns and other charter members of MCA alumni Assn. has opened a Gotham outpost. All formerly worked hand-in-glove. Now they are rivals, scrabbling not only to ink the talent they used to handle for MCA, but also for dates. And the rivalry looks at this point keener than ever it was when MCA bumped heads with William Morris, Joe Glaser and GAC over talent and/or bookings.

## BICK & SIEGEL'S AGENCY

Hollywood, Sept. 25. Jerome Siegel and Jerome Bick have formed Bick & Siegel Associates, continuing the agency formerly known as Film Artists Inc. Siegel heads the literary department, and Bick handles both literary and talent.

## Former MCAers in UTM & IMA Set Mutual Representation Deal

### Knoxville to Repeat As 'Holiday' Icer Base

Knoxville, Sept. 25. Knoxville Civic Coliseum will continue to be the training headquarters for "Holiday on Ice," according to producer Morris Chalfen of Minneapolis, owner of the show. He was here for the recent world premiere of "Holiday's" 18th edition.

Chalfen said his is the only international iceshow, composed of four groups. Two are now in Europe. Third is in Singapore, with the cadre cast in Knoxville for U.S. tour kick off.

Seven weeks of advance production work is required before the show is on the road. This marks the third year "Holiday" has contracted to use Knoxville as summer headquarters.

### Payne, Harbour, Former MCA Execs, Start Own Talent Ag'cy in London

London, Sept. 25. Norman Payne, head of the light entertainment division of MCA in London until the recent dissolution, has set up his own talent agency in partnership with Harry Harbour, who was his exec assistant at MCA. They have formed Norman Payne & Harry Harbour Ltd. and have taken temporary offices in Albermarle St., just off Piccadilly.

Next Monday (1) Payne planes to New York for the Broadway preem of "Stop the World—I Want to Get Off," in which his client Anna Quayle has the femme lead. His visit is primarily concerned with following up prelim negotiations for her to star in a comedy vidpic series, though he will also be discussing a possible affiliation with an American agency. After a fortnight's stay in Manhattan, Payne goes to Hollywood and Las Vegas.

During his long tenure at MCA, Payne pioneered higher fees for top U.S. artists on British tv, making the original breakthrough with Victor Borge on BBC-TV, and subsequently negotiative comparable deals for Harry Belafonte, Liberace, Alan King, etc.

His territory at MCA also included Europe, and it was on the continent that he eventually established the principle of residuals for American artists for tv shows. A notable success in this field was with Eartha Kitt's recent Swedish program which collared the grand prix at this year's Montreux fest, and has since been played in many territories.

### Oregon Fair's Slow B.O.

Portland, Ore., Sept. 25. The 1962 Oregon State Fair Stage Revue racked up a Modest \$76,800 in 18 evening performances and four matinees at the Fairgrounds Armory. The 3,500-seater was scaled to \$2.50. Two evening shows and four weekend matinees were presented during the nine day run, with Gordon MacRae headlining a layout including The Wheelers, Andens' Poodles, The Appletons, Johnny Mattson, The Comets (10), and Del Milne's Orcn.

The 1962 revue preemed the new indoor arena. Previous revues were held outdoors. The main gate take was also down from 1961. George Burke produced the vauder.

### Antone's Aud Overhaul

San Antonio, Sept. 25. The hub of this city's cultural life, the Municipal Auditorium, will receive a complete renovation at a cost of \$130,000. Since its completion in 1926, the building has been repaired many times but never refurbished.

Included in the proposed project would be patching of a leaking roof, a new master electrical panel setup, new sound system, (including an intercom setup), replacement of tile and painting of interior of main auditorium.

United Talent Management and International Management Associates have finalized a mutual representation deal in which both outfits will be associated in management and representation fields. Arrangement is not a merger, but provides for a setup in which each agency will handle deals for each others' talents in areas where one office isn't fully repped. Each outfit retains its separate identity.

Mutual representation deal calls for the services of 26 former MCA employees who have allied themselves with either office. The tie is effective in all fields including films, television, radio, concerts, cafes, legit, fairs and special events. The New York reps of IMA, Larry Weber, Don Davis and John Gaines, will move into the UTM offices.

Edwin K. Greene is head of the Coast UTM office, and Herbert T. Brenner heads the IMA setup there. Dick Rubin heads the UTM office in New York.

Working together, both offices form the largest pool of former MCA agenting personnel in any of the outfits established since MCA went out of the agency business.

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### VARIETY

#### Holiday House, Pitt.

"Adding to this sock bill is Slappy White, an able storyteller never before seen in the room. White walks out and hits immediately with his original yarns of racial and topical problems. His stories all score and he had to encores with another tale after his soft-shoe finish. White, a Negro, will probably set the pattern for more of his school of comics to play the room."

### PITTSBURGH POST GAZETTE

#### By Lee McInerney

"On the Holiday House bill with them, also in his debut there, is comedian Slappy White, who has been on the Ed Sullivan show several times in the last year. White is a brightly smooth professional, dealing as effectively in racial stories as in non-racial jokes, the funniest comedian the Monroville club has had in many months."

Just Concluded **HOLIDAY HOUSE, Pittsburgh**

Sept. 21 thru 29, PINK POODLE, Indianapolis

Oct. 8 thru 21, ELMWOOD CASINO, Windsor, Ont.

Oct. 22 thru 30, BRADDOCK BAR, New York

Nov. 1 thru 21, PLAYBOY CLUB, St. Louis

Dec. 14 thru Jan. 3, PLAYBOY CLUB, Chicago

Jan. 28 thru Feb. 17, PLAYBOY CLUB, New York

Feb. 18 thru Mar. 10, PLAYBOY CLUB, Miami

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# BIGGER STRESS ON GLOBAL MKT.

## AGVA Appeals Board Lifts Penny's Suspension, But Upholds Her Guilt

Penny Singleton's five-year suspension from membership rights in the American Guild of Variety Artists was lifted last week by the union's appeals board. The panel, however, upheld the guilty verdict of the original Los Angeles trial board but deemed the penalty excessive. It was ruled that she had been sufficiently punished by the time already served under suspension.

Miss Singleton, who was tried five months ago on charges of conduct unbecoming a member, was represented at the hearing by Henry M. Katz, former AGVA resident counsel. In a pitch lasting more than four hours, Katz charged that his client's constitutional rights were violated by the manner in which the charges were made.

AGVA's constitution, Katz said, provides that a hearing must be held 20 days after the charge is aired. The elapsed time in this instance, he said, was 85 days. He also pointed out that the original charge stemmed from an unsubstantiated statement by Coast agent Ted Lesser who said that Miss Singleton told him that the then newly created Supplemental Welfare Fund was primarily for the benefit of AGVA employees. Katz noted that Al Kelly, who made the charge based on Lesser's letter to the union did not speak of his own knowledge in the matter, and he was not told to appear at the original hearing.

Katz urged the board to reverse the original verdict and added that unless this was done, legal steps would be continued. He declared, however, that he would urge Miss Singleton, who can now take the matter to court, to continue action within the union or the Associated Actors and Artists of America. By taking the case to a civil court, he declared, Miss Singleton would have to enlarge the list of defendants to include, among others, Al Kelly.

The appeals board's move in upholding the guilty charge is seen as aiding Irwin Mazzei, Coast regional director, who filed a slander suit against Miss Singleton. Latter has filed a countersuit against Mazzei. Cases are still pending in California courts.

## Ashton Revue Continues In San Diego Nitery Sans Bright Lights and Wiggle

San Diego, Sept. 25.

Barry Ashton, who staged his nitery revue, "Les Girls de Parée," at Staller Hotel, Los Angeles, with many a squawk from the gendarmes, found an entirely different climate in El Cajon, posh suburb of this town wherein is located Art's (Hirsch) Roaring 20's.

Community's Police Chief Joe O'Connor last Thursday (20) stopped the performance at one a.m. after last show when he leaped up onto stage and shouted, "This show is through."

Move followed O'Connor warning Hirsch the previous Tuesday when he caught a performance of Christine & Pirotska's "King Midas' Bathtub" number, that the nitery's lights were "too bright."

Show was allowed to resume Friday night after O'Connor and Hirsch talked it over and latter assured the law officer he would lower lights during routine and also, that Christine would not "wiggle." That promise satisfied O'Connor.

Ashton revue is now in its sixth week here. It gets \$4,500 weekly, plus all door admissions (\$2, upped after first week from \$1) over \$6,000 per week. Show has gone into percentage each week.

## CANTOR SHIFTS TO GAC

Paul Cantor has resigned from the William Morris Agency's one-nighter department to go with General Artists Corp. He'll work in one-nighters as well as record dates.

Cantor had been with the Morris

## Two New Shows Join Seattle World's Fair

Seattle, Sept. 25.

Two new shows have joined the Show Street area of the Seattle World's Fair—the Floogle Street Players, San Francisco cabaret-theatre group in the Sleeping Buddha, formerly the Flor de Mexico restaurant, which opened Saturday (22), and "Dancing Waters," opening same day in the space formerly occupied by the ill-fated girlie show, "Girls of the Galaxy."

Both shows will remain until end of the Fair Oct. 21.

## Probers Put Off AGVA Followup

Washington, Sept. 25.

The one-day Senate McClellan subcommittee hearing to follow up its probe of the American Guild of Variety Artists will be postponed until January, Chairman John L. McClellan (D-Ark.) disclosed today (Tues.).

In what could be AGVA's "Longest day," McClellan's subcommittee will want to know what AGVA has done to "clean up." It will also look into what the Labor and Justice Depts., Internal Revenue Service and Immigration Service have done to correct alleged abuses and excesses by AGVA and "other matters."

McClellan's group has spent longer on the Billie Sol Estes scandal than originally anticipated. McClellan said there isn't time left to reappraise AGVA before adjournment and that it is "too difficult" to get the subcommittee together later this year because of the election.

## MEG MYLES, WILLIAMS TOP DET. AUTO SHOW

Detroit, Sept. 25.

Singers Meg Myles and Dick Williams will headline the half-hour musical revue being created for the 44th National Automobile Show in Detroit's Cobo Hall Oct. 20-28. The Auto Show is sponsored by the Automobile Manufacturers Assn.

The revue, "America Drives Ahead," will be staged in the 9,500-seat Convention Arena and marks the first time the National Auto Show has provided "sit-down" entertainment.

Writing the score for the show and leading the orchestra is Quincy Jones, who also will perform as trumpet soloist. Lyricist is Bill Gammie, director is John Wray, who also directs the Ed Sullivan tv show. Bill Foster will handle choreography. Costumes and sets are being designed by Grover Cole.

The revue will be performed four times a day during the Auto Show's nine-day run.

## Mpls. Cafe and Eatery Provide Legit Delivery

Minneapolis, Sept. 25.

Theatre Guild-American Theatre Society touring shows coming here during the ensuing fall and winter, and the Orpheum, where they play, will get gratis newspaper advertising under an arrangement involving free transportation for patrons of a local top supper club and a French restaurant.

Dinner guests at the White House nitery will have free coach service to the Orpheum and back. Ads call attention to the fact that this saves theatre patrons parking fees and traffic difficulties.

Chateau de Paris restaurant puts on special French cuisine pre-theatre dinners two of the nights during a show's week engagement. The dinners are given the same title as the legit show's name.

## U.S. AGENCIES' EXPANDED TIES

International bookings are becoming increasingly important in today's show biz operations. The dependence upon bookings in other countries has become so vital as to warrant greater attention from all agencies.

For example, Sol Shapiro of the William Morris executive board, is readying a trip next month around the world to garner new markets. He'll also eye talent for import as well as shows and formats that can be utilized in this country. General Artists Corp. board meeting last week mapped plans to get a wider share of worldwide bookings.

The newer stress on global operations becomes more important as jet travel increases. As an instance, several weeks ago, Sammy Davis flew to Rome, taped three tv shows and came back the next day. British promoters are asking top stars to come over for as many one-nighters as possible, then go back.

The British telcirms, ITV, Granada, etc., are providing fares for U.S. acts to come to London between engagements for a quick taping and back to resume U.S. bookings. Shapiro, incidentally, booked Sophie Tucker from his N.Y. office to play a string of one-nighters prior to planning back to N.Y. from a worldwide tour.

**Foreign Expansion Looms**  
It's believed that much of the international bookings can be finalized here in New York without setting foot on foreign soil. However, it's felt that the day is approaching when this will no longer be feasible. As top acts are becoming more interested in work abroad, it will be necessary to provide more service for them. As more foreign outlets become available, the agencies must determine which spots individual acts ought to play, even if they have to turn down offers of more money.

This is becoming especially true in South America where a larger number of promoters are entering the one-nighter, concert and theatre field. Despite the low economic status of Brazil, it remains one of the hottest outlets for one-nighters. Record names have been pouring into that country and there's also a demand for film and television talent.

It's also plotted to have more talent imported into the U.S. for it's no longer figured that foreign acts take away the jobs of American performers. Most agencies feel that fresh faces coming from abroad provide new vistas for (Continued on page 58)

## Mpls. Singing Waitresses Split Jurisdictional Tray With AGVA & Own Union

Minneapolis, Sept. 25.

Two unions here wrestled with the problem of which was entitled to have jurisdiction over waitresses who also sing and dance in recently launched membership supper clubs. The result was a victory apiece.

Unions involved are the American Guild of Variety Artists and the Waitresses' Clubs are Diamond Jim's and the Black Sheep. In the case of Diamond Jim's the waitresses wound up joining AGVA. At the Black Sheep the gals became members of the Hotel & Restaurant Employees Local 458 of the Cooks, Waiters & Waitresses.

John Graff, Black Sheep franchise holder, said he had been approached by AGVA in the matter. He told the union rep that waitresses at his club derive their principal compensation from waiting on tables. He also took the position that it's a National Labor Relations Board matter and referred AGVA to the national Black Sheep organization.

Graff called attention to the fact that the same problem had arisen at the Chicago Black Sheep club some years ago and it was held that the waitresses' union had the jurisdiction.

## Larry Kanaga Resigns as GAC Prez; Yens Academic Pursuit

## Set Satirical Shows For Candlelight Rm., London

London, Sept. 25.

The Candlelight Room at the May Fair Hotel has been closed for alterations. It's to be turned into a small theatre which will specialize in topical satire.

Project is expected to open on Jan. 1 and there will be twice nightly shows. The foyer of the old restaurant has already been given a new look. It's been changed into a replica of a Parisian boulevard restaurant.

## Meyer, Wolff GAC VPs; Korman Exits

Coincident, but not as a result of Lawrence W. Kanaga's resignation as GAC president, was the creation of two more vicepres and the elevation of one other who resigned on the same day as his elevation. Josh Meyer was made a vicepresident in the legit department and Donald G. Wolff was given his chevrons in the field of dramatic teevee and films.

The major ruckus concerned Tom Korman who was in the legit department. He was also given his promotion, but a hassle resulted in which it was suspected he had been negotiating with another agency, believed to be Rosenberg-Coryell on the Coast. He was given his choice and, in a subsequent argument, words developed in which it was believed best that he resign. Korman had been among those who came to the agency two years ago when GAC absorbed Baum-Newborn Agency.

Wolff also came from Baum-Newborn. Meyer was for many years with the late Jack Davies but had been an indie before joining GAC. He had previously been in the legit field and had worked variously in television, cafes and foreign bookings as well as handling several personalities for GAC.

## DARIN BANKS RECORD \$16,000 AT L.A. ROUGE

Hollywood, Sept. 25.

Bobby Darin pocketed approximately \$16,000 from a four-day, seven-performance stand at the Moulin Rouge which ran from Thursday (20) to yesterday (Mon.). Singer's deal was all the covers (\$2.75, of which \$2.50 was met) and Rouge operator Frank Sennes paid Alan Drake, the comic on the bill, and the orch.

It was one of the largest takes that any performer ever reaped in a nitery stand in Los Angeles annals—if not the largest. No booker or agent yesterday (Mon.) could recall a performer who netted more considering the brevity of the stand for L.A. has never been noted for big payoffs for talent.

Darin pulled 6,400 covers over the haul. SRO would have been 7,700. The Rouge, which had been dark, reopened for the Darin booking. With the singer's exit, it has shrouded again. Meantime, Sennes is looking around for more such deals.

## Finlay's Aussie Trek

Glasgow, Sept. 25.

Alec Finlay, Scot. comedian, plans another trek to Australia and New Zealand in March, 1963, following his stint in pantomime at the Pavilion Theatre here.

He has been offered a Royal Command performance in New Zealand in February, but nixed this because of U.K. commitments. Show is in honor of Princess Margaret's visit.

Finlay is currently topping a vaude stand at the Palladium Theatre in Edinburgh.

Lawrence W. Kanaga announced his resignation as president of General Artists Corp., second largest in the field, following several months conjecture as to his status with the company. He will continue on the company roster as a member of the board and serve in a consultative capacity. He had been with GAC since 1957, when he resigned as v.p. and g.m. of RCA Records to go into the talent business. His contract had two more years to go.

Kanaga, as was common knowledge, had been withdrawing gradually from GAC affairs. Board chairman Herbert J. Siegel, who takes over the presidency as well, had been participating more intensely in GAC matters, in addition to heading the other companies in the Baldwin-Montrose complex of industrial firms. More veepees were being created and path was being cleared for more administrative changes for some time.

Kanaga's association with GAC stemmed from RCA Victor's contracts with a number of the agency's top stars. Perry Como among them. As GAC founder-president Thomas G. Rockwell started getting his business in order he broached the idea of getting Kanaga, then vicepresident and general manager of RCA Victor, to come over to the talent end of the industry. The emoluments—salary and stock—eventually led to the ailing Rockwell unloading the day-to-day operation to Kanaga, as the new GAC president, as he moved himself up to the board chairmanship.

Kanaga was fundamentally a sales exec. RCA prey Frank M. Folsom, himself an alumnus of Hale Bros. department store in San Francisco, Montgomery Ward in Chicago, etc., had watched Kanaga when both were at Hale's and the mailorder house, and eventually Folsom tapped Kanaga to become head of the record division.

The rumors about Kanaga reached its peak early summer when he got a four-month leave of absence. However, he was recalled after two months to aid in the company's reorganization following the absorption of personnel and talent coming from MCA which folded its talent operations at that time.

During that period, Kanaga declared, he had crystallized his future course. He had decided he wanted to enter the graduate school of a major eastern university. (Continued on page 56)

## 3 Musical Bashes Tune Up Hot \$94,000 in L.A.; Kingstons' Tall 16½ G. S.D.

Hollywood, Sept. 25.

Trio of musical bashes bagged \$94,000 over the weekend (21-22), with two competing on Friday (21). On Saturday at the Hollywood Bowl, a bill comprising The Limelites, Paul Nero plus Peter, Paul & Mary grossed \$41,900 after taxes. They drew 11,159 payees at \$4.95 top. Limelites were in on a guarantee and percentage, others on flat deals.

Jane Powell, Vic Damone, the Stan Kenton orch and Jimmy McHugh raked in \$28,300 at the Bowl Friday, at \$5.50 top. Same evening at the Shrine, also at \$5.50 top, a bill of the Kingston Trio, June Christy and Martin Denny's Hawaiian orch grossed \$24,000, filling 6,212 of aud's 7,700 seats.

## 'Phenomenal' Take

San Diego, Sept. 25.

Kingston Trio and Martin Denny Hawaiian orch grossed \$16,500 at \$4 top Saturday night (22) at Russ Auditorium, drawing 4,500. Attendance exceeded normal capacity, with some customers seated where pit orch usually plays. Kingstons got \$6,000 against 6% and paid the Denny combo. Gross is considered phenomenal in view of the city's current economic slump.

## Vaude, Cafe Dates

### New York

Devil for Smith & Dale to go into "Old Bucks and New Wings" is no off Comics and producer can't get together on the salary. Dave Madden booked for the Blue Angel, Nov. 20. Jack E. Leonard added to the roster of the Diplomat Hotel, Miami Beach, going in Dec. 19. Solomon Burke goes into the Club Zanzibar, Pittsburgh, Dec. 17. Harold Minsky in New York to start work on the "Minsky Follies" due at the International, Oct. 10. Sue Carson going into the Queen Elizabeth, Montreal, Oct. 22.

### Chicago

Patti Page and Lou Nelson are new at the Sahara Inn, followed by Tony Martin and Allen Drake Oct. 10-24 and Ella Fitzgerald and Caroline Richter Oct. 25 for two weeks. Johnny Puleo takes over from Joy & the Boys in the Celebrity Lounge Jan. 11 for four weeks. Fernanda Montel plays the Black-tone Hotel, Nov. 12-Dec. 1. Rusty Warren set for Mister Kelly's Nov. 26-Dec. 16. Michael Olatunji Revue down for the Tivoli Theatre, Chi., Sept. 28-Oct. 4. Bob Newkirk skedded for the Sherman House, Chi., Nov. 13-Dec. 10. Jo Ann Val plays the Ritz Carlton, Montreal, Sept. 19 for two weeks. Johnny Nash signed for two frames at the Flame Room, Detroit, Sept. 29. Robert Clary into the Embers, Indianapolis,

Nov. 12 for a fortnight. Hildegarde set for the Radisson, Minn., Sept. 24 for 10 days. Jerry Lester down for the Southern Club, Hot Springs, Oct. 25 for a week. Dick Gregory skedded for Mister Kelly's Dec. 17-Jan. 6. Sheila Reynolds into the Sheraton-Blackstone Dec. 3-22. Damita Jo down for Eddys' K.C., Jan. 16 for two weeks. Enzo Stuarti set for the Radisson, Mpls., Oct. 15 for a fortnight. Dick Contino plays Suttmillers, Dayton, Oct. 1-6. Buddy Greco to the Club Alamo, Detroit, Oct. 1-13. Harmonica Rascals into the Diplomat, Cincinnati, Dec. 20-26. Kim Sisters into Suttmillers, Dayton, Nov. 2-Dec. 27. Deep River Boys set for the Lake Club, Springfield, Ill., Nov. 5-Dec. 2. Hamilton Twins inked for the Palmer House, Chi., Nov. 23-Dec. 22.

### Hollywood

Stan Kenton orch spells Lawrence Welk orch at Palladium Sept. 28-29 while latter is in mid-west tour. Dorothy Provine joins Bob Hope Yuletide troupe, leaving Dec. 18 for tour of Far East bases. Allan Jones set for series of one-nighters in New Zealand, Australia, Hong Kong, Macao and Tokyo this winter. Marti Barris joins Ted Fio Rito combo in Las Vegas Tropicana lounge. Pianist Peter Nero kicks off 10-week European concert tour in Stockholm come December.



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Isaac Stern, violinist, will appear at America-Israel Cultural Foundation annual banquet Oct. 29 at Beverly Hilton Hotel. Ruth Olay into Colony Club, Omaha, beginning Oct. 10. Pat Buttram opens two-weeker at French Quarter, Houston, Oct. 15. Gloria Grey and Doodles Weaver set for Oct. 9 preem at Ye Little Club.

### Dallas

Enzo Stuarti headlines a Dallas Symphony League benefit at Club Bali Wednesday (26), and stays for a fortnight at the privacy. Alice Lon current at the Statler-Hilton's Empire, with the Mello-Larks (4) due Oct. 18. Duke Ellington orch inked for Nov. 20 solo stand at McFarlin Auditorium by new Dallas Theatre League. Peter Nero, Ed Berner's Dixieland Seven and Dick Harp Quintet play Dallas Music Festival Sept. 28 at McFarlin Aud.

## AGVA L.A. Unit Disagrees Over Autonomy Issue

Hollywood, Sept. 25.

American Guild of Variety Artists' local branch exec committee met last Wednesday (19) and—according to one member present, Doug Spears—"asserted itself as a separate labor union entity." Contention has been among many members that the branch here does not, but should have autonomy.

Only four of the 15 exec committee members were present. However, only three are needed to constitute a quorum. Other members present were Bruce Yarnell, Roy Rogers (not the cowboy) and Jimmy Val Grey. Last week, at a quarterly membership meet of AGVA here, Spears presented a petition asking Associated Actors & Artistes of America (AGAA's parent) to take over "control" of AGVA until its members no longer are under alleged "subjugation."

Reached in Hollywood Presbyterian Hospital, where he is undergoing spinal tests, AGVA western regional rep Irwin Mazzei disputed the contention that the union's local branch should have complete autonomy, holding that a recent notification from the Government does not demand that. Mazzei asserted that dues will continue to be forwarded to national headquarters in New York.

He also advised that, per the Government order, the local branch hereafter will file monthly reports to the national office, which has not been done in past. He acknowledged that the exec committee should have a permanent chairman, and that the membership should elect him.

However, Mazzei's interpretation of the Government edict is that no local proxy, treasurer or other officer need be elected. At present exec committee of membership meets weekly and picks a chairman for each such sesh. One AGVA administrator sits in; last week it was James Kelly, local branch manager under Mazzei.

In brief, Mazzei stated, local members under his interpretation of the government order, actually are to have "no more power than they have had in the past." However, the amount of power and semi-autonomy Mazzei holds they have had in the past is a point of dispute with many members—including exec committeemen Spears and Yarnell.

### \$500-Couple Benefit

Continued from page 1

productions of the play. It's expected that a decision on the tour later this week at a meeting of the trustees of the repertory operation.

The proposed touring production is to be financed by NRT patrons. However, plans for future repertory activity will depend on whether the organization, which is sponsored by the American National Theatre & Academy, is successful in securing financial support from foundations and industry. In line with this, discussions for backing are being held with a major chemical company and applications for grants are pending with the Ford Foundation and others.

## N.Y. Court Turns Down Monk's Move for Writ Vs. 'Downstairs' Name

A temporary injunction sought by Julius Monk, former producer at the Upstairs at the Downstairs, N. Y., and its companion niterie, Downstairs at the Upstairs, to restrain operator Irving Haber from using the names of these niteries as well as preventing the Downstairs show, "Seven Come Eleven," from being exhibited there, was denied Monday (23) in N. Y. Supreme Court.

Monk, asked for the restraining order in connection with a \$2,500,000 suit he recently brought against Haber. The court ruled, "Preliminary injunctions which would, in effect, determine the litigation and give plaintiff the same relief as he would get if awarded final judgment, are issued only where the undisputed facts are such that without an injunction order a trial would be futile. Such is not the case here where there are sharp issues between the parties which must be decided before plaintiff's right to the remedy he seeks may be determined."

Monk was, until recently, producer for Haber at both spots. He will produce the shows at the Plaza 9 Room (nee RendezVous) at the Plaza Hotel, N. Y., where he opens Oct. 18 with an intimate revue, "Dime a Dozen."

Haber is currently operating the Downstairs at the Upstairs with "Seven Come Eleven" originally produced by Monk, in the companion Upstairs room. Show was redesigned by Haber's new producer, Ben Bagley, to fit the smaller lower case operation. Haber has a breach of contract suit pending against Monk for \$200,000.

The Upstairs Room, originally set to open tomorrow (Thurs.) with the new revue "No Shoe-strings" produced by Bagley, has postponed its preem to Oct. 3.

### Larry Kanaga

Continued from page 35

sity, probably Yale, in order to pursue his studies in biophysics. He had been doing intense study during his leave and charting his future course which, incidentally, he felt that he could now afford to take since he had made provisions for the education of his son and daughter. Lawrence Jr. last week entered his first year at Harvard Law School following his marriage on Sept. 1.

Kanaga said that he was especially interested in the work of Chardin, and wanted to research some of his theories on the physical properties of thought waves, among other subjects. Chardin was a Jesuit priest who had been forbidden by the Church to teach, write or propagate his theories. After his death in 1958, a group of scientists were instrumental in publishing his writings for which the eminent scientist-philosopher Julian Huxley wrote a preface. He said it was a now-or-never proposition and he had to see whether he was qualified to pursue this course before he got too old to try.

Kanaga's course is parallel to that of Clarence Menser, for example, quondam NBC program director now a Florida college professor. Everard Meade chucked a top job at Young & Rubicam to teach in a Virginia university. Malcolm Boyd, who was personal manager of Mary Pickford, resigned show biz to become an Episcopal priest. There are other examples of showbizzy who gave up top earnings to enter the field of education or religion.

Kanaga previously obtained a bachelor of science degree from the University of Illinois in 1934. He subsequently became merchandising manager for Hale Bros. Dept. stores in California, and served as Montgomery Ward's west coast sales manager before going to RCA. He was brought in by then RCA proxy Frank M. Folsom, himself a Hale Bros. and Montgomery Ward alumnus.

### LIBERACE'S BENEFIT

Milwaukee, Sept. 25.

Liberace plays a one-nighter here Sept. 30 at New Berlin High School, for benefit of the New Berlin Federated Musicale.

School's aud seats 1,800, and concert is scaled to \$2.50.

## N.O. Stripperies 'Strike' Vs. Cops' Continual Raids

New Orleans, Sept. 25.

A dozen Bourbon St. strip joints locked their doors Sunday and Monday nights in protest against repeated vice raids by police and the district attorney's staff. The move, apparently planned in advance, came unexpectedly and operators of the spots offered no explanation.

A number of Dixieland jazz emporiums and other niteries remained open as usual.

Mayor Victor H. Schiro said yesterday (Monday) that he does not believe closing of the striptease clubs will hurt New Orleans' tourist business. District Attorney Jim Garrison said the club owners "will get no sympathy from us."

"They seem to think they will hurt the city by staying closed and that the city fathers will come to their rescue," Garrison said. He added that the clubs apparently cannot survive without employing criminal devices such as B-drinking.



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—Army, *Daily Variety*

"Miss Sommers, with a platform manner that should be the model for many much more experienced than she, belts a song and she croons, all with excitement, verve and intelligence. Her diction and projection are admirable, her gestures simple and meaningful. She has a mischievous quality... but there is no question she rouses a crowd with what she is doing."

—James Powers, *Hollywood Reporter*

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## N.Y.'s West Side Comeback

Continued from page 1

the new flagship of the enterprises headed by Laurence Alan Tisch, board chairman and president of Loew's Theatres, and Preston Robert (Bob) Tisch, prez of Loew's Hotels — wholly owned subsid of the theatre company—but it is the pace-maker of the new rehabilitation of the 6th to 8th Ave. sector in the 40s and 50s of Manhattan.

### Absentee Landlords

The preview of the Americana thus is endowed with the greater potential image of upgrading the nearby Times Sq. sector, and may achieve something which the Broadway Assn. found itself helpless to accomplish because of long-

term rentals by estates and other absentee landlords to orange juice stands, dime-a-dancehalls, pinball emporiums, hotdog and souvenir joints. Such landlords seemingly care nought for the downgrading of Times Sq. so long as the rents are paid. Several of the choicest orangejuice corners in the heart of Times Sq. are administered by a Cleveland lawfirm on behalf of an old midwest estate which owns these properties, for example.

The "battle of the ballrooms and the banquets," of course, has been dwelt upon previously as the Tisches (Loew's) and the Hiltons pitch for Gotham's choicest socialite and charity fetes. Shindigs for sweet charity's sake in recent years have dominantly enriched banquet impresarios and society pressagents alike because the socialites' ego is vital in the coordination of all energies. But it is the hoteliers, which snag these choice balls and banquets, which wind up with the real loot.

The evolution of gastronomic showmanship, which has been centuries in the making, has now segued into the class hotels on both sides of the Atlantic. The glamor that was the yesteryear Cheshire Cheese of Charles Dickens' era, or the sundry pubs and taverns where Johnson and Boswell and Shakespeare and Bacon congregated, and their more modern American counterparts, be it the Algonquin's Roundtable of the Harold Ross-Dorothy Parker-George S. Kaufman era, or the "showy" eateries of the Restaurants Associates genre, now has become part-and-parcel of the de luxe hotels.

The Waldorf's new lighting system and decor rivals a legit musical, and the still newer Americana (and Hilton to come), for example, will permit theatrical haulers to drive right into the premises, come up on giant lifts to the ballrooms, and unload within the hotel itself. This goes for industrial shows and theatrical socialite displays alike.

### Motels' Advantages

The drive-in facilities and in-hotel parking constitute still another major evolution, one which has put the new 8th Avenue Howard Johnson Motor Lodge (Loew's partnership) quickly on the map. Loew's has another motor inn completing just across the street from the Johnson operation, and last week broke ground for still another 27-story, 750-room motor inn on the square block from 51 to 52d St., 7th Ave. to Broadway, and diagonally opposite the Americana.

This virtually creates a 750-room "annex" for the Americana which, with the Loew's Capitol (Cinerama) Theatre, on Broadway and 51 St., makes it a "convention city" all its own.

The Capitol conceivably could be used for morning business sessions without disturbing any incumbent theatrical attraction, and by crossing the street there are both the new 7th Ave. motel and the plush Americana with its 2,500-5,000 capacities for lunch, dinner and other powwows.

As for the new Americana Hotel itself, the common observation was, "It will do terrific business... it's the last word in ballroom catering... it will 'kill' the rest of the town... the so-and-so must go... what a terrific job," etc.

There is no question that Claudius Charles Philippe, executive vicepresident and general manager of the operation, has done a terrific job. The trade knows the num-

ber of banquets and key shindigs he has snagged away from his alma mammy Waldorf. It is an open secret that both sides are in their pitching and slugging, and perhaps not a little wheeling & dealing in the heightened competition as the new deluxe environs appeal to this or that charity banquet, testimonial dinner or socialite fete.

When the Royal Box opens Oct. 8, with Harry Belafonte (followed by Tony Martin; with Guy Lombardo ending a third-of-a-century tradition as the Roosevelt's Xmas-New Year's dansapators by signing with Philippe), the entertainment levels will also figure in the battle of the hotels.

The press preview was not confined to the press. Every hotelier, restaurateur, caterer, publicist and the like made the scene to case the joint. None could be captious. The phalanx of kingsize, medium-size and "more intimate" ballrooms, with their scientifically planned and built-from-the-ground-up pattern, attested to the lines that have been drawn for class and mass catering on the Gotham scene.

If New York now had a Convention Hall of the size that exists in Philadelphia and Chicago there would be no question about where political conventions would go. It is presumed that the new Madison Square Garden atop the Pennsylvania R.R. may solve that and Gotham will enjoy the not slight fringe benefits from such politico conclaves.

This may be part-answer to certain fears currently being expressed about New York now being "over-hotelled." There may be merit to this. The 1964 N. Y. World's Fair of course is the target year for most of the activity.

Fact is that hotel trade has been "soft" this summer, concomitant with Internal Revenue tabus on "too free a pencil on those charge accounts," and of course the more nervous economy in recent months, and especially following that "black Monday" in Wall St.

Fact is also, of course, that hotel rates have escalated ridiculously and it has been a seller's market. The Sheraton chain last week made no bones about slicing tariffs and most hotels have been compelled to take recognition of the inflationary parking charges in midtown Manhattan by making "free parking" deals.

The Howard Johnson Motel has detoured trade from former Manhattan hotel clients who frankly have told managers that "we pay the same rate there, as with you in the past, but there I can park my car, drive in and out at will without charge, and in fact we can walk from there almost anywhere, but everytime I'd come over here those parking bandits would knock me over for a buck an hour, so can you blame me?" The hotels have little defense to that.

The Americana's specifics are detailed elsewhere in this issue.

## Global Stress

Continued from page 55

American showgoers, which result in a greater incentive to an evening out.

Although the major agencies have offices as well as correspondent agents in foreign countries, there is still the necessity of sending their own observers to these lands. Some forbid export of currencies beyond a limited amount. Deals must be made so that bonds and salaries are in American banks before contracts are finalized.

The William Morris Agency has had talks for Alex Valdes to join it. He exports talent to South America, and is familiar with the performer picture in South America as well as other parts of the world.

The agencies feel that the growth of foreign markets is only starting. As the speed of jets increases talent movements will be more frequent. Now that faster planes are on the drawing boards, it's seen that the New York-London run will be made in somewhat over two hours. Talent agencies therefore must get into the international situation more intensely.

Another show biz change with increased travel is the likelihood that performers will have to learn to work in several languages. Just as singers working the Borscht Belt essay a Yiddish song in deference to the denizens of that area, the singers will have to learn several languages when travel is perfected to the point where they can play several countries in one day.

## Borge Big 79C, Toronto

Toronto, Sept. 25.

Victor Borge hit an excellent \$79,203 in his one-man show, "Comedy in Music," on a one-weeker at the O'Keefe Centre here. House capacity for a \$5.50 top is \$96,487.

Borge's engagement, which ended Saturday (22), was the start of the regular fall season at this 3,211-seater.

## Hotel Can Feed 11,000 at a Time

New York's newest hotel, The Americana, was patently designed by architect Morris Lapidus to be a "functional" hospice. In fact the inn can house 41 functions at one time in its 41 public rooms. This facet was revealed at the press preview of the new hotel Thursday (20) for 1,000 invited guests ranging from the fourth estate, travel agents, to prospective function buyers such as representatives of the networks, heads of organizations and courtesy viewers from other hotel chains.

The convention business, conceded to be the backbone of the modern-day urban hotel, is taking various new gimmicks which call for the concentration of an entire hotel upon this business. Claudius Charles Philippe, executive vicepresident and general manager of the Americana, is an old hand at garnering the banquet and convention trade, having been instrumental in building up the main ballroom of the Hotel Waldorf-Astoria to its present eminence in the function field. He used to be the W-A banquet manager.

The main diadem in the Americana's convention and ballroom display is the Imperial Ballroom, which can accommodate 4,000 at a business meeting and 3,000 for banquets. It's the largest setup in New York, thus in a position to bid for some of the larger get-togethers.

The Imperial Ballroom can be expanded further by recessing a rear wall to expose the Versailles Ballroom, which has capacity for additional 400 diners or 500 at a meeting. The main room has a large stage with hydraulic lifts which can handle four separate shows simultaneously.

Also the Imperial Foyer on the same floor can be divided into two large rooms and can serve as a reception or cocktail foyer for the Imperial ballroom. There is also the Princess ballroom for 300 diners. The Georgian ballroom suite has a total capacity of 1,200 which can be separated into a ballroom and a foyer.

The main nitery room called the Royal Box which Harry Belafonte debuts, Oct. 9, is a relatively small 380-seater. The hotel, with a myriad of restaurants, can feed 11,000 persons simultaneously.

The \$43,000,000 inn is reminiscent of tropical architecture. It has counterparts in Miami Beach where Lapidus has designed a number of hotels including the Fontainebleau, Eden Roc and the Americana, to Havana, where he worked on the Havana-Riviera. Those remembering the Havana hostel got the same feeling of spaciousness in the marble-decorated lobby.

The Americana opened in time to nab some of the top business of the year. Its formal preem Monday (24) came the day after the opening of the Philharmonic Hall, the first unit completed in the Lincoln Center of Performing Arts. Also a flock of buyers are in town these days. The legit shows are starting to come in and the nitery season has exploded all around it. A new hotel is also able to buck any downward trend in a city's occupancy rate. The opening publicity is able to attract many guests initially "just to see what it's like." After that, a hotel has to make it on its own.

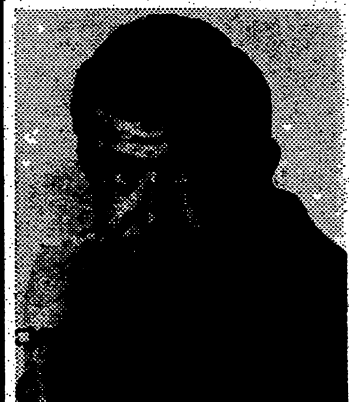
## Sophie Tucker

Continued from page 54

Colosseum Theatre, Johannesburg. Her trek, which has included Cape Town, Durban, Port Elizabeth and Pretoria, ends in Salisbury in the Central African Federation. From there she planes to Israel for a vacation before going to England for her next series of dates.

On the day Miss Tucker opened in Johannesburg, patrons began lining up well before dawn, and the same pattern prevailed wherever she appeared. Contrary to the promoters' expectations, not only oldtimers have been besieging the boxoffice but response from the younger set has been equally enthusiastic.

Supporting Miss Tucker in a vaude bill with an international flavor are Los Andinos, two guitarists and a harpist from South America; pianist Rolly Rolls from Paris, specialty dancers Paget & Delys and Irish emcee Dave Allen. Accompanist Ted Shapiro and the star's brother-manager Moses Abuza came with her from Australia for the South African swing.



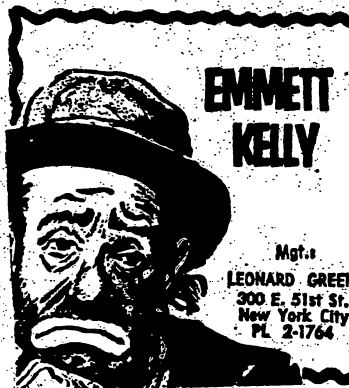
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## CURRENT BILLS

WEEK OF SEPTEMBER 26

## NEW YORK CITY

**MUSIC HALL**—Richard Hayman, Nicolyn Emanuel, Eugene Slavin, Thatcher Clarke, Lila Gage, Rockettes, Corps de Ballet, Raymond Paige Symphony Orce.

## AUSTRALIA

**MELBOURNE** (Tivoli)—Edith Georges, Betty Pasco, O'Neill & Haigh, Avril Angers, Jacques Jordane, Les Freds, Alan Randall, Raphael & Model, Dorene Kilmer.

**SYDNEY** (Tivoli)—Tris Kells, Eric Shilling, Kevin Miller, Jon Weaving, Cynthia Morey, Suzanne Steele, John Fryatt, Erica Johns.

## BRITAIN

**BLACKPOOL** (Tower Circus)—Charlie Cairoli & Co., Bronleys, Hugh Forgie & Co., Circus Williams, Lions, 2 Carmenas, Circus Knie's Horases, Zebras & Ponies, Willem Lenz & Chimpanzees, Tibor Alexander's Canine Revue, Desmond & Marks, Circus Knie's Elephants, Dagenham Girl Pipers, Our Sammy, Little Jimmy & Circusettes.

**WINTER GARDENS PAVILION**—Arthur Haynes, Nicholas Parsons, Morris & Savage, Des Lane, Trio Revros, Leslie Noyes, Johnny Hart, John Tiller Girls, Danny Williams.

**OPERA HOUSE**—Ken Dodd, Kaye Sisters, Eddie Calvert & Cofen, Raindrops, John Thre, George, Barbara, Law, Derck Taverner, Singers, Malcolm Goddard Dancers, Jimmy Currie's Silver Cascade.

**BRIGHTON** (Hippodrome)—Winifred Atwell, Ronnie Carroll, O'Duffy Bros., Joe Martin, Emerson & Jayne, De Vere Girls.

**GLASGOW** (Empire)—Andy Stewart, Ian Powrie Band, Dixie Ingram, Sally Logan, James Urquhart, Barry Sisters, Max Kay, Eric Burns, Arthur Blake, Singers, Rosemary Mann, Les & Robert's Silhouettes, Helen McLeod, White Heather Girls.

**LONDON** (Palladium)—Bruce Forsyth, Morecambe & Wise, Johnson & Carr, Eve Boswell, Angela & Fred Roby, Amin Bros., Ugo, Garrido, C. Jones, Mahoney, Angela Bracewell, Johnny Shack, Jimmy Lee.

**VICTORIA** (Palace)—George Mitchell Minstrels, Tony Mercer, Dai Francis, John Boulter, Leslie Cawthorpe, Margo Henderson, George Chisholm, Jazzers, Schaller Bros. & TV Toppers, Jackpots, Mitchell Maids.

## Cabaret Bills

## NEW YORK CITY

**AFRICAN ROOM**—Kurli Benito, McMurray & Jeff, Johnny Barrecauda.

**BASIN ST. EAST**—Sarah Vaughan, De Franco-Gumina Four, Brothers Four.

**BLACKJACK**—T. C. Jones, Johnny Foster, Orce, Ann Hathaway.

**BLUE ANGEL**—Nipsey Russel, Alberts, Jo Mates, Folksters.

**BON SOIR**—Jack Douglas & Reiko, Felicia Sanders.

**CAMELOT**—Murray Franklin Show, Johnny Bachemlin, Dick Havilland, Roy Sedley.

**CHARDAS**—Lily France, Lia Della, Eleanora Horvath Orce.

**CHATEAU-MARID**—Roberto Iglesias & Co. Pugi Campo Orce, Carbia Orce.

**CHOCABANA**—Joe E. Lewis, Tina Robi, Joseph Mele Orce, Frank Marti Orce.

**CRYSTAL ROOM**—Mitt Tremier.

**EMERALD**—Dorothy Dougan Trio.

**HAWAIIAN ROOM**—Little Joe Jr., Wailani, Keola Beemer, Joanne, Hula-belles, Ted Auletta Orce, Sam Makia Islanders.

**HOTEL ASTOR**—Eddie Lane Orce.

**HOTEL NEW YORKER**—Verna Lee, Milt Saunders Orce.

**HOTEL PIERRE**—Joseph Sudy Orce, Robert Simpson, Leigh Green, Phil Wayne Trio, Kathy Preston.

**HOTEL PLAZA**—Katyna Ranieri, Emil Coleman Orce, Connetta.

**HOTEL ST. REGIS**—Peter Duchin, Nancy Manning.

**HOTEL ROOSEVELT**—Jan Carter Orce.

**HOTEL SAVOY HILTON**—Ted Straeter Orce, Ray Hart.

**HOTEL WOODFORD-ASTORIA**—Gordon & Sheila MacRae, Milt Shaw Orce.

**INTERNATIONAL**—Linda Bishop, Betty Keane & Lew Parker, De Marlos, Mike Durso Orce.

**LATIN QUARTER**—Coffey, Monica, Cocteur, Julie Gibson, Wallenda Ballet, Jeannine Pivoteu, Tonels, Jo Lombardi Orce, Irving Fields Orce.

**LIVING ROOM**—Tommy Leonetti, Kathy Keene, Bob Fritiro.

**NO. 1 FIFTH AVENUE**—Harkinson & De Ma, Cedrone & Mitchell, Mary Ellen Jones, Orchids.

**ROUND TABLE**—Steve Alemi, Pay Jones, Orchids.

**SAHARA**—Four Ayrtons, Esther Tobbi, Leo Fuld, Badcoe & Sharabi, Louis Bennett Orce.

**SQUARE EAST**—"Second Cit." Alan Arkin, Howard Alk, Andrew Duncan, Eugene Frobnick.

**STROLLERS**—Tatbots.

**TRUPE HELLERS**—Ray Milan & Quartet.

**UPSTAIRS & DOWNSTAIRS**—Snigdha Bond, Myra Beegrot, Cy Young, Hal Bucklew, Arthur Gorel.

**VIENNESE LANTERN**—Alicia Gonzales, Lillian Merrick, Fane, Schlegel Orce.

**VILLAGE BARN**—Ralph Bone, Peri & Ray, Tex Fletcher, Becker Bros., Lou Harold Orce, Joe Shay Orce.

**VILLAGE GATE**—Miriam Makeba, Charlie Byrd, Jannet & Lia.

**VILLAGE VANGUARD**—Miles Davis, Blossom Dearie, 3.

## CHICAGO

**BLUE ANGEL**—"Calypso Latina," Jamaica Slim, Lord Banjo, Jimmy Lara, Maion Mills, Angela Renee, Gloria Drew, Selma Smith, Tina Perez Orce.

**CONRAD HILTON**—Girls, Girls, Girls, Del Ray, Bobby Clark, Manuel Del Toro, Gabrielle Welders, Dennis & Darlene, Boulevard-Dears (6), Boulevard-Dons (6), Jimmy Palmer Orce.

**DEL PRADO HOTEL**—"Hits of Broadway," Susan Cable, Ann Hilton, Blanche Schuler, Kenny Adams, Robert Scherkerbach, Charles Abbate, Dale Vann, Bobby Wolf.

**DRAKE HOTEL**—Carmel Quinn, Jimmy Blade Orce.

**EDGEWATER BEACH**—"Strawhat Revue," Nativaro, Henri Noel, Cherry Scherer, Audrey Deckman, Philip Dana.

**GATE OF HORN**—Will Holt, Travelers Three, Greco & Willard.

**LE BISTRO**—Mike Clifford, Willie Restum Trio.

**LIVING ROOM**—Frankie Avalon, Billy Falbo, Sam DeStefano Trio.

**LONDON HOUSE**—Oscar Peterson Trio, Larry Novak Trio, Jose Bethancourt Trio.

**MISTER KELLY'S**—Louie Nye, Libi

## House Reviews

## Apollo, N. Y.

Ralph Cooper Revue with Vibrations (5), Shep & the Limelites (3), Claudine Clark, Billy Stewart, Miller Sisters (5), Falcons (4), Jesse Powell Orce (13); "Hell Is a City" (Col).

Deejay Ralph Cooper's current lineup at this Harlem vaudery is virtually a loud shout from beginning to end. About the only change in the long wall is Cooper's burlesque routine, a bedroom bit with an unidentified femme partner, who cleared the blue some with a good vocal turn on a stand.

Otherwise, the upbeat belting with frantic terp is on with Shep and the two Limelites, the Vibrations quint and the four Falcons. Both singles are also shouters, the vet Billy Stewart and newcomer Claudine Clark. With all these folks, especially the Falcons and Billy Stewart (who went so far as to put on a gospel robe for his wind), the religious influence is strong.

For Stewart and the Falcons, in fact, a switch from love to religious lyrics would turn them into gospel acts. Both are versed in the medium and work to top returns here, especially Stewart with a sort of echo-effect vocal trickery.

Although they belt at about the same volume, the Miller Sisters (5), with a sultry lead vocalist, are an ultra-modern turn. Their colorful costuming and unison hip-swinging versions of the Twist, Hully Gully, Masked Potatoes, Swim and other current terp crazes are dazzlers and about the best of the shows.

Jesse Powell's big band is fine in support throughout if not inspired in the instrumental segs.

Bill.

## Bobino, Paris

Paris, Sept. 17.

Mouloudji, Harold Nicholas, Nadine Claire, Walton Puppets (2), Amadon, Brunetto, Chang, Karachis (5); \$1.50 top.

A nabe music hall, Bobino begins its season by bringing singer Mouloudji back to Paris after four years of travels and surrounding him with a simple but generally entertaining show. With the star in good form, this looks in for an okay two week engagement.

Mouloudji has eschewed his tousie-haired boyish gesturing and settled down to belting or caressing his good lowlife Paris songs with a leavening of social drama. He has the stance, depth and control to slant him for specialized toite bookings stateside. His distinctive, offbeat but pleasing voice also helps.

Harold Nicholas, (ex-Nicholas Bros.) has developed a singing and terping act bolstered by his peppy dynamic presence. He specializes in Twist-ditties which keep patrons clapping and can also do justice to a ballad. He may turn into a local staple but as yet lacks the personal songalog and qualities for these stringed performers. Brunetto does hand shadows on a screen that benefit from simplicity and inventiveness. His turn is a good filler.

Chang is a dexterous acrobat who can bend over backwards on a precariously balanced bench while juggling and pick up a glass with his lips and drain the contents. It is in for fine response.

Karachis are an Argentine folk and dance outfit who do not strain for exoticism except in their garb costume. It is an acceptable entry but without rhythm and bite for anything but filler needs.

Initiator is a well constructed program for Bobino regulars in the Montparnasse section. It is also drawing buffs for the headliners and those seeking the classic two-a-day.

Nusk.

## New Acts

## KIRNA MOOR

Songs

16 Mins.

Caucus Club, Detroit

A Turkish delight is Kirna Moor, principally because of her funny tongue-in-cheek satire on her own and other's singing style. Her voice is good and deep; her lyrics come in five languages; she is pleasant to look at; she has a savvy and breezy way with ringsiders that comes with wide experience in this country, Europe and South America; she has ready, sharp and pointed ad libs—but, she just refuses to take herself seriously.

She has an irrepressible, bubbling-type of humor that projects well and overshadows her singing which can be provocative when she concentrates on it. Her songs include, "I'm Yours," "Come Prima," in Italian; "Turkish Story," which somehow segues into "St. Louis Woman" who sounds and acts more like a Turkish helion, and "Moon River."

Miss Moor represents a change of pace for the intimate, sophisticated songstress Les Gruber usually books into his Back Room. She was here briefly three months ago, so it is obvious she does a good job of attracting and holding customers. Someone is going to feature Kirna Moor in a revue one of these days where her comedy talents can be more properly directed and showcased and that someone will then properly and proudly take credit for "discovering" Kirna Moor.

Tew.

## AMI ROUSSELLE

Songs

13 Mins.

London Chop House, Detroit

Here's a case of incompatibility as between singer and environment-cliente. Les and Sam Gruber's London Chop House is one of Detroit's most sophisticated and expensive restaurants. Ami Roussele, or her advisers, apparently thought it was a smallish coffee-house. Her songalog and costuming fitted right in with the folk-song-expresso pattern. Her songs included "First Warm Day," "Ballad of the Sad Young Man" and "Somewhere." She never attracted her audience, never captured attention. She was dressed inappropriately for this class spot.

Miss Roussele has a good, but small voice. She is not, however, a particularly attractive Negro and this will be a handicap. This is her first standup singing engagement, her previous work being behind a piano bar in such places as the Grubers' more intimate Caucus Club which is just across the street from this spot, and the hungry in San Francisco and Villa Frascati in Los Angeles. Miss Roussele would seem more suited to smaller, less dressy spots where people like to listen to folk songs.

Tew.

## DONNA &amp; THE SHORT TWINS

Songs

35 Mins.

Monticello, Framingham, Mass.

Fast Short twins, which is a reverse monicker, as both lads, identical twins, are 6-2 1/2, and Donna Dunn, statuesque brunet, looks like a smart act for posh rooms on basis of their songalog showing.

Twins have been out in their own double on the Coast for a couple of seasons, and addition of femme looker is recent. Act is rounding out into polished stint. Opening with special lyrics introducing Donna, twins, Bob and Ray, back up her fine soprano piping of "Lady of Spain." Three segue into "Autumn Leaves," and Donna takes it in French. A rundown of current showtunes gives each a chance for solos, which are good, especially Bob's rendition of "Maria." Three carbons are brought in for howls, Dietrich, Satchmo, Chubby Checker, Trio then, does a special bit of material on "What a Difference a Day Makes," starting out with soft melody and turning into a rocking rock 'n' roll parody. They follow with "dream love songs," closing with nostalgic "New Yorker" number in which femme undoes tight sheath to display smart terp costume of tight pants, and three go into tap number.

It's all the earmarks of class, with fine visual and audio effects.

Guy.

## ALLEN &amp; SHANE

Comedy, songs

38 Mins.

Gatineau, Ottawa

Allen & Shane are billed as comics, and comics they are, but their piping rates par to their gagging. Boys have nice pipes and use them plenty and to good advantage throughout the stint, including a skein of apings of people like Homer & Jethro, Four Lads, Brothers Four, others. Act's comedy uses w.k. material but the twosome handles it to good reception and lots of giggles from the customers. Store of items enabled them to use different routines each of the two shows at the Gatineau, and the team worked hard in both stints.

Allen & Shane are strong for niteries, lounges, okay for television.

Gorm.

## JAC D'JON'S INTERNATIONALS

Music, Songs

45 Mins.

Flamingo Lounge, Las Vegas

Jac D'Jon, a handsome, sloe-eyed American, has organized a group of very talented youngsters from various nations, and he labels them The Internationals. The musical team looks and sounds good, and has flexibility to fit it into any sized room.

Chirp is a looker from Hong Kong, Letti Luce, who solos and duets with D'Jon. Alone she offers such as "Day In, Day Out," "I Should Care" and "It's Almost Like Being In Love." One of the outstanding blends with the boss is "It's A Lovely Day."

D'Jon, in addition to handling vocals capably is bassist. Rest of crew consists of Curt Nymann, a Swede, on piano; Sandy Savino, Italian, on drums; and Ralph Hennig, German, on tenor sax, bass, cello, and clarinet.

## Unit Review

## Royal Scots Greys and Argyll and Sutherland Highlanders

Columbia Festival's presentation of "Scarlet and Tarnan" at Madison Square Garden, N. Y., Sept. 22, '62; \$6 top.

Current U. S.-Canada tour by the Royal Scots Greys and the Argyll and Sutherland Highlanders marks their first visit to this side; and while other British military units have previously toured here under S. Hurak auspices, these two regiments are under the Columbia Festival's banner, subid of Columbia Concerts.

Their weekend (22-23) brace of New York performances at Madison Sq. Garden (with a reprise gig slated for early December) hit a virtual capacity, reportedly of around \$89,000, and from all evidences at Saturday's (22) initial display, attendance was heavily weighted with trans-planted kinsmen. Avid reception tendered the exhibition may have suggested to the performing laddies that the U. S. is still one of the colonies, notwithstanding a reverent rendition of the Yank anthem.

Additional to tootinand-brag-piping of traditional Scottish airs, reels, marches, etc., the troops come up with a showmanly nod to the host nation per such noxipies as a Stephen Foster medley, "Ok'ahoma," and an interesting version of "Sidewalks of New York."

Blood ties, one supposes, can't have too much of a good thing, but a disinterested auditor tends to find a certain monotony in the spit-and-polish proceedings and musicmaking. This is relieved by some spirited, elegant dance interludes. Also, by an arresting finale production which recreates musically the two units' historic and successful role in the 1854 Crimean war.

The ornamented uniforms, kilts and ether, are a delight to the eye, and the bearing and discipline of the troops as they go through their paces are certainly impressive, as per British tradition. As nostalgia for emigrants, or an off-beat diversif-emer for others, it's a fine two hours of military showmanship—accenting non-aggressive training.

Pi.

**Roosevelt Grill, N. Y.**

Jan Garber Orch. (13) with Janis Garber, Juino Maro; Al Conte Trio; cover after 9:30 p.m., \$1.50-\$2.50.

With the Roosevelt Grill's perennial, Guy Lombardo moving to the new Hotel Americana and points south for the upcoming winter season, veepee-general manager John G. Horsman has come up with an excellent replacement in Jan Garber. Room's regulars will find the Garber gait as easy to digest as the Lombardo lilt. Both build their arrangements along sweet beat lines and both have the same nostalgic draw that brings in the oldsters who can pick up the tab for the groceries and booze that add up to much covers for the room. Of especial interest to tradesters will be the comparative draw of the Roosevelt and the Americana when Lombardo moves in the latter hotel over the Christmas-New Year's holiday to pit his best against Garber.

Garber's run is slated to pass into the early months of next year, and Horsman and his bosses at the Hotel Corp. of America should be passing their time pleasantly counting the coin during the orch's tenure.

Although Garber has been bawling for the past 41 years, his style never seems to pall. It runs through assorted musical fads (Twist, etc.) by sticking to familiar and surefire rhythmic patterns. The repertoire is standard, of course, and the arrangement of four reeds, five brass and three rhythm instruments offers an overall gliding effect that's easy on the ear and quite simple for the feet to follow. You don't have to be an Arthur Murray grad to swing-along with Garber.

The boy-girl vocal duo are right in tune with the maestro. His daughter, Janis Garber, was apparently born to the beat and Julio Maro complements her nicely on the duets as well as in solo shots. Miss Garber, a pert blonde, handles herself quite well in front of the mike as she takes her lyric assignment for an appealing ride. Back at the old stand as relief combo is the Al Conte Trio. The group's piano, drums and bass complement hit a peppery beat accenting the Latino lilt that's also quite attractive to patrons who can't wait for Garber's return to fulfill their dancing needs.

Opening night at the Grill last Monday (17) was somewhat reminiscent of the days when the band-leaders were the "kings" of the music biz before the disk jockeys took over. The boys from Decca Records, Garber's label, were there but so were a lot of the Brill Building bunch who don't seem to get around much anymore. They were there for old times sakes but also for the almost obsolete business of "contacting." As one plugger put it, "A shot on a Garber network remote is worth lots more in performance monies than a spin on a local deejay show."

The remote came on the 8:30 to 9 p.m. slot with the CBS announcer introducing Garber as "The Idol Of The Airlanes." It's a tag that still holds. Gros.

**hungry i. S.F.**

San Francisco, Sept. 17.  
Peter, Paul & Mary, Don Sherman, Lightstone, Virginia Lucky, Don Asher Trio. \$3.50 admission.

As a bid to keep the solid b.o. racked up by the Limelitters (they just set a house record, topping Bob Newhart), the i has brought together a long show headed by another folknik trio, Peter, Paul & Mary. It should do good business, shows no signs of threatening the Limelitters' record and is too long.

PP&M, currently riding their Warner Bros. hit single on "The Hammer Song," are a far-out looking trio consisting of two bearded youths and a wild-eyed and wide-mouthed blond with long hair. They lean heavily on their looks to mug during numbers, and use the startling looks of the gal in every turn.

They are smartly produced and have themselves well on-stage. But a tendency to overdo things, such results in too much head-staring by the blond and too much gawking and movement by the other two. However, the audience digs them and they are obviously a solid bet for all folk-oriented clubs on the circuit. They have a deft blend of comic and folk in their act.

Lightstone, a mime, is the sat-

prise of the show coming off very well with a series of quick impressions of all sorts of mad things from water sprinklers to various birds. One of his best is "Man Walking on the Moon."

Don Sherman has the comic slot and performs ably. He scores especially with his "Windsor, N. C." routine, but otherwise is seemingly content to tell jokes and work out applications of the Newhart-Bruce comic syndrome.

Virginia Lucky, a blond looker, sings ballads dramatically and with a stagey style that is less than effective. Her voice is not bad, but she suffers from an overdose of intensity. The Don Asher trio accompanies her and fills the intermissions neatly.

Show could benefit by some trimming from Sherman and Lightstone and Miss Lucky is actually superfluous. It will be hard to stage during weekends.

Current show stays through Oct. 15 when Dave Astor opens. Rafe.

**Roundtable, N. Y.**

Davy Jones Orch. (6), Orchids (6), Steve Alaimo; \$5 minimum.

The Roundtable, which hopped on le tweest bandwagon, shortly after the vogue started, has stayed with this terp form and seems to have profited through the policy. By this time, it has expanded to other forms of the juve dancing, which makes it a great observation point on the choreographic mores of youngsters.

The Roundtable has adopted what has become SOP in these type spots. A small retinue of youngsters are house dancers who hit the floor and not only provide a picturesque display, but furnish a guide for the steps to be done. Thus, they let the audience (older members, of course) know whether the slops, mashed potato, hully gully or the twist is being played.

These distinctions seem to be very important here and any breach could result in a square classification. They serve a useful function in helping fill the floor, and also supply amusement for those who came as observers. A number of them also mount a small stand in back of the banquettes to perform as a line.

To get this mass display of energy across, two bands are used. The Davy Jones orch and The Orchids. The music is wild, strong, rhythmic and constitutes a stirring call to action.

The singer on this occasion is Steve Alaimo, whose assortment of tunes is in keeping with the atmosphere. He hits a heavy beat, cracks the melody and entertains many including himself. He's for the record and Twist rooms primarily. Jose.

Show is in until Oct. 18, when the nudes return in a special extravaganza. Duke.

**Ash Grove, L. A.**

Los Angeles, Sept. 19.  
Guy Carawan, Di Freleche Kabtsonim (4), Mike Janusz; \$2 admission.

Ed Pearl hasn't the punch with his current show that he has had in most other bills, even for the specialty folklore audiences that fill his coffee-nitery. Balladeer Guy Carawan, Mike Janusz and Di Freleche Kabtsonim, a Yiddish quartet of which Janusz is leader, are merely average casual acts but the show needs something a little stronger.

Carawan, in a return to the club, essentially offers a group of the so-called "freedom songs." "Let It Shine" showed best in Tuesday (18) opening set caught, while "We Shall Overcome" was typical of the general pace. Much is connected with audience participation. Singer, who uses own guitar as accompaniment, has a pleasing voice and concentrates on informal style, characteristic of folksters. He needs some strength of delivery to come through with power.

Yiddish group is a new formation of local people and, particularly, spotlights nice work by Esther Horlick, an alto of pleasing vocal capacity. Janusz hits some fine work in Russian entry, "Kalinka." But overall presentation adds up to a quartet without appealing vocal blend.

On his own, Janusz does nicely on Polish song of the ghetto and the Russian "Two Guitars." He sings best on low tones, where full voice comes in, but needs work in higher areas. Singer is natural, but could be better with some polish.

Show is in three weeks. Dale.

**Cocoanut Grove, L. A.**

Los Angeles, Sept. 20.  
Xavier Cugat, Abbe Lane, Augie & Margo, Freddy Martin Orch. \$3-3.50 cover plus \$3 minimum.

Xavier Cugat and Abbe Lane, in their first appearance in seven years, come back with as much polish and appeal as ever. Show now, however, has a considerable concentration on continental flavor and only minimally turns to the Latin tempos that earlier made them popular.

Today, it has become essentially Miss Lane's act. Singer is on throughout, spaced only by costume change time in which dancers Augie & Margo do a sock presentation of Argentine "La Melanga." Cugat steps in to intro numbers and does some cute casual cutups behind act. He also leads the Freddy Martin orchestra.

His hand is apparent, however, in setting the act, keeping the tempo strong and smooth and holding tight rein on the overall show. Hint of Latin shows in most areas, but highlights of tunes presented are the French "Mon Manège et Moi C'est Toi," associated with Edith Piaf, and Yiddish "Have Nageela." Both are done straight and amply show Miss Lane's expert vocal technique and secure delivery.

Cugats have a class supper show, but are still victims of Twist craze, using audience volunteers to demo twist with Miss Lane. Only disturbing note of act is bad selection of Miss Lane's gowns. She goes too far out on flashy spangles and exaggerated splash that fail to show to her own best advantage.

Augie & Margo, who have been with the Cugats past three years, are among top acts of their kind. Choreography is excellent in its acrobatic interpretations with an adagio feel. Dancers work hard and show well.

Jack Del Rio, one of three Latin sidemen in Cugat package, does well in solo bongo arrangement of "Hallelujah." Armando Meza is on marimba, Cachito on drum. Martin orch is fine with show and for dancing.

Cugats are in through Oct. 9. Dale.

**Trade Heller's, N. Y.**

Ray Milan & His Quartettes (5), Ronnie Douglas (4), Bertha Colbert; \$1-2 cover.

New to this downtown (Jumps-ville subdivision) club is in the Ray Milan quint, a rock n' roll group whose gyrations and gymnastics would indicate they rehearse at Vic Tanny's.

Walling—with echo chamber—r&r numbers (with vocals) are accompanied by wild stomping, and the tenor sax man may hit the floor at any moment during a hot chorus with no let up in the vibrations—musical or physical. He plays equally well standing or prone, which is not bad at all, since all drums, organ, guitars and sax—handle their instruments well. Instrumentally, in fact, this is about as solid a group as has been heard on the r&r circuit.

Bertha Colbert is a young sepiabelter (Roulette Records) with a well-designed frame and an animated flair in the projection to match (she twists as though she invented it). Vocally, she makes most effective use of a gospel and blues heritage to punch across the r&r heritage of the moment. Sometimes her execution of a current r&r discolor surpasses the original in talent and quality. All she needs is a hit or two of her own.

Solidly backing Miss Colbert is the Ronnie Douglas Four, in hold-over with the frontier on guitar: John Sawacki, drums; Larry Bernath, sax; and Ray Malus, guitar. Bill.

**Tidelands, Houston**

Houston, Sept. 17.  
Henny Youngman, Ruth Gillis, Don Cannon Orch. (6); no cover or minimum.

Henny Youngman is one of the best with comic one-liners, and he's back for return engagement with something old, something new, something borrowed and something blue. Quips are generally sharp and timely, and Youngman gives a bonus to patrons this trip: he calls up from audience Vaughn Monroe and comic Ukie Sherin, and forces them to perform while he sits with auditors.

He also brings back standard bit

wherein he calls supporting thrush to mike to sing "The Man I Love" while he contributes comments. It again plays well.

Youngman also uses violin as prop a la Jack Benny while tossing off some one-liners. He finished his 30 minutes to top mitting.

Ruth Gillis is at her best with the torch tune, "How About Me." Other songs she does well are "I Enjoy Being a Girl," "Hey Look Me Over," "You're Nobody Till Somebody Loves You," and a spiritual, "Ain't It the Truth." She's a looker and can belt. She was on mike for 20 minutes.

Don Cannon, as usual, shows orch is one of best at backing a show. This one will be around for two frames. Skip.

**Plantation, Spokane**

Spokane, Sept. 18.  
Walter, Mann & Chapman, Tony Pasco Trio with Perry Williams; \$1 cover.

Sophistication and folk songs are the principal ingredients of the act of Walter, Mann & Chapman. Their turn is even stronger on its return engagement at the Plantation restaurant than it was two months ago.

Jerry Walter, whose elegant, slightly mocking erudition is faintly reminiscent of his friend Lou Gottlieb of the Limelitters, is the sparkplug of this new group whose activities so far have been confined to the west. He is a penetrating baritone as well as a capable banjoist and guitarist.

Betty Mann, who once called herself Betty Montana when she was a country music singer, has a pungent humor, a good singing voice and handles her guitar with deft familiarity. Milt Chapman, a graduate of the school of jazz, is a former member of the Axidentals, also defunct. His contributions to the slightly silly sociological seminars the group conducts are from a bass viol and a tenor voice.

Among their songs are a haunting rendition of "Mo Mary," which suffers slightly from an overlong spoken introduction; a modern version of "John Henry," a swinging rendition of "Rock Island Line" and a little-known song from a poem by Woody Guthrie, "Deportee," with music by Martin Hoffman.

Miss Mann contributes what she calls some of her own brief "de-compositions," which are only slightly sick and the 40 minutes ends with a rousing "Mighty Day in Galveston," with all stops pulled and the crowd stomping for more.

Perry Williams, who also runs the place, contributes generously with his vocals and trumpet of an evening. Cos.

**Slate Bros., L. A.**

Los Angeles, Sept. 19.  
Don Rickles, January Jones; \$2.50 cover plus two-drink min.

"The Emperor" reigns again for the Brothers Slate, with a show so nicely tailored for the club that customers shouldn't mind the upped (\$2.50 from earlier \$1.50) cover charge. Don Rickles, who made his first break at the room, continues to draw celebs on whom he doesn't hesitate to vent his strong insults.

Chief targets at opening were Dick Shawn, Anna Maria Alberghetti and a group of agents. Comic works fast, hard and brightly. His material digs in where most would fear to tread and the objects of his mirth laugh the loudest. Opening bit with boniface Henry Slate started things off fast, running through patter hitting every form of bigotry and prejudice. Material is the same as always, but Rickles' sock delivery keeps it ever funny.

Show opener, also a repeater here, is songstress January Jones, a looker-poured into a tight satin gown, who sings in a cool, easy manner but would do well to get more moxie into her delivery. Most selections, usually thought of as swing tunes, are done in a slow, near-languid style that occasionally shows limitations in sustained areas. She has a nice voice and pleasing personality, does well with group of "It's Somebody Else's Song" impressions. Best in set caught were Peggy Lee's "Why Don't You Do Right?" and Lena Horne's "Honeysuckle Rose." Top entry of stint came in closing, more gutsy, "Heart Belongs to Daddy."

Herbie Dell Trio backs. Show is in two weeks. Dale.

**Strollers, N. Y.**

John Krimsky presentation of "Salute to the Islands" with Lanny Ross, Marysa, Caribe Dancers (Bibbi Cappel & Eddy Walrond), Trinidad Steel Band (6); \$2-\$3 cover.

John Krimsky, who converted the old El Morocco to a Victorian theatre-restaurant, has shifted emphasis this season from imported British mimes to a "Salute to the Islands." A Caribe, aficionado, Krimsky has collected an amiable set of performers to carry out the first theme of the new venture, a gander at Haiti, with Marysa topping the first bill.

Marysa is a talented Haitian singer, a well-stacked looker who previously exhibited in New York at the Viennese Lantern. Her vocal attributes have improved considerably since her first try here. Her tones are warm and lush, she has a feeling for the tropical tunes, in keeping with her physical accoutrement, and projects an intimacy and ease that results in rousing applause from the audience. In this spot, she is presented at various times in the show, which gives her a reason for ample costume changes, both native and couture. Marysa seems ready for a leap into other branches of the entertainment business. She's well equipped in all departments.

The Caribe Dancers (Bibbi Cappel & Eddy Walrond) are lithe and exciting operators. Their choreography is better suited to larger groups; they seem to want to portray a greater amount than the stage is equipped to handle. They show the restrictions of this small stage, but do impress with agility, excellent expression of native themes and a lively deportment.

The Trinidad Srenaders, a sextet of steel-drum and percussion practitioners, supply a catchy brand of native rhythms. They showback with competence, despite the sometimes inaccurate tone of the instruments and their instrumentalizing is a form of entertainment in itself.

The Victorian-Edwardian motif of the room isn't, of course, in keeping with this type of show. But the atmosphere can be separated. Krimsky is running an admirable operation that deserves wide patronage.

For the first show, Lanny Ross, gray and distinguished looking, emcees affably, even contributing a short song with his own guitar accompaniment. He keeps things going gracefully; and seems to weld the various influences in this room into a cohesive unit. (Succeeding show is headed by Talbott Bros.) Jose.

**Bimbo's 365, S. F.**

San Francisco, Sept. 22.  
Phyllis Inez, Neapolitan Sextet, Roy Palmer Orch.; \$2-\$2.50 cover.

Augustino Guintoli has booked Phyllis Inez into his supper club to join the holdover Neapolitan Sextet as headliners in the North Beach spot. Singer is touted as the "female Joe E. Lewis," and her act has much of the manner but little of the style.

Show opens with a 13-unit chorus featuring a dancing octet and a stand or pose quintet. Latter are keyed to a "French Follies" theme, but eschew the bare-front costumes which have been increasing in Northern California interest.

The chorus leads to Miss Inez who opens with a standup share, backed by a white fur draped on the mike stand. She starts with "Shoo-fly," but much of its effect is lost either in poor electronics or Miss Inez's refusal to stay near the mike.

From this she goes into the Lewis-type routine, picking on a ringsider for a target to her patter. The latter is marked by good timing and a good manner, but Miss Inez needs writers.

Back to a more straight-forward delivery, she does "Freehanded Woman" with some fine scat lines, follows with her own treatment of "Marianne" and gets away with "Never Trust a Man." Her session bucked a cool audience on the night act caught, bagging only a ripple of appreciation.

The Neapolitan Sextet follows Miss Inez after a production number by the chorus. This group, highlighting very well known excerpts from the pop operas, has proved a top draw, particularly in the week that the San Francisco Opera opened its season.

Show closes with another chorus production number, keyed to the can-can that leaves the audience bouncing. Joel.



### Sahara, Las Vegas

Las Vegas, Sept. 18.  
July Garland (dinner shows only); Ray Bolger (midnight only); Barbara Heller, Muriel Landers, Mort Lindsay and Russ Black conducting the Louis Basil Orch (28); \$4 minimum.

The Sahara's current experiment of bringing two top stars in for one nightly show each may start a precedent that could get out of hand—unless, of course, the performers are willing to cut their salaries in half.

Judy Garland is now doing the dinner shows with Ray Bolger taking over at midnight—two strong attractions whose 75-minute sessions are extremely hard work which gets the respect and admiration of their audiences sympathetic with the omission of a second show.

Miss Garland, slender in comparison to her last outing in Vegas, is more dramatically electric than ever, giving her stylized tones a virtual tour de force as she sobers, shouts, and caresses. The star has a massive cult which nostalgically sparks standing ovations, as on opening night, and the cult is obviously conservative, since the hefty applause still goes to the ancient songs.

She does attempt a few new ones, notably effective being "Little Drops of Rain" and "Paris Is a Lonely Town" (latter being a candidate for standard honors), both from the cartoon "Gay Purrée," which features the voice of Miss Garland as one of the cats.

Disappointing to some, refreshing to others, is the fact that the chirp does not include "Over the Rainbow" in her current repertoire. Anyway you look or listen—it's bound to cause raised eyebrows and after-show conversation, making it a shrewd piece of showmanship.

Other songs include "Hello Bluebird," "Sail Away," "Do What You Do," "Joey, Joey," "Zing Went My Heart," "I'll Go My Way By Myself," "Just in Time," "Man That Got Away," the original "San Francisco," and "Chicago." Mort Lindsay conducts a 28-piece orch for Miss Garland.

Bolger revives some of the best of his bits from past Strip visits, and comes up with a solid turn representative of a real pro. Not only is his legendary footwork at its peak—he has a passable singing voice, and saturates his entire act with topnotch comedy action and dialog.

The pedal artist has added two exceptionally fine comediennees to the act—Barbara Heller and Muriel Landers—which gears it to maximum yock production. The slender Miss Heller ("21-21-21") and the rotund Miss Landers are perfect foils for the unique talents of Bolger. Russ Black is maestro for this session.

Chorines are a casualty of this high-budgeted bill, which runs until Oct. 16, when Alan King and Kitty Kallen preem. Stan Irwin produces. Duke.

### Camelot, N. Y.

Murray Franklin, Roy Sedley, Dick Havilland, Johnny Bachemin, Jo Ann Adams, Hank Edmonds Trio, The Cookies (2); \$5 minimum.

The Florida season started unusually early this year and in a very unusual place, the eastside Camelot. Murray Franklin, who conducts one of the sportier Miami bistros, has brought his retinue to New York for a preview and to take advantage of N. Y. takes during the period when his spot is closed.

As evidenced by this show, a bit of risqué expertly performed and in platane doses, can be a desirable form of entertainment. It's the old Club 18 format come to life. Indeed Roy Sedley, who once was one of the dual emcees in that spot, is on hand for emcee chores here. In addition, there's Dick Havilland, a comic who is funny, and a batch of other entertainers who cooperate in a highly successful laugh session.

The high spots are by Havilland and Sedley. The former contributes a rather lengthy dissertation in a restrained manner. His initial yarn, delivered in a manner as though he is reading, with words that are rarely used in conversation, really sets him up. Sedley makes his points with brief forays into one-liners. Together and also

with the aid of proprietor Murray Franklin, they hit in a series of blackouts, a couple of which violate taste canons.

Incidentally, the majority of the firstnighters comprised those who have laughed at the group's antics in Miami Beach, and were ready to lap up anything.

The Franklin unit also contains two singers. Great stress is put on Johnny Bachemin, billed as "Mr. Excitement." He seems to have been done in by his too elaborate introduction. A lad who is accomplished in several fields, he's an excellent dancer, a good pianist and can also sing. Vocalizing, on night caught, seemed to be Bachemin's weakest attribute and since he made his primary pitch in that department the venture didn't work out. Also in the song field, Jo Ann Adams opened the foray with a medley that did okay.

The music chores are by the Hank Edmonds Trio. The Cookies, a man-and-woman song and guitar setup, work the lounge and rush into the main room to assist in the skits. Jose.

### Blinstrub's Boston

Boston, Sept. 20.  
Saverio Saridis, Rose & Laden, Ray & Roman, Michael Gaylord Orch (9); \$2.50 minimum.

Saverio Saridis, the singing cop, is in big voice for his Blinstrub date here, and his powerful pipes reach the farthest recesses of the big 1,700-seat cavern. Opening with "Granada," he ranges through show tunes and love songs, which display the fullest scope of his vocal chords. Windup with "Be My Love" wins solid mitting from packed opening night audiences.

Rose & Laden, comics for many seasons with Sam Snyder's Water Show, are breaking in a new act here, replete with nostalgic slapstick bits. They're reviewed under New Acts.

Ray & Roman, slick ballroom terpers, open the show with some stimulating lifts and spins which amaze ringsiders. Pair segue into spins and twirls from opening, and execute some one hand lifts, and one arm dips to floor. They built to a slick bowoff trick in which femme is thrown across floor in a spin from partner's arm.

This show exits Friday (28). Arthur Godfrey opens Saturday (29), at which time the line will be in. Guy.

### Dunes, Las Vegas

Las Vegas, Sept. 20.  
"The George Burns-Carol Channing Show," with The Four Preps, Lester James, Corinna Reichel, Girl Dancers (11), Boy Dancers (2), Bill Reddie Orch (14); presented by M. A. Riddle; produced by George Burns; Robert Hunter conducting for Burns; stage direction, Edward Lynch; lighting, Fred Tabor; \$4 minimum.

The George Burns-Carol Channing Show has broken two records at the Dunes—it holds the hotel's alltime crowd turnaway score, and it's the act which was booked for a return engagement quickest, only seven weeks.

Burns and Miss Channing have made only slight revisions in their romp, any change being unnecessary, because there's certainly no point in tampering with success. The masterful timing of Burns as he weaves very funny dialog around his "Old Sugar Throat" song and personal show biz history blends into an unforgettable session.

Miss Channing, who stands alone in appearance, sound, and personality, is a delight with her impersonations (Dietrich, Bardot, cocktail party hostess, etc.) and of course her "Diamonds Are A Girl's Best Friend" trademark, during which she throws "diamond" bracelets to the audience. With Burns, who still tosses cigars—not to be outdone—Miss Channing emerges as a perfectly balanced teammate.

The vocal harmony of The Four Preps (Marvin Inabnett, Bruce Belland, Glen Larson, Ed Cobb) is smoothly integrated into the package, which doubtless will springboard the fine group into other important gigs.

Holdover production number featuring singer Lester James and dancer Corinna Reichel, plus 11 girl dancers and two boy dancers, is the opener, backed with the usual finesse of Bill Reddie's orch (14).



### NELSON EDDY and GALE SHERWOOD

Now looping-the-loop in the Empire Room of the Palmer House in Chicago for the FIFTH TIME. They're performing their new Scotch Skit, wherein they solve the old kilt mystery. But, despite their spoofing, they still SING! A.P.A. handles

### Sands, Las Vegas

Las Vegas, Sept. 19.  
Nat King Cole, Gary Morton, Harry Nofal, Antonio Morelli Orch (24), Copa Girls (12); produced by Jack Entratter; Choreography, Renne Stuart; stage direction, Harold Dobrow; \$4 minimum.

The easy, low pressure performance of Nat King Cole is a strong gimmick which keeps the velvet-toned singer one of Jack Entratter's blockbusters.

Cole glides into this 14-day session with some new and old tunes which he sings dreamily as if he were imitating Nat King Cole. For the first time here he uses a mike concealed in his lapel, obviously giving him more freedom for close contact with his audience.

Fresh is his "Gambling Rose," done as a singalong, which is a parody of his "Rambling Rose" album. On piano he offers "Where Or When" and "Tea For Two," which sets up a nifty special material bit about why he doesn't concentrate on the 88 like he did in the old days.

He croons such numbers as "But Beautiful," "Dance, Ballerina, Dance," "Unforgettable," "The Way You Looked Tonight," "Lull In My Life," "The Melody Lingers On," "Mona Lisa," and winds the turn with "Joe Turner."

Joe Zito conducts the Antonio Morelli orch (24) for Cole, who brought drummer Leon Petties, guitarist John Colli's, bassist Charlie Harris, and trumpeter Renauld Jones along for the glide. Gary Morton, as comedy star of the party, does an exceptionally fine job of story-telling. His material is new to the Strip, and if Entratter hasn't already done so, he would be wise in latching on to him with a longterm deal.

Holdover Renne Stuart production number, featuring the voice of Harry Nofal and the beauty of the dozen Copa Girls, is the curtain-raiser.

Next: Steve Lawrence and Eydie Gorme, Oct. 3. Duke.

### White House, Mpls.

Minneapolis, Sept. 18.  
Barbara Velasco, Bob Piccerilli, Herb Pilhofer trio; no cover or minimum.

To counter expected compish from Radisson Hotel Flame Room which reopened Thurs. (13) with name, White House boniface Irv Schectman brought back Barbara Velasco, his biggest b.o. magnet. Filipino charmer played an extended six-week engagement at this plush supper club, one mile west of Minneapolis, last February and scored at that time. Strategy appeared to be paying off at preem with Bamboo Room jampacked and The Apartment, a lower floor key club, also doing thriving biz.

Fresh from a summer stay on Arthur Godfrey's CBS radio show, finger-snapping, thigh-slapping Miss Velasco is a sock attention grabber. In an ankle-length, sequined, skin-tight gown, exotic warbler fairly exudes rhythm and s.a. Usin gan expressive face and gestures to best advantage, she's at her best on such jump tunes as "Well, All Right" and is plenty oke on mood music ballads. Thrush also belts out "Bill Bailey" while dancing a solid, hip-swinging

Twist. It's her bowoff and it's a showstopper.

Keeping things humming both vocally and instrumentally is drummer Bob Piccerilli, Miss Velasco's regular director. Headliner also receives expert support from Herb Pilhofer on the 88 and Stu Anderson on bass. Pilhofer trio which precedes the topper rates as a top jazz combo in these parts and is a first-rate draw in its own right.

Miss Velasco remains through Oct. 13. Sue Roberts follows. Rees.

### Black Hawk, S.F.

San Francisco, Sept. 17.  
Ramsey Lewis Trio, Vince Guaraldi Trio; \$1 adm. weeknights, \$1.50 weekends; two-drink minimum.

The Blackhawk's new policy of seven nights a week and two groups seems to be paying off. The first week has been solid boxoffice and it looks like it will build.

Basic reason, of course, is that it's a good show. Both trios are solid jazz acts but neither is so far out that the non-hard core jazz audience can't dig them.

Ramsey Lewis' group specializes in quiet, soft-swinging numbers which features his piano, and the bass and cello solos of L. D. Young. These are all handled very showwise and end up making a good set.

Lewis has several good LPs going for him plus a pleasant manner and a good sense of rapport with the customers.

Vince Guaraldi is making his first bid to rank in the jazz world via Fantasy LP, "Black Orpheus." It's drawing customers for him and he smartly features this music, as well as his own compositions, on every show. Aside from his own piano work, which is melodic and swinging and which sells, he has a first class drummer in a young Australian lad, Colin Bailey, who is a show in himself.

On Monday the show is Guaraldi alone and on Wednesday's it's Lewis. Both Guaraldi and Lewis work the Sunday matinee sessions. Door tab has been dropped to \$1 on weeknights but remains at \$1.50 on weekends. Rafe.

### One-Man Show

#### Comedy in Music

Toronto, Sept. 17.  
Victor Borge, with Leonard Hambro; lighting and staging conceived by Borge. At O'Keefe Centre, Toronto; \$5.50 top.

Teeing off the 1962-63 season at O'Keefe's—without benefit of the Theatre Guild-American Theatre Guild-American Theatre Society subscription policy—Victor Borge started a week's engagement of "Comedy in Music" and has some 70 one-nighters lined up across the U.S. and Canada until next November.

He has returned from a 10-week tour of Australia, where he gave 70 performances. In February he'll do a 60-minute tv special after which he resumes his U.S.-Canada one-night stands.

Using new material, apart from his "phonetic punctuation" bit, Borge remains a comedy monologist who kids himself, and the customers, with his racy barbs—not "sick" but sexy—and underplayed, with mutters, for excellent timing.

As straight man, he has Leonid Hambro, pianist of the New York Philharmonic, in the second half for their pianistics at the two grands, with Borge as the serious ivory-tinkler backing up Hambro. Apart from formal playing, their zany shenanigans at the single grand, complete with with con-tortés at the keyboard in overhand duetting, drew tears from an enthusiastic audience.

Borge's first half of the bill—and his gibes at the O'Keefe Centre—start with a bare backstage setting, the lowering of the drapes and the whisking of the cover off the grand. Borge's sitting down at the piano and his interrupted intervals of playing the classics, with his interpolations of anecdotes and asides, convulses the customers.

Borge proves himself in the second half as a serious concert pianist but quickly slips into his kidding of the classics with his interpolation of pop medley. He remains the greatest clown of the classics but is, as usual, a serious player when the mood takes him into modern technology at the piano. McStay.

### Waldorf-Astoria, N.Y.

Gordon & Sheila MacRae (Harry Frohman, musical director); special songs, Lyn Duddy, Jerry Hecser, Shirley Henry, Martin Roca-way & Martin Roth; choreography, Miriam Nelson; lighting, Leslie Wheel & Claire Carter; Milt Shaw and Bill Snyder Orchs; \$3 and \$4 cover.

The MacRaes give the Waldorfites in the Empire Room a terrific show. At a \$3 and \$4 cover (latter Fri.-Sat.) it's almost a bargain buy in comparison to existing tariffs in the contemporaneous posh hotels. Regardless of the minimum and or covert, Gordon & Sheila MacRae have patently applied themselves to their floorshow revue with consummate professional polish and, save for a minor lapse or two, their act is universal in appeal whether playing a class bottle club in Texas, in Las Vegas, or on Park Ave.

Apart from the needless and very borderline "stag" aside ("with crowbars" joke), not needed, and especially from the talented Mrs. MacRae, they perhaps were a shade too generous with their 75-minute stint opening night. It never bored but at least one number less could prove beneficial on the old leave-em-hungry premise.

In actuality the MacRaes give 'em a doublefeatured barrage of talent. Their zanynisms make for a solid turn of clowning, interlarded with special versions by a quintet of special lyricists, and MacRae on his own does an engaging solo songalogue. Accent is on Rodgers & Hammerstein potpourri as befits the juve lead in the film versions of "Carousel" and "Oklahoma!" (More recently they toured in "Annie Get Your Gun" and "Bells Are Ringing".)

Mrs. MacRae (nee Sheila-Stephens) made throwaway reference to Dinah Shore "suing us for millions" (in the Krush & Dinah nonsense) but that's not as devastating as her "Zsa Zsa Gabor" (the as "Dean Martin"). Their comedy concept is in similar offbeat sophisticated pairings, viz., he as Louis Prima and she as Elizabeth Taylor; (a la "Cleo" getup); Ed Murrow bit is followed by George Burns-Carol Channing double, this one with a taped recorded real-life Burns straightening for the madcap stylings of Miss Channing. Incidentally, this and "Zsa" are Mrs. MacRae's top takeoffs.

In addition to their buildupper numbers—"The Sweetest Sounds," "You Deserve A Great Show," a "Gigi"-Camelot—"Lost In The Stars" medley, and a paraphrase on "I Believe In You" (all with special clever wordage), MacRae does still another songalogue on his own. This medley of love songs, introduced by "Here's To Everyone In Love," also spelled by his wife is a serenade to the customers. They close sentimentally with "Grown Accustomed To Your Face."

A devastating takeoff were the impressions of Jack and Jackie MacRae's JFK wig was a monstrous job). A bit more spotty was his wife's "The Men Are Taking Over." This included a dropped miniature screen, for the tv effect, as the likenesses of Ed Sullivan, Joey Bishop, Jack Benny and other male video faves were projected.

Along with the excellent backstopping by their corps of writers, a choreographer and own maestro, Harry Frohman, batoning the expert Milt Shaw orchestra, Mrs. MacRae fortifies the glam appeal with some sartorial displays for which L. A. couture Sebastia rates a bend.

Preem night of the Empire (dinner show) was punctuated by an extraordinarily "dressy" audience. Despite the current excitement of the highly competitive Manhattan hostelry scene (the new Americana, etc.), the good gray Waldorf is certainly not going out of business. The Hilton interests have facelifted the interior, ditto the rooms upstairs (that was long overdue, however) and there is an aura of a watchful waiting. Frank Wageman and Clyde J. Harris were very much on the scene as executive hosts: the affable maitre d', Louis (Siccardi), who knows his clientele, is back at the velvet rope and biz augurs well for the MacRaes' four-weeker. Shelley Berman and Pearl Bailey due in October and November; the New Year's attraction is still an open booking. Abel.







## 'How to Succeed' Nets 15G a Week; Has Made \$428,000 Profit So Far

"How to Succeed in Business Without Really Trying," a consistent sellout since opening on Broadway nearly a year ago, is expected to hit the \$500,000 profit mark in another four weeks. If the Pulitzer prize-winner continues to go clean, the profit on only the Broadway operation could reach \$1,000,000 by early next June. It's netting about \$15,000 a week on operation.

The musical, which completed recovery of its \$400,000 investment about six months ago, had netted \$383,264 as of last Sept. 1. That amount is figured to have climbed to approximately \$428,000 thus far. For Cy Feuer and Ernest H. Martin, presenters of the A. B. Burrows production in association with Frank Productions Inc., the show marks their sixth Broadway hit in seven times at bat, an outstanding record for a Main Stem management.

Some of the coin earned by the N. Y. presentation is being withheld to finance a touring edition slated to open next Feb. 4 in Cleveland. As of the start of September, \$134,168 was being held in reserve by the Broadway production for the road venture.

In addition, a British company is scheduled to debut next April in London, and additional income is in prospect if these two companies duplicate the success of the original production.

It's anticipated that the film rights to the musical will eventually be sold for a considerable sum. Thus, on the basis of these money-making prospects, the potential payoff could be enormous on the adaptation of Shepherd Mead's novel, for which the book was written by Burrows, Jack Weinstock and Willie Gilbert and (Continued on page 65)

## Arena, Washington, To Open Season Oct. 23 With 'Once in a Lifetime'

Washington, Sept. 25. The Arena Stage, which went avant garde for a lot of its first season in its expensive new home here, will soon launch a new season Oct. 23 with promise of more general appeal. Included in the schedule is the first musical ever attempted by the local circular-stage resident company, the Marc Blitzstein adaptation of the Brecht-Weill "Threepenny Opera." It is slated for May 14-June 9.

This will be the 12th season in Washington for the Zelda Fichandler operation, which relies heavily on season subscriptions and came through the last season with a remarkable 85% capacity. The opening show, "Once in a Lifetime," will play the standard four-week engagement.

The balance of the schedule includes "Under Milk Wood," Nov. 26-Dec. 16; "Volpone," Dec. 18-Jan. 13; "Twelve Angry Men," Jan. 15-Feb. 10; "The Hostage," Feb. 12-March 10; "All the Way Home," March 12-April 7; and "Hamlet," April 9-May 5.

Nina Vance, of Houston's Alley Theatre, will stage "Volpone."

## Scribes to Act (Again) In 'Page' Stock Revival

Minneapolis, Sept. 25. The Old Log Theatre, Equity stock company at suburban Lake Minnetonka, will revive "The Front Page," opening tomorrow (Wed.) and playing through Sunday (30), to tie in with the national confab of the Associated Press Managing Editors Assn. opening here tomorrow. Don Stolz, Old Log producer-director, agreed to do the revival at the request of officials of the Minneapolis Star & Tribune. Staffers of the John Cowles-owned papers will appear in guest roles in the Ben Hecht-Charles MacArthur play, as they did several years ago. It was staged as a benefit for the Variety Club Heart Hospital.

The show will wind up Old Log's second summer season in its new 655-seat playhouse. A local institution for 23 years and the only professional drama company in these parts, Old Log has expanded from strawhat status to year-round offerings.

## Bernard Delfont In N.Y. To Sew Up Legit Deals

London, Sept. 25. Bernard Delfont called last Friday (21) with a full diary for his two-week stay in New York. His main object is to see the opening night of "Stop The World—I Want To Get Off," which he is presenting with David Merrick. The show, opening Oct. 3 at the Shubert Theatre, N.Y., is Delfont's first American presentation.

Other plans include seeing "Lorenzo," which he hopes to stage in London with Alfred Drake starring, tidying up plans for bringing over certain Yank stars for the Royal Variety Performance and signing up talent for his "Talk of the Town" floor show. Pearl Bailey, Dorothy Dandridge and Tony Martin are among targets.

Finally, Delfont will discuss with Cyril Ritchard about coming to London to stage the musical, "Pickwick," in which the producer plans to star Harry Secombe.

## Mertens: To Dig American Talent, Scout in Europe

Andre Mertens, board chairman of Columbia Artists Management, came back from his summer scouting trip in Europe stressing the theme, "You discover American talent by crossing the Atlantic Ocean." In this he confirms a trend of recent years which has seen the opera houses of Germany, notably, and even of Italy, Yugoslavia and elsewhere, well-populated with singers of U.S. birth and training.

Typical of contracts signed by Mertens is that of Jess Thomas, now 35, born in Hot Springs, South Dakota. He will debut at the Met Opera Dec. 11 as Stolzing in "Meistersinger" and will also appear on Dec. 29 in "Ariadne and Naxos." Thomas secured his professional standing through some 33 operatic roles in Berlin, Munich and Stuttgart in the past four years.

Soprano Evelyn Lear who clicked as Lulu in Alban Berg's opera which was premiered at the 1962 Vienna Festival, is a native of Brooklyn and all her training, prior to 1957, when she won a Fulbright scholarship for European study, was in the United States. With her Texas-born husband, baritone Thomas Stewart, who is also signed with Walter Mertens, they registered solidly in their roles in Giselher Klebe's "Alkmene." Leading singers at the Deutsche Opernhaus, Vienna (Continued on page 66)

## Nat'l Children's Theatre Will Tour 70-odd Cities

Dallas, Sept. 25. The National Children's Theatre, the former Clare Tree Major Theatre now headquartered in Dallas, will tour some 70 cities in Texas and the midwest this season. The repertory will include "Hansel and Gretel," "King Midas and the Golden Touch" and "Young Arthur and Merlin, the Magician." Fiske Miles, who was associated with Miss Major in the children's theatre, is now producer and owner of the enterprise. Edwin Childs is director.

## Musicals Are Hits For Hawaiian Legit Groups

Honolulu, Sept. 25. The three musicals staged this summer by the three major local legit troupes were all hits. "13 Daughters," produced by the Hawaiian Civic Assn. Dramatic Chapter, and "Li'l Abner," presented by the Windward Theatre Guild, set attendance records for the respective groups.

The third, "West Side Story," done by the Honolulu Community Theatre, registered a near-record attendance for the Ruger Theatre.

## Everything Happens

Millie Taggart, the aspirant actress from Ottawa, Ill., did not open in that water show. While rehearsing she did a back-flip and struck her head. The resultant brain concussion put her in a Toronto hospital and more recently into New York Hospital. She's now gone home to Illinois to recuperate.

Readers will recall her special article for VARIETY, in which she detailed her experiences in trying to crash Broadway legit at the age of 22.

## Park Playhouse, Philly, Lost 10G

Philadelphia, Sept. 25. The 1962 summer season at the John B. Kelly Playhouse in the Park lost \$10,000, Commissioner Isaac D. Levy reported, that information to the Fairmount Park Commission, which supervises the municipally-operated theatre.

It was the first loss for the Playhouse since 1952. Levy assumed responsibility for the deficit with the explanation that it was at his suggestion that plays this year were held over for second weeks. "That was a mistake," he conceded. "However," he added, "when the stock market dropped revenue also fell off at the racetracks."

The Commission renewed its \$14,500 annual contract with Mrs. Ethelyn Thrasher, managing director.

The City will also have to absorb a \$9,000 deficit from the Belmont Mansion Restaurant, an adjunct of the Playhouse. Levy said the loss could not be avoided because it is illegal to serve liquor in Park. "We have tried to obtain a license without success," he noted. "In the absence of liquor it is impossible to avert a loss."

## To Switch Brown, L'ville, From First-Run Films To Guest-Star Stock

Louisville, Sept. 25. For the first time since the early 1920s, local theatregoers may again have a regular-season legit house. An agreement has yet to be signed between the City of Louisville and the Louisville Foundation, and J. Graham Brown, owner of the Brown Theatre, now a first-run house with a generally hard ticket policy. He is owner of the theatre and the adjoining Brown Hotel. A lease to the Louisville Memorial Commission has been accepted by Brown, the Louisville Theatrical Assn., and the Commission, but the parties must wait until this week for notice of whether the Fourth Avenue Amusement Co., now the present tenant will agree to relinquish its lease.

Plans are in the making to return the house to a weekly guest-star stock policy. The old Memorial Auditorium, the former local legit house, has for years been panned for its poor acoustics, even after some \$50,000 was spent in alterations. The Louisville Theatrical Assn., which for some 20 years produced musicals at the Iroquois Amphitheatre will be the principal operating agent of both the Memorial and the Brown.

If plans are approved the association will employ James Alex, who has produced summer shows for two years in Dayton, O. The initial four-week season would be sold to the public on a subscription basis. Also under discussion is a six-week summer season at the Brown.

The Louisville Memorial Commission, the City agency that now operates the Memorial, is prepared to lease the 37-year-old Brown for a 10-year term. Contemplated renovations include increasing the seating capacity to 1,453.

## Steel 'Rob Roy' Revival

Edinburgh, Sept. 25. A revival of "Rob Roy," the old Scot melodrama, will open Oct. 17 at the Lyceum Theatre here, with Queen Elizabeth, the Duke of Edinburgh and King Olav of Norway attending. The production is scheduled for a two-week run.

The project is backed by Meyer Oppenheim, owner of the Lyceum, for a total cost of approx. \$60,000.

## Tyrone Guthrie Theatre in Mpls. Due for Completion in February; Director Outlines Plans and Hopes

### Michael Redgrave Heads Yvonne Arnaud Theatre

London, Sept. 25. Michael Redgrave has been named director for the first season of the new Yvonne Arnaud Theatre at Guildford. After that he will act as consultant on artistic policy. The theatre, which will seat 575 people, is expected to be ready in time for a six-week festival during the summer of 1964. Then it will revert to stock for two-week productions, plus visits from outside operatic and ballet companies.

Redgrave is expected to appear once or twice during the Festival and stage at least one play. John Brownrigg, the architect, describes the theatre as "horseshoe shaped" and apart from the stage productions it is hoped that the Yvonne Arnaud will become a communal community center.

Guildford is in Surrey, about 25 miles southwest of London. It has a population of about 32,000. The theatre is being named for the French-born London stage star who died in 1958.

## Zurich Balks At \$11.60 Scale For N.Y. City Ballet

Zurich, Sept. 25. N.Y. City Ballet failed to sell out in this Swiss metropolis owing to the staggering high scale of \$11.60 top. Contrastingly, there was one matinee for persons up to age 20 at \$1.75, and that went clean.

Prestige of the Lincoln Kirstein-George Balanchine troupe is high in Zurich, due to prior dates in 1952, 1955 and 1956 but latest pricing decision pushed popularity beyond its local tolerance point. There was considerable speculation here as to the reasons why since the company is under supposed subsidy from the U. S. State Dept.'s Cultural Program, as agent by the American National Theatre & Academy, ANTA, set its dates via Leon Leonidoff, the Paris concert booker, never to be confused with the like-named stager at Radio City Music Hall in Manhattan.

If business was below expectations, the five-day Zurich stint must be termed an unquestionable hit for the American arts in general. Unanimous approval greeted the ballet's three different programs which included 11 items with music by Glazounov, Tchaikovsky, Stravinsky, Ravel, Vittorio Rieti, Bizet, Milhaud, Prokofiev, Anton Webern and Hershy Kay. All with one exception: "Todd Bolender's 'Creation of the World,'" were choreographed by Balanchine. Conductors were Robert Irving and Hugo Fiorato.

Prior to the Zurich date, troupe played Hamburg and Berlin. It concludes its five-week schedule at Stuttgart, Cologne, Frankfurt and Vienna. Then it embarks on its initial swing through Soviet Russia where an eight-week tour, Oct. 9-Dec. 1, will include a three-week Moscow stint at the Congress Palace and Bolshoi Theatre, two weeks in Leningrad and one each at Kiev, Tiflis and Baku.

## Brooks Jones to Direct At Cincy Park Playhouse

Cincinnati, Sept. 25. Brooks Jones, of New York, will direct the Playhouse in the Park's fourth season, calling for eight plays over 22 weeks, opening in April. Actors, directors and technicians to be recruited in New York during the winter will be augmented by Cincy company members and student apprentices. Morse Johnson, president of the Playhouse, has an appeal pending before City Council's finance committee for a \$10,000 appropriation for the season.

Minneapolis, Sept. 25. Tyrone Guthrie, in town recently to observe progress on the forthcoming repertory theatre, was assured that the building would be completed by next Feb. 1. The first season will not open until mid-May, but rehearsals of the initial production will start as soon as construction is completed.

The noted director, for whom the theatre is being named, said that the first play will be "Hamlet," with George Grizzard in the title role. He said the group will play a 20-week season, extending through the summers. Consequently, this legitimate stage entry is not expected to conflict appreciably with the Minneapolis and St. Paul Theatre Guild-American Theatre Society subscription seasons of seven touring productions. Nearly all of the latter are booked for fall and winter engagements.

The repertory operation will presumably offer competition for the local Old Log Theatre's Equity stock company, as well as for the long and well established Edyth Bush repertory group and the numerous local little theatre outfits. Guthrie believes, however, that his venture will fan increased theatrical interest which will help all legit hereabouts.

Thus far Hume Cronyn, Jessica Tandy, Douglas Campbell and Grizzard are among the cast members recruited. Guthrie declared emphatically that the Univ. of Minnesota theatre will not supply actors for his group, which he said will be completely professional.

The director was accompanied here by the forthcoming theatre's administrative director, Oliver Rea; the associate director, actor (Continued on page 66)

## N.Y. Performing Arts H.S. Grads All Mixed Up In Off-B'way's '10 Nights'

New York's High School of Performing Arts figures prominently in the production of "10 Nights in a Barroom," which is scheduled to open next Monday night (1) at the off-Broadway Greenwich Mews Theatre. John Savoca and Marcia Taradash, coproducers of the play, are graduates of the school, as are most of the cast members. The stager, Robert Alvin, is faculty director there.

The vintage "10 Nights," adapted by Savoca and Miss Taradash, will have some music by Stanley Silverman, also a Performing Arts alumnus, with accompanying lyrics by Martin Sherman. The venture, for which a limited partnership has been formed, is capitalized at \$5,000. Savoca and Miss Taradash, besides being the general partners, are also listed as the sole backers with investments of \$2,500 each.

The production, a non-Equity project, is booked into the Greenwich Mews for four weeks through Oct. 28. According to Miss Taradash, the budget for the presentation provides for a four-week run regardless of whether it does well at the boxoffice. All tickets are priced at \$3 and eight performances weekly are scheduled. The sets and lighting have been designed by David Moon and the costumes by Sally Edwards.

## Buying Princes, London; 'Succeed' to Open There

London, Sept. 25. Electrical & Musical Industries and financier Charles Clore are getting together to take over the Princes Theatre, which is owned by the TWW television company. It was reported earlier in the year that Clore had agreed to buy the house for a sum believed to be around \$980,000.

Though EMI has invested in U. S. productions through its American subsidiary Capitol Records, this its first direct venture into theatre ownership. The new company will take over the 1,562-seat Princes in November, refurbish the house and reopen it next March with "How to Succeed in Business Without Really Trying."



## Bolshoi Ballet Followups

(Met Opera House, N.Y.)

### Ciselle

"Ciselle," ever a difficult ballet to stage because of the surplus of non-dancing roles, was given a "mixed presentation" as the second offering of the Bolshoi. There was some razzed ensemble work at the start of the evening, but the brilliance that the Bolshoi can achieve made itself evident during the second act.

With Marina Kondratieva in the title role and Nicolai Fadeychev as Prince Albert, the principal dancing was just short of superb. Miss Kondratieva enacted role of quibbles peasant miss with delicacy and animation. Her interpretation of the role reached its peak during the second semester when, as one of the Wilis, she performed authoritatively and with dramatic skill. Fadeychev made an extremely creditable Prince. He carried out his first half tasks with a cheerful disposition and made a deep impression dramatically during the first half when commanded to dance unto death by Myrtha, queen of the Wilis. Later, played by Nina Timofeyeva, was imperious as befitting and her dancing is on the same high and disciplined level of her colleagues. One of the more charming periods of the ballet was the first half pas-de-deux by Tatiana Popko and Vladimir Nikonorov. The female was a personification of charm and elegance while Nikonorov was virile, surefooted and with one of the more skilled elevations of the evening.

Hilarion, almost a non-dancing role, is given a good ride by Vladimir Levashov. Yuri Faier conducted the orchestra with the necessary authority. *Jose.*

### Spartacus

Derived from the same revolt of the Roman slaves which is the theme of the Universal feature film of the same title now in playoff, this full-evening ballet proved the case for government subsidy. It is not possible to imagine such an elaborate production in the repertoire of an American ballet troupe. Upwards of 200 persons crowded the stage of the Met. There were platforms of rebellious slaves; of suppressing Roman soldiers; of decadent aristocratic orgy guests. The scenic investiture, too, exceeded in sheer massive hanging pieces and tonnage of platforms anything the Bolshoi displayed in Manhattan on its first visit three years ago.

Yet "Spartacus" proved, for all its great effects, and perhaps partly because of them, something of an audience letdown. It seems fair to state that the Bolshoi has never before terminated a performance in Manhattan to such mercurial applause. A tired audience on its way to the exits barely accorded two curtain calls, though a couple more were forced.

The easy explanation is that "Spartacus" is an old-fashioned spectacle more than a ballet. It is produced with ample bravado and dramatic force. The masses are manipulated with rare showmanship. There is evidence aplenty of the underlying discipline of the company, but there is remarkably little show dancing, and, practically, no solo work. Even Maya Plisetskaya, the remarkable ballerina-in-chief, since the retirement of Galina Ulanova, is busy with mime more than dance. Hence the New Yorkers, who had paid their \$15 for ballet, manifested some diminishing enthusiasm as the long work of 1947 progressed.

"Spartacus" is a remarkable work, a superb performance, when considered as evidence of the versatility and resourcefulness of the Bolshoi, but it does not quite satisfy the expectations of Americans who want to cheer virtuosic rather than view a familiar story retold in the idiom of a 1910 R. H. Brinside extravaganza. *Land.*

### Maria Plisetskaya

Some birds are awkward to the brain of absurdity, but "The Dying Swan" by Maria Plisetskaya is exquisitely graceful, infinitely pathetic, and triumphantly poignant demise which suggests that a hundred Curies have died in vain artistry. The "Dying Swan" interlude, part of a "Dying Swan" program Sept. 20, will remain a high point. With it the Bolshoi's successor to the glorious

Galina Ulanova proved that her honors were honestly earned. She had to do it a second time.

The great thing is the command of the arms and upper body and the sheer fusion of absolute discipline with character identity. Call it goddess stuff. *Land.*

### Ballet School

This was a "world premiere," the first outside Russia of a work by the Bolshoi Ballet. It was a smash-success, presenting the kind of demonstration, in concentrated form, which Americans expect from the spectacular Moscovites. As the title suggests it's a glimpse behind scenes at the school. To heighten the illusion a group of the graded exercises leading into finished dancers are dramatized. Further illusion is provided by the Bolshoi choreographer, bald-headed Asaf Messerer, supervising the barre work.

Climaxing the display of virtuosics, leading dancers Maya Plisetskaya, Ekaterina Maximova, Maya Samokhvalova, Margarita Smernova, Nina Fedorova, Tatiana Popko, Nicolai Fadeychev, Vladimir Vasiliev, Vladimir Nikonorov, Mikhail Lavrovsky put on a show which balletomanes are seldom likely to see duplicated.

It was a question of anything you can do, I can do better as the greats and greater fought it out. They tumbled on one another's heels. They wheeled, leaped, technique to gasp-and-cheer reaction from a wildly enthusiastic audience in the same house (17) which sat on its hands five nights before for the what-no-dancing pageant of "Spartacus." *Land.*

When the Bolshoi rolls up its resources, as in "Ballet School," mental reservations themselves go flying. All issues of superiority as between Bolshoi and Kirov, all American puzzlement at some of the "faded" choreography of so fine a company are forgotten. Enough to say that the viewer takes pleasure to recall anything comparable to the explosion of talent, the nameless surprises in the variations added while gyrating, the frequent defiance of probability and the general infectious ebullience of the demonstration. Quibbling would only indicate a native immune to unabashed awe. *Land.*

## Opera Review

### C'est La Guerre

(NATIONAL OPERA, BUDAPEST)

Budapest, Sept. 12. Notable "first" this season at Budapest National Opera was the work of a newcomer, 26-year-old Imre Petrovics who in collaboration with a young librettist, Miklos Hubay, was responsible for "C'est la guerre" (or "Three Cups of Tea"). Local press declared that "contemporary Hungarian was born." Petrovics' particular ability is his musical characterization and his power to create scenes of unusually great tension. The story relates a bloody, gruesome tale drawn from the annals of the Nazi period presenting fierce love and equally fierce hate, killing and betrayal in a way which recalls—on theatrical flair and ability, Gian-Carlo Menotti's "The Consul" which has never been given in any country behind the Iron Curtain.

Predominant is the figure of the female janitor who in implacable resentment against her own fate which has deprived her of her husband and two sons in war—acts as a spy and denouncer of her tenants, blowing up a happy marriage and bringing about the climactic ending of a husband marched off to be executed with the friend who has been hidden and the suicide of the courageous woman.

This work qualifies the composer as a child of his time. There is little place for poetry or intimate feelings in this atmosphere and only a few short-lived tunes, and brief arias, bring some human warmth into this world of savagery and desolation.

For an unsuspecting and unprepared "Western" audience, the bloodcurdling libretto could adopt a simple change of uniforms—as worn by the military officers. *Goth.*

## New B'way Group Seeks Rights to Polish Play

Theatre of the Individual, an organization formed recently to produce plays on Broadway, is currently negotiating for the American rights to "Silence," by Polish playwright Roman Brandstaetter.

Members of the producing firm include Charles R. Wood, Ray Hagan Jr., Robert Salter, Howard O'Flynn and Norman Bailey.

## Legit Followups

### Milk and Honey

(MARTIN BECK, N. Y.)

Although the offbeat casting of Hermione Gingold as Molly Picon's replacement in "Milk and Honey" may pay off at the boxoffice, it's a doubtful asset on stage. Miss Gingold is about as Jewish as Queen Elizabeth, and her performance is bizarre and unconvincing.

A few lines have been altered so that Clara Weiss, the Picon character, is now a widow from London instead of from the U.S. But her part still contains allusions to such American institutions as Perry Mason and green stamps, and it seems unlikely that she would be traveling with a group of American women.

Nationality aside, Miss Gingold's Clara is loud and campy, with none of the piquant charm of Miss Picon. The cartwheels and dances have been cut to a minimum, with Miss Gingold essaying only a few simple steps and a mild twist.

The musical still offers fine choreography, highlighted by Tommy Rall's solo "I Will Follow You," and a pleasant score. But with the departure of Molly Picon the fun has been removed from "Milk and Honey" and what remains tends to be a generally unexciting *Kenn.*

### Photo Finish

(SAVILLE, LONDON)

Peter Ustinov has left the cast of his play, "Photo Finish," because of other commitments, and Paul Rogers who formerly played the father, has now moved into the leading role, while Cyril Luckham has taken over as the father.

Ustinov's departure has dented the boxoffice, but the skill of both Rogers and Luckham maintain the performance quality of this engaging and inventive piece.

Ustinov's wit and insight continue to flow through the text in a neat blending of wry humor and pathos, and Rogers plays the aged man in a remarkably Ustinovian fashion, yet giving his own distinct flavor to the interpretation. Luckham's dry, precise, pompous father is also expressive and the rest of the cast, headed by a remarkable piece of versatile playing by Diana Wynyard at ages ranging from 23 to the late 70's, are still on their toes after a five-month run.

The main fault of this lively entertainment is its protracted ending. It seems as though the author still had plenty he wanted to say but too little time left to say it and in the last 10 to 15 minutes "Photo Finish" loses its impact. *Rich.*

## Concert Review

### Grace Bumbry

(LUCERNE MUSIC FESTIVAL)

Last year's auspicious Bayreuth debut as Venus in "Tannhauser" first brought international attention to this young, St. Louis-born Negro mezzo-soprano. Trained by Lotte Lehmann in Santa Barbara, Cal., singer's initial opera contract still running at the Stadttheater Basel will lead to her U. S. tour later this season. Miss Bumbry's recent lieder recital at the Swiss Music Festival of Lucerne made it clear that an important addition to international longhair names in the vocal field is in the making. For seldom does a non-German singer evidence such a sure flair for lieder interpretation, coupled with a remarkable vocal range from contralto to dramatic soprano, flawless technique including some astounding pianissimo and natural dramatic ability.

Program consisted of six groups of four, one each by Schubert, Schumann, Richard Strauss and Hugo Wolf (all in German), a quartet of Negro Spirituals plus four encores. Audience enthusiasm ran high. *Mezo.*

## About That Brecht Parlay

The juggling of opening dates for the two off-Broadway productions of different versions of the late Bertolt Brecht's "Mann Ist Mann" ended last week the respective prems Tuesday night (18) and Wednesday night (19) of "Man Is Man" and "A Man's a Man." The Living Theatre is presenting "Man Is Man" at its namesake downtown showcase and the New Repertory Co. is presenting "A Man's a Man" at the Masque Theatre.

The offering at the Masque is an adaptation by Eric Bentley of the play as written by Brecht in 1927. The Living Theatre is using the Gerhard Neillhaus adaptation of the work as revised by the playwright in 1953.

"Man Is Man" was originally scheduled for a Sept. 6 opening at the Living Theatre, but was subsequently postponed to Sept. 13 and then to Sept. 18. The New Repertory Co. had originally intended opening its production Sept. 18 at the Masque, but the date was subsequently shifted to Sept. 19, then to Sept. 14 and finally to last Wednesday (19).

## Off-Broadway Reviews

### Man Is Man

Living Theatre presentation of drama in two acts by Bertolt Brecht, translated by Gerhard Neillhaus. Staged and designed by Julian Beck; music, Walter Caldori; lighting, Nikola Cernovich; assistant director, Lawrence Kornfeld; songs staged by Remy Charlip. Opened Sept. 18, '62, at the Living Theatre, N.Y.; \$3.75 top weekends, \$4.50 weekends. Cast: Joseph Chaikin, Marilyn Chris, Jerome Rapp, Henry Howard, William Shari, Henry Proach, Warren Finnerty, Judith Malina, Benjamin Haveem, Sean Warburton, Tom Lillard, Joel Vance.

Although the first act of the Living Theatre's "Man Is Man" is often amusing, the second is diffuse and tiresome. Some of the trouble seems to lie in the script, as revised by Brecht in 1953 and translated by Gerhard Neillhaus. But these weaknesses are accentuated by the production, which lacks focus and clarity, and blunts the sharpness of Brecht's point.

Director Julian Beck has staged the broad comedy of the first act well. But this is just the groundwork for the serious business to come, the transformation of a simple day-laborer, Galy Gay, into an efficient, cold-blooded soldier. When it should be most tight and dramatic, the production becomes loose and untidy.

And though we are told again and again that man is man and that society can remake him into anything that suits current needs, the staging obscures the point of much of the action. There is nothing to provoke an emotional response from the audience, and the effect is of a tedious lecture rather than of a meaningful play.

The two long, redundant scenes of the second act are dimly lit, and although this permits the effective use of spots at times, it adds to the general murkiness. There are, however, good performances by Judith Malina, as the owner of a camp-following bar, and Joseph Chaikin as Galy Gay. *Kenn.*

### A Man's a Man

New Repertory Theatre presentation of a play in two acts by Bertolt Brecht, adapted by Eric Bentley. Staged by John Hancock; music, Joseph Raposo; settings, David Reppas; costumes, Patricia Zipporod; lighting, Jane Reisman; musical direction, Edith Valentine; production coordinator, Kendal Kelly. Opened Sept. 19, '62, at the Masque Theatre, N.Y.; \$1.90 top weekends, \$4.25 weekdays.

Cast: Clifton James, John Jefferson, Olympia Dukakis, Ken Kercheval, Michael Conrad, Harvey Solin, Maurice Edwards, Susan Cosan, Maggie Ziskind, Conrad Matthies, Burt David, David Spielfeld, Eric Berger, Michael Quinn, Louis Quinones, Earle Edgerton.

Eric Bentley's adaptation of Brecht's "Mann ist Mann" is head and shoulders above its competition. The script is clear and biting, and as presented at the Masque, it makes exciting, absorbing theatre. Effectively staged by John Hancock, it is worthy of praise under any conditions, not just in comparison to the rival production of the same play at the Living Theatre.

Titled "A Man's a Man," the Bentley play is adapted from Brecht's unrevised version. Presented in the guise of a program to recruit enlistees for the army, the format is that of a vaudeville show, with each scene introduced by a wry synopsis painted on a drop.

Generously sprinkled throughout are Brechtian songs, with music by Joseph Raposo, preventing a drag in the action and heightening the play's tension and sting. White masks are worn by all the actors except Galy Gay, whose mask does not appear until his transformation into a soldier takes place. These devices, plus others, give the production vitality, and make it superbly theatrical.

Most important, however, is the treatment of Galy Gay. Much of

the action that seemed pointless in the Living Theatre presentation becomes meaningful here, because it focuses on Galy and its effect on him is clearly and properly delineated. John Jefferson plays the role skillfully. He is a believable and sympathetic human being with whom the audience can identify.

Clifton James contributes a fine performance as Polly, one of the scheming soldiers, and Michael Conrad as an effective Bloody Five, Olympia Dukakis, who joined the cast only recently, is not yet sure of her lines, but her characterization is on the right track. David Reppas's sets are ideal, as are Patricia Zipporod's costumes. The first success of the off-Broadway season, "A Man's a Man" should have a long and healthy run. *Kenn.*

## The Days and Nights of Beebe Fenstermaker

Judy Mirechal & Ulu Grosbard presentation of drama in three acts, by William Snyder. Staged by Ulu Grosbard; settings and lighting, Robin Wagner. Opened Sept. 17, '62, at the Sheridan Square Playhouse, N.Y.; \$3.99 top weekends, \$1.50 weekdays.

Cast: Rose Gregorio, Robert Day, Monroe Arnold, Mary Farrell, Stanley Beck, Kate Harrington, Virginia Chew, Ann Wedgeworth.

Poor Beebe Fenstermaker. Stifled by her selfish mother, she comes to the big city full of hopes and ambitions, but finds only failure and frustration. Her attempts to write a novel are abortive, and she destroys her relationship with the boy she loves because she is too demanding. Unfulfilled as both an artist and a woman, she winds up as a recluse in a filthy apartment, well on her way to alcoholism and a nervous breakdown.

Equally depressing is the situation back home. Beebe's mother and two aunts, who are usually soused, are seated throughout the play on a platform above the main stage. Every once in a while they fight and bicker, revealing the emptiness and futility of their own lives.

William Snyder, the author, has created lifelike, believable characters, and much of his dialog is excellent. But the play lacks variety and dramatic tension. It's just one continuous descent into more unhappiness and greater despair, and there's no adequate explanation of the woe of the heroine.

The long and difficult title role is played by Rose Gregorio, who is touching despite the monotonous plot. Robert Duval turns in a fine performance as a dim-witted youth who wanders into Beebe's apartment toward the end of the play, and Ann Wedgeworth is delightful as a refreshingly normal neighbor. Monroe Arnold as the lover and Stanley Beck as an employment agent are just right, and Mary Farrell, Virginia Chew and Kate Harrington do what they can with the static roles of Beebe's relatives. *Kenn.*

## Off-Broadway Shows

(Figures denote opening dates)

Albee plays, Cherry Lane (9-4-62).  
Anything Goes, Orpheum (5-15-62).  
B. Fenstermaker, Sher. Sq. (9-17-62).  
Blacks, St. Marks (5-4-61).  
Brecht on Brecht, de Lys (1-3-62).  
Fantasticks, Sullivan St. (5-3-60).  
Hosage, One Sheridan Sq. (12-12-61).  
Man Is Man, Living Theatre (9-18-62).  
Man's a Man, Masque (9-19-62).  
Oh Dad, Poor Dad, Phoenix (2-25-62).  
Portrait-Monks, Marlinique (5-28-62).  
Premise, Premise (11-22-60).  
Sweet Miami, Players (9-25-62).  
Wilder Plays, Circle in Sq. (11-11-62).

### SCHEDULED OPENINGS

Digging Apples, Wash. Sq. (9-27-62).  
Hanley plays, Cherry Lane (10-1-62).  
O Say, Provincetown (10-8-62).  
Angels of Anadarko, York (10-10-62).  
Whisper God's Ear, Cricket (10-11-62).  
P.S. 192, Fourth Street (10-16-62).  
Love of Two Hours, Actors (10-26-62).  
Anvil, Manhattan (10-20-62).  
We're Civilized, Jan. Hus (11-3-62).  
Cherry Orchard, Theatre 4 (11-11-62).



# Road: 'World' Huge \$71,722, Philly; 'Fringe' 45G, D.C.; 'Seidman' 21G, N.H.; 'Mary' \$58,181, Mpls.; 'Molly' 48G, Hub

The road was generally healthy last week. Notable among the big-grossers was the sellout business registered in Philadelphia by the Broadway-bound musical, "Stop the World—I Want to Get Off." The take trailed by about \$5,000 the top road gross of the week, which was registered by "Oliver" in the windup frame of its seven-week tryout stand in Los Angeles. Both shows are British imports.

Another British original, "Beyond the Fringe," was also sock in the final stanza of its three-week tryout stand in Washington and the Broadway-bound "Mr. President" sold out again in the last frame of its four-week Boston booking. Among the other tryouts was "Seidman and Son" which made a nice start in New Haven.

Two productions which had been headed for Broadway folded Saturday (29). They were "Banderol" and "Get on Board—The Jazz Train" which closed, respectively, in Philadelphia and Toronto. "Banderol," capitalized at \$100,000 with provision for 25% overall, is figured to have dropped its entire investment. The loss on "Jazz Train" is estimated at under \$100,000.

The Broadway-bound "Step on Crack," from which Rita Hayworth withdrew as costar during rehearsals, has also lost her replacement with Nancy Kelly's exit in Cleveland at the end of last week. The part has been taken over by understudy Pauline Flanagan.

A scheduled opening in New Haven tomorrow night (Thurs.) of "Tchin-Tchin" has been cancelled because of a switch in directors, with Peter Glenville taking over from Warner LeRoy. The show is now scheduled to make its pre-Broadway bow Oct. 6 in Boston.

## Estimates for Last Week

Parenthetical designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout and RS indicates road show. Also, prices on touring shows include 10% Federal tax and local tax, if any, but as on Broadway grosses are net, i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

Where subscription is mentioned, the gross is the net after the deduction of commissions. Grosses for split weeks are projected when shows play guaranteed dates.

## BOSTON

**Come on Strong**, Wilbur (D-T) (1st wk) (\$4.95-\$5.50; 1,241; \$36,699) (Carroll Baker, Van Johnson). Previous week, \$30,000 for eight performances and one preview, Shubert, New Haven.

Opened here Sept. 17 to two yes-no reviews (Guidry, Monitor; Maloney, Traveler) and three unfavorable (Hughes, Herald; Kelly, Globe; Norton, Record).

Last week, \$17,244.

**Mr. President**, Colonial (MC-T) (4th wk) (\$6.50-\$6.50; 1,685; \$66,101) (Robert Ryan, Nanette Fabray). Previous week, \$64,830 with Theatre Guild-American Theatre Society subscription.

Last week, \$54,627 for seven performances, of which six were on TG-ATS subscription. Exited for Washington following the Friday night (21) performance, but played two matinees, one Wednesday (19) and the other Thursday (20).

**Unsinkable Molly Brown**, Shubert (MC-RS) (7th wk) (\$6.25-\$6.75; 1,717; \$59,000) (Tammy Grimes). Previous week, \$26,535. Last week, \$47,958 with TG-ATS subscription.

## CHICAGO

**Mary, Mary**, Blackstone (C-RS) (3d wk) (\$4.95-\$5.50; 1,447; \$42,000) (Julia Meade, Scott McKay, Tom Helmore). Previous week, \$31,353 with TG-ATS subscription. Last week, \$34,369 with TG-ATS subscription.

**Sound of Music**, Shubert (MD-RS) (45th wk) (\$5.95-\$6.50; 2,100; \$72,000) (Barbara Mesiter, John Myhers). Previous week, \$39,366. Last week, \$42,325.

## CLEVELAND

**Step on a Crack**, Hanna (D-T) (Nancy Kelly, Gary Merrill). Previous week, \$10,984 for seven per-

formances and one preview, Royal Alexandra, Toronto.

Last week, \$16,313.

## DETROIT

**Carnival**, Fisher (MC-RS) (3d wk) (\$6.95; 2,081; \$60,000) (Carla Alberghetti, Ed Ames). Previous week, \$56,262.

Last week, \$58,183.

## LOS ANGELES

**Oliver**, Philharmonic (MD-T) (7th wk) (\$5.90-\$6.75; 2,870; \$83,400) (Clive Revell, Georgia Brown). Previous week, \$76,425 with Civic Light Opera subscription.

Last week, \$76,615 with CLO subscription.

## MINNEAPOLIS

**Mary, Mary**, Orpheum (bus-truck) (C-RS) (\$4.95-\$5.50; 2,800; \$87,000) Lee Bowman). Previous week, \$13,291 for one performance Tuesday (11) at the Municipal, Fargo, N. D., and four performances Thursday-Saturday (13-15) at the Playhouse, Winnipeg.

Last week, \$58,181 with TG-ATS subscription.

## NEW HAVEN

**Seidman and Son**, Shubert (C-T) (\$4.80; 1,650; \$27,800) (Sam Levene).

Opened here last Wednesday (19) to two favorable reviews (Leeney, Register; Johnson, Journal-Courier).

Last week, \$21,085 for five performances.

## PHILADELPHIA

**Banderol**, Forrest (D-T) (\$4.80-\$5.40; 1,780; \$60,000) (Ed Begley, Betty Field, Ann Harding, George Voskovec). Previous week, \$8,139 for four performances, Playhouse, Wilmington.

Opened here Sept. 17 to three unfavorable reviews (Gaghan, News; Murdock, Inquirer; Schier, Bulletin).

Last week, \$12,638. Folded here Saturday (22).

**Stop the World—I Want to Get Off**, Shubert (MC-T) (2d wk) (\$6.60-\$7.50; 1,878; \$70,000) (Anthony Newley). Previous week, \$8,390 for opening night performance Sept. 15, which was recorded for two favorable notices (Murdock, Inquirer; Schier, Bulletin) and one inconclusive (Gaghan, News).

Last week, \$71,722 with TG-ATS subscription.

## SALT LAKE CITY

**My Fair Lady**, Capitol (MC-RS) (Ronald Drake, Caroline Dixon). Previous week, \$53,619; Coliseum, Spokane.

Last week, \$26,839 for six performances.

## SAN FRANCISCO

**Kismet**, Curran (MD-RS) (7th wk) (\$6.25-\$6.90; 1,758; \$65,000) (Alfred Drake). Previous week, \$64,452 with CLO subscription.

Last week, about \$65,500 with CLO subscription.

## SEATTLE

**D'Oyly Carte Opera Co.**, Opera House (OP-Rep-RS). Previous week, unreported.

Last week, about \$70,900.

## TORONTO

**Get on Broad—The Jazz Train**, Royal Alexandra (R-T) (\$4.50-\$5; 1,525; \$40,227). Previous week, over \$8,000, Her Majesty's, Montreal.

Opened here Sept. 17 to a unanimous thumbs-down (Cohen, Star; Evans, Telegram; Kraglund, Globe and Mail).

Last week, \$6,111. Folded here Saturday (22).

## WASHINGTON

**Beyond the Fringe**, National (R-T) (3d wk) (\$4.95-\$5.75; 1,673; \$46,398). Previous week, \$40,484 with TG-ATS subscription.

Last week, \$45,019 with TG-ATS subscription.

## Books 4 Touring Shows For Ottawa 1-Nighters

Ottawa, Sept. 25.

Harvey Glatt, local legit and concert booker, has scheduled four touring shows for one-nighters here this season. The series includes "The Sound of Music," Oct. 2, "A Shot in the Dark," Feb. 5; "Mary, Mary," March 11, and "Carnival," April 2.

The shows will play the Capitol Theatre at a top price of \$20 for the series.

## Drop BTL Presentation Of Legit in San Antonio

San Antonio, Sept. 25. The Broadway Theatre League, which has brought several professional stage plays to San Antonio each season for the past three years, will suspend operations this season. The plays were given for the benefit of the San Antonio Art Institute. Mrs. Dale Henry, business manager of the institute, said it was possible that one or two individual plays might be booked later in the season, but the full series has been abandoned.

Rising costs and lack of an adequate theatre in the city were given as reasons for the move.

## Ont. Fest \$51,496 in 9 With Stude Discounts; Oakdale Ends Season

Of the summer theatres two still in operation last week were the Stratford (Ont.) Shakespearean Festival and the Oakdale Musical Theatre, Wallingford, Conn. The latter spot is now closed and the Canadian operation ends next Saturday (29).

The program at Stratford last week marked the beginning of a fortnight of special performances at reduced rates for high school students. There were six matinees of "Macbeth" and "The Tempest" (three each) and one evening performance of "Macbeth" for the students. In addition, there were two evening performances of "Cyrano de Bergerac" at regular prices. The same schedule is being repeated this week.

The reduced rates for the students have cut the weekly potential capacity gross at Stratford from \$67,176 to \$51,955. More than 30,000 high school students from all parts of Ontario and some from Michigan and New York State are attending the special performances.

## Estimates for Last Week

**STRATFORD, ONT.**  
**Festival Theatre** (\$5; 2,258; \$51,955) (D-Rep) (14th wk) **Macbeth**, **Tempest**, **Cyrano de Bergerac**, \$51,496 for nine performances, including seven on student discounts. Previous week, \$66,571 for eight performances at regular prices of above plays, plus "Taming of the Shrew."

Current, same as last week.

**WALLINGFORD, CONN.**  
**Oakdale Musical Theatre** (\$5; 2,300; \$47,000). **The World of Suzie Wong** (CD) (Lanie Miyazaki) about \$28,000 for six performances, some on twofers, as final entry of the season. Previous week, **Fiorello** (MC) (Bob Carroll), around \$18,700 for seven performances.

## 'How to Succeed'

Continued from page 63

the music and lyrics by Frank Loesser.

Besides the coin being held in reserve for the road presentation, the Broadway production as of Sept. 1 had \$27,900 tied up in bonds, plus a \$35,000 sinking fund. Another \$140,000 of the profit earned by the musical had been distributed equally between the management and the backers, giving the latter a 17½% net return on their investment. The cash balance as of Sept. 1 was \$40,206. The presentation, in which Robert Morse and Rudy Vallee have the top featured roles, is current in its 51st-week at the 46th Street Theatre. It cost \$316,639 to produce, earned a \$6,887 profit on a five-week out-of-town tryout, and opened in New York at a cost of \$309,772.

Feuer & Martin are now rehearsing "Little Me," their eighth Broadway venture, for a Nov. 17 opening at the Lunt-Fontanne Theatre, N. Y., which they own. The musical, in which Sid Caesar has the starring role, is an adaptation of the Patrick Dennis novel. The book is by Neil Simon and the music and lyrics by Cy Coleman and Carolyn Leigh, respectively.

Feuer & Martin's Broadway hits prior to "Succeed" were "Where's Charley?", "Guys and Dolls," "Can-Can," "Silk Stockings," and "The Boy Friend." The sole failure was "Whoop-Up." The producers have also expanded their theatre holdings to the Prince Theatre in London, which will house the British production of "Succeed."

# B'way Erratic; 'Succeed,' 'Forum' SRO, 'Affair' \$14,499 in Six, 'Mary' \$35,462, 'Clowns' \$28,286, 'Take Her' \$25,078

Broadway was uneven again last week, with increases for some shows and drops for others. The sellouts were once more "A Funny Thing Happened on the Way to the Forum" and "How to Succeed in Business Without Really Trying." "The Affair," the first entry of the new season, got off to a slow start.

"Shot in the Dark" closed last Saturday (22) and "My Fair Lady" and "Night of the Iguana" shutter next Saturday (29). The upcoming weekend will be busy for the theatrical haulers. In addition to the scheduled closings, two shows switch theatres and two arrive from out-of-town. Moving to new berths are "I Can Get It for You Wholesale" and "No Strings." The former is shifting from the Shubert to the Broadway and the latter from the 54th Street to the Broadhurst.

Coming to New York from Philadelphia and Boston, respectively, will be "Stop the World—I Want to Get Off" and "Come on Strong." The former opens next Wednesday night (3) at the Shubert and the latter the following night, Oct. 4, at the Morosco.

## Estimates for Last Week

**Keys:** C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep. (Repertory), DR (Dramatic Reading).

Other parenthetical designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% repealed City tax (diverted to an industry-wide pension and welfare fund), but grosses are net, i.e., exclusive of taxes.

Grosses have been reduced by commissions where theatre parties are mentioned.

Asterisk denotes show had cut-rate tickets in circulation.

**Affair**, Miller (D) (1st wk; 4 p) (\$6.90-\$7.50; 840; \$33,500).

Opened last Thursday night (20) to two favorable notices (Nadel, World-Telegram; Watts, Post) two yes-but notices (Chapman, News; Taubman, Times) and three unfavorable (Coleman, Mirror; Kerr, Herald Tribune; McClain, Journal-American).

Last week, \$14,499 for four performances and two previews.

**Camelot**, Majestic (MC) (94th wk; 753 p) (\$9.40; 1,626; \$84,000) (William Squire, Janet Pavck, Robert Goulet). Previous week, \$50,119. Kathryn Grayson succeeds Miss Pavck Oct. 23 and understudy Robert Peterson takes over Oct. 8 for Goulet.

Last week, \$49,852.

**\*Carnival**, Imperial (MC) (76th wk; 604 p) (\$8.60; 1,428; \$68,299). Previous week, \$31,053.

Last week, \$32,076.

**\*Come Blow Your Horn**, Atkinson (C) (83d wk; 661 p) (\$6.90-\$7.50; 1,090; \$42,522). Previous week, \$14,526. Exits Oct. 6 to tour.

Last week, \$13,647.

**Funny Thing Happened on the Way to the Forum**, Alvin (MC) (20th wk; 159 p) (\$8.60-\$9.40; 1,334; \$65,096) (Zero Mostel). Previous week, \$65,779.

Last week, \$65,768.

**How to Succeed in Business Without Really Trying**, 46th St. (MC) (50th wk; 393 p) (\$6.90; 1,342; \$66,615). Previous week, \$67,472.

Last week, \$67,503.

**\*I Can Get It for You Wholesale**, Shubert (MC) (27th wk; 212 p) (\$8.60; 1,461; \$60,000) (Lillian Roth). Previous week, \$34,957. Moves next Monday (1) to the Broadway Theatre.

Last week, \$35,536.

**Man For All Seasons**, ANTA (D) (44th wk; 349 p) (\$6.90-\$7.50; 1,214; \$49,600) (Emlyn Williams, Thomas Gomez, George Rose). Previous week, \$33,606.

Last week, \$33,668.

**Mary, Mary**, Hayes (C) (81st wk; 644 p) (\$6.90-\$7.50; 1,139; \$43,380) (Barbara Bel Geddes, Barry Nel-

son, Edward Mulhare). Previous week, \$34,112.

Last week, \$35,462.

**Milk and Honey**, Beck (MC) (50th wk; 399 p) (\$8.60-\$9.60; 1,280; \$62,805) (Robert Weede, Mimi Benzell, Hermione Gingold). Previous week, \$36,275.

Last week, \$34,539.

**\*My Fair Lady**, Broadway (MC) (340th wk; 2,705 p) (\$8.05; 1,900; \$72,311) (Michael Allinson, Margot Moser). Previous week, \$26,790. Closes next Saturday (29).

Last week, \$36,540.

**\*Night of the Iguana**, Royale (D) (39th wk; 308 p) (\$6.90-\$7.50; 999; \$42,000) (Patrick O'Neal, Patricia Roe). Previous week, \$31,297. Closes next Saturday (29).

Last week, \$12,396.

**No Strings**, 54th St. (MC) (28th wk; 220 p) (\$9.20; 1,434; \$66,700). Previous week, \$62,059. Moves next Monday (1) to the Broadhurst Theatre.

Last week, \$62,060.

**Sound of Music**, Lunt-Fontanne (MD) (143d wk; 1,140 p) (\$9.60; 1,407; \$75,000) (Nancy Dussault). Previous week, \$44,963. Moves Nov. 5 to the Hellinger Theatre.

Last week, \$43,352.

**Take Her, She's Mine**, Biltmore (C) (40th wk; 316 p) (\$6.90-\$7.50; 936; \$40,180) (Art Carney). Previous week, \$26,439.

Last week, \$25,078.

**Thousand Clowns**, O'Neill (C) (25th wk; 196 p) (\$6.90-\$7.50; 1,076; \$44,730) (Jason Robards, Jr.). Previous week, \$26,962.

Last week, \$28,286.

## Closed Last Week

**Shot in the Dark**, Booth (C) (49th wk; 389 p) (\$6.90-\$7.50; 807; \$32,400) (Julie Harris). Previous week, \$19,738.

Last week, \$21,911. Closed last Saturday (22) at an estimated \$150,000 profit on a \$75,000 investment. Of that income, about \$40,000 is being held in reserve for the two upcoming touring productions of the play.

## Other Theatres

Ambassador, Barrymore, Belasco, Broadhurst, Cort, Golden, Hellinger, Longacre, Lyceum, Morosco, Music Box, Playhouse, Plymouth, Rose, St. James, Winter Garden.

## Dunham's 'Bamboche' 20G For 2d Week in Frisco

San Francisco, Sept. 25. The Katherine Dunham revue, "Bamboche," grossed about \$20,000 last week in its second frame at the 1,483-seat Geary Theatre here. The take for the previous week was about \$18,000.

Tickets were sealed to a \$4 top weeknights and \$6 weekend nights.

## LONDON SHOWS

(Figures denote opening dates)

**Beyond Fringe**, Fortune (5-10-62).  
**Big Fish**, Duke of York's (9-18-62).  
**Black Nativity**, Phoenix (8-14-62).  
**Blitz**, Adelphi (5-8-62).  
**Blow Horn**, Prince Wales (2-27-62).  
**Boeing-Boeing**, Apollo (2-20-62).  
**Reverend Paddy**, Lyric (9-5-62).  
**Brecht on Brecht**, Royal Ct. (9-11-62).  
**Chips With Vaudeville** (4-27-62).  
**Do Something**, Royal E. (9-13-62).  
**Every Night**, Palladium (6-1-62).  
**Gentlemen Prefer**, Princes (8-20-62).  
**Infanticide**, Ginner, Arts (8-20-62).  
**Lock Daughters**, Her Majesty's (5-17-62).  
**Minstrels**, Vic Palace (5-25-62).  
**Miss Pell**, Criterion (9-12-62).  
**Mousetrap**, Ambassador (11-25-52).  
**Mrs. Puffin**, Duchess (7-18-61).  
**Muscle Midnight**, Westminster (5-4-62).  
**My Fair Lady**, Drury Lane (4-30-59).  
**New Men**, Strand (9-6-62).  
**Oliver**, New (6-30-60).  
**One For the Pot**, Whitehall (8-2-61).  
**Period Adjustment**, Wynd. (6-13-62).  
**Photo Finish**, Saville (4-25-62).  
**Plough & Stars**, Mermaid (9-25-62).  
**Premise**, Comedy (7-26-62).  
**Private**, Public Globe (5-10-62).  
**Rattle of Man**, Garrick (9-19-62).  
**Reverend Paddy**, Lyric (9-5-62).  
**Sail Away**, Savoy (6-21-62).  
**Signpost**, (unbride) (2-9-62).  
**School for Scandal**, Haymarket (4-5-62).  
**Sound of Music**, Palace (3-18-61).  
**Stop the World**, Queens (7-20-61).  
**10 Little Niggers**, St. Mart. (9-10-62).

## Closed

**Marcel Marceau**, Piccadilly (8-13-62).  
Closed last Saturday (22) after limited season of 48 performances.  
**Red Roses for Me**, Mermaid (9-4-62).  
Closed last Saturday (22) after limited season of 23 performances.

## Scheduled Openings

**Doctors of Philosophy**, Arts (10-2-62).  
**Escape Eden**, Lyric (10-3-62).  
**Fiorello**, Piccadilly (10-8-62).  
**Rock-A-Bye**, Phoenix (10-16-62).  
**Eastward Ho!**, Mermaid (10-17-62).  
**What a Crazy World**, Royal E. (10-30-62).  
**Witch of Edmonton**, Mermaid (11-21-62).

## 'MFL' B'way B.O.: \$20,257,000

Continued from page 2

"The Music Man," survived its third year.

Roughly 3,750,000 people, including 65,000 standees at \$3.45 a copy, have seen "MFL" in New York. An equal number have seen the national company which has been combing the continent since March 18, 1957, when it opened in Rochester, N.Y. This company recessed from April 10 to June 12 in 1960 to fly to Russia where, with the blessing of the State Dept. and the Russian Ministry of Culture, it played three weeks each in Moscow and Leningrad, two weeks in Kiev. Its cast were guests of Kremlin brass at the exercises in Red Square the May Day morning that Francis Gary Powers and his U-2 plummeted out of the sky over the Urals.

This company ranged the continent from Miami to Vancouver, from San Diego to Montreal. It played 69 weeks in Chicago, 17 in Los Angeles, 15 in San Francisco, and roused such rarely visited corps as Calgary, Hershey and Charlotte, N.C. It has grossed just short of \$19,000,000 (it plays at lower prices, but in much larger theatres than the New York company) and is booked through Jan. 5, '63. After storing its revolving stages, it will play a year of split-week engagements as a "soft" production.

### Still All Over The Globe

Its New York run ended, next week "MFL" will be available to theatre buffs at the Drury Lane, London; Teater des Westens, Berlin; Teater Deutsches, Munich; Carlos Gomez Theatre, Rio de Janeiro; Her Majesty's Perth; at the Auditorium, Denver, in Amsterdam, Holland, and Norrköping, Sweden. In October, Lars Schmidt, who owns the continental European rights, will set up new companies in Brussels and Abo, Finland. The Johannesburg, South Africa, production will open at the Empire Theatre there on Nov. 2, management 20th Century-Fox.

In addition to current and impending companies, "MFL", in a variety of tongues, has rejoiced in record-breaking runs in Stockholm, Copenhagen, Helsinki, Oslo, Mexico City, Buenos Aires and Reykjavik (Iceland). The krona, marks, pounds, guilders, pesos and cruzeiros raked in by the 17 foreign companies come to \$32,119,115. No dollars accrued from the bootleg production put on by American and British residents of Kabul, Afghanistan, in 1960; or the tabloid version offered the Las Vegas gamblers by Gordon McRae until rapped over the knuckles by "MFL's" management.

### Staggering Statistics

"MFL" has set two other records that will defy time and tide, its rivals and pursuers for generations. Its screen rights went to Warner Bros. for \$5,500,000, twice the sum paid for "South Pacific," previous high for a stage production, plus 47.2% of the distributor's gross in excess of \$20,000,000.

The original cast album, cut by Columbia on the Sunday following the New York opening, has a sale of over 4,000,000 copies (this embraces the stereo made in London in '58, with Rex Harrison, Julie Andrews, Stanley Holloway and Robert Cooté in the roles they created here), a total that dwarfs that of any other album ever pressed, regardless of category. Prominent among the beneficiaries of the original cast album sale is Rex Harrison. His fee for his work on Sunday, March 18, '56, thus far is in excess of \$360,000. (He gets 9c a disk as royalty.)

"MFL" albums by the Spanish, Dutch, German, Swedish and Danish companies and instrumental and vocal 45s and 78s of its songs by tenors, bands and prima donnas have added to the astronomical platter income. Through France and Italy have yet to see the Lerner-Loewe mint, their nationals have been entranced by translated recordings of "On the Street Where You Live," "I Could Have Danced All Night" and "Get Me to the Church on Time."

Early in '52 Alan Jay Lerner and Frederick Loewe, working in Hollywood on the screen version of their "Brigadoon," were approached by Gabriel Pascal, Hungarian adventurer who had screened "Pygmalion" and five other Shaw plays, hellbent on a musical version of "Pygmalion." Already he had palavered with

producers Billy Rose, Henry Sherek and the Theatre Guild and had been stiff-armed by Noel Coward, Rodgers & Hammerstein, Cole Porter and Fred Saidy & Yip Harburg. Inflamed by Pascal's profanity and enthusiasm, the two agreed to undertake an adaptation on their return to New York in May. Thus assured Pascal got a two-year option on the musical rights from the Shaw estate, good until April of '56. In it Lerner & Loewe were cited as the adapters.

After working on the musical "Pygmalion" for three months, Lerner & Loewe abandoned it in September of '52. "It wasn't that we felt it couldn't be done," Lerner said later. "It was more that we didn't know how to do it." In April of '54 Pascal got a two-year extension on his option without mention of Lerner & Loewe. In July he died in New York. Lerner & Loewe renewed their work on an adaptation late that same month, with no assurance that they held the musical rights. Producer Levin ironed out this and other ambiguities and legal snafus a year later.

### Pascal Did All Right Too

Because Pascal owned the screen rights to "Pygmalion" and had an option on the musical rights at the time of his death, his cut of the motion picture sale, 16.3% off the top, runs to \$916,667. His estate also gets 1% of the gross of the American and London productions, approximately \$490,000. Participating in this postmortem plunder are Pascal's ex-wife, Hungarian actress Valerie Hildveghy, a brother in Venezuela, and Marianna Zaya Kingman-Speelman, Irish-Chinese widow of a Dutch industrialist sometimes known as "The Mona Lisa of the Orient," whom Pascal often identified as his "executive secretary." In November of '61 the New York Court of Appeals ruled that Marianna Zaya was entitled to 2% of Pascal's slice of the American gross, 5% of his share of the London gross and motion picture loot thus validating a note he wrote his companion Feb. 23, 1954. Pascal's swag from stage production and screen sale is over \$1,200,000.

Lerner, Loewe and the late Moss Hart, who directed the American and London productions of the musical, each receive 3% of the box-office gross of those companies, and Lerner & Loewe split 3.6% of the Australian, Scandinavian, Dutch, German and Spanish productions. Thus far the estate of Bernard Shaw has been enriched by \$2,000,000—3% of the gross of all productions. Shaw also gets 5% of the distributor's gross of the motion picture, i.e. the sums received by the distributor from exhibitors. Beneficiaries of Shaw's cut are the British Museum, the Royal Academy of Dramatic Art, and the National Gallery of Ireland.

### CBS' Jackpot

CBS put up the \$360,000 necessary to animate "MFL," for which they received 40% of the profits. Since 1959, when it purchased the production share of Lerner & Loewe, CBS' share of the profits is 70%.

Lerner, Loewe, Levin and Hart started to cast "MFL" long before they were assured the musical rights. Seeking an Eliza they palavered with Mary Martin—she didn't like the songs—Judy Holliday and Dolores Gray, before electing Julie Andrews, then playing in the British musical show, "The Boy Friend," at the Royale. Though Rex Harrison was their unanimous choice for Henry Higgins, he was reluctant to face a pit full of reeds, strings and brasses. While he mulled their bid, producer and authors made sketchy advances to Noel Coward and Cyril Ritchard and probed the potentials of John Gielgud, Michael Redgrave, George Sanders and Trevor Howard. Shortly after the musical started its long sellout career at the Hellinger, Alan Lerner confessed: "Our best piece of luck was that we couldn't get the people we tried to get."

### The Dubious Ones

Broadway knowitalls were skeptical of the prospects of a musical based on a Shaw play. No production of "Pygmalion" had ever run as long as 200 performances on either side of the Atlantic, they pointed out. All Shaw's plays were loaded with high level conversa-

## These, Too, Shall Pass

London, Sept. 25.

The advertising slugline Peter Saunders is using for his record-long-run production of "The Mousetrap," at the Ambassadors Theatre, is, "Tenth Imperishable Year."

Recently the management of the next-longest-run show, "My Fair Lady," now in its fifth year at the Drury Lane, blandly announced for the musical, "Last Two Years."

tion, but were devoid of action and movement. Julie Andrews, an unknown, and Rex Harrison, a non-singer, weren't exciting choices for the roles of Eliza Doolittle and Henry Higgins, they added. The advance sale, prior to the show's christening in New Haven, on Feb. 4, 1956, was far from spectacular. Thereafter, news of the show's beauty and magic swept the town like a flash fire in the mesquite. The show's Philadelphia reception tripled the lines at the Hellinger boxoffice.

Greeted with ecstatic reviews on its opening in New York ("one of the best musicals of the century," Atkinson, Times; "A miraculous musical, wise, witty and winning," Kerr, Herald Tribune) "MFL" overnight became the hottest ticket in the town's history. It required a special postal detail to the 5,000 mail orders received daily. Jackie Gleason, Sid Caesar, Phil Silvers, Steve Allen and Groucho Marx each dedicated one of their tv shows to the difficulties of getting tickets to "MFL." Joe E. Lewis convulsed nightclub audiences with "I don't care what anyone says about 'MFL,' I like it."

### Cast Changes

The turnover in "MFL's" personnel in its six-year, six-month, two-week reign in New York has been exceptional. Of the 50 players who faced that first audience at the Hellinger, but six have been with the show from the start, principals Gordon Dilworth, Rod McLennan, and Olive Reeves-Smith, singers Colleen O'Connor and Herb Surface, and dancer Barbara Heath, who also serves as company hairdresser. David Thomas, one of the original singers, defected last spring to join "All American," and on the demise of that musical returned to the fold, repentant. Constant, too, in their attendance and devotion are stage manager Jerry Adler and 15 of the original 30 musicians. Dancer Sharmian Burn is unique in "MFL" annals. She opened at the Drury Lane with the London company on April 30, '58, withdrew on Sept. 29, '61 to accompany her husband, jazz pianist Dill Jones, to America, joined the chorus at the Hellinger on Jan. 22 last.

### Stars & Missouts

Rex Harrison, Edward Mulhare, Michael Allinson and Michael Evans have played Henry Higgins during the New York run as have standbys Tom Helmore and Bramwell Fletcher and understudy Lawrence Keith. The company's Eliza Doolittles in the order of appearance were Julie Andrews, Sally Ann Howes, Pamela Charles and Margot Moser and at one time or another, "I Could Have Danced All Night" was sung by understudies Lola Fisher (over 100 times) Helen Ahola, Karen Shepard and Rosemary Rainer. The company's first Alferd P. Doolittle was the incomparable Stanley Holloway. His successors were Ronald Radd and Gordon Dilworth.

Mishaps over which the "MFL" management had no control caused the company to miss 19 performances. The Aug. 18, '56, performance adjourned following "The Rain in Spain" number when Tom Helmore, standby for the vacationing Rex Harrison, was muted by laryngitis. Twelve performances were blotted out in the June 2-11 1960 interval, when the actors in all New York theatres walked out in protest against their slavery. Malfeasance on the part of Con Edison, blacking out much of the West Side, erased the June 13, '61, performance. Two performances were lost when "MFL" moved from the Hellinger to the Broadhurst on Feb. 26, '62, since two days are necessary to install "MFL's" multiple revolving stages. Another three performances were missed when the show moved to the Broadway on April 16, because "Bravo Giovanni" had a prior contract for the Broadhurst. "MFL" was ousted from the Hellinger by a court order on the insistence Max and Stanley Stahl, the theatre's owners, who argued that pro-

## Inside Stuff—Legit

A theatre appreciation series for highschool students was launched last Saturday morning (22) at the Abraham & Straus department store in Brooklyn. The series, which is to cover a period of five consecutive Saturdays through Oct. 20, is being produced by the Guest Artist Program of the American National Theatre & Academy under the title of "Theatre in 3-D."

The first session, in which actor-director Cyril Ritchard participated, was devoted to a discussion on "Musical Theatre." Ensuing seminars will be about Off-Broadway, Shakespeare, the evolution of a Broadway production and serious drama. Participants in future discussions will include actress Cicely Tyson, producer-director Richard Barr, N.Y. Shakespeare Festival producer Joseph Papp, producer-press-agent Arthur Cantor and stager Alan Schneider.

The project grew out of a suggestion by Kathy Gallagher, a member of A&S's advisory committee of highschool girls on teenage fashions and activities. According to Mrs. Ruth Mayleas, director of ANTA's National Theatre Service Dept. and producer of the series for the Brooklyn department store, the event marks the first time such a project has been sponsored by a retail establishment.

In a letter to A&S, Miss Gallagher argued that given guidance, high school students would and should develop a wider knowledge and greater interest in the theatre. "Broadway and the live stage should mean more to us than just another aspect of entertainment," she said. Tickets to the series, conducted in A&S's fourth floor restaurant, are available free at the department store to junior and high-school students on a first come, first served basis.

When he came to the managing directorship in the Metropolitan Opera, Britisher-via-Austria Rudolf Bing, took the opening Monday night out of subscription sale and sold tickets to the season's premiere individually. This has contributed upwards to \$80,000 extra to the coffers.

Significantly, the opening night price has been slowly rising from \$25 to \$35 to \$40. This season's opener, "Andrea Chenier" on Oct. 15 will be priced at \$50, of which one-half may be treated by the purchaser as a donation, or tax deduction.

Despite all the attention focussed during the present tour of the Bolshoi Ballet on Maya Plisetskaya as prima ballerina and successor to Galina Ulanova, there are balletomanes and Musevites who pass the whisper that the girl to watch in the next five years is one Begsmert-nova, described as a "protege" of Ulanova, as has been the "baby ballerina," Ekaterina Maximova, who now rates third billing.

ducer Levin had violated his contract with them. Veteran Broadway showmen were baffled both by the judge's order and the Stahls' insistence that the show vacate the Hellinger. In its final week there "MFL" grossed \$58,616. The Hellinger has been dark ever since thus forfeiting their share of the \$1,000,000-plus that MFL has since played to.

### No Idlers

Authors Lerner & Loewe and director Moss Hart did not idle at their oars once "MFL" and its London and touring duplicates were launched. Together the three produced "Camelot," about to complete its second year at the Majestic. The musical version of the Arthurian legends was written by Lerner & Loewe, directed by Hart. Hart also finished "Act I," which for weeks topped the non-fiction bestseller list and which shortly will be produced on the screen. In 1958 Lerner & Loewe and associates almost monopolized the Oscars of the Academy of Motion Picture Arts and Sciences with their musical, "Gigi."

Next fall Herman Levin will produce musical version of "The Sleeping Prince," Terence Rattigan comedy which served Laurence Olivier in the theatre and on the screen. It will have a book by Harry Kurnitz and music and lyrics by Noel Coward. The new Alan Jay Lerner-Richard Rodgers as yet untitled musical will have its premiere at the Majestic on March 15, 1963.

On the fall of the final curtain on Saturday night the present company and such of the 200 alumni as are available will foregather in the Broadway's lounge to engage in a shot of nostalgia, reminisce on the past, speculate on the future. It is suspected that many of them will get a little misty-eyed as they think of their participation in what may well be the best musical comedy ever written—a musical comedy that violated many of the canons of song-and-dance carousels, since it is free of innuendo and vulgarity, has not so much as a kiss or caress, and has enraptured people at all levels.

So a toast to "My Fair Lady." To its taste, its intelligence, its beauty and its bounce.

## Scheduled B'way Preems

Stop the World, Shubert (10-3-62).  
Come on Strong, Morosco (10-4-62).  
Virginia Woolf, Rose (10-13-62).  
Seldman and Son, Belasco (10-15-62).  
Step on a Crack, Barrymore (10-17-62).  
Mr. President, St. James (10-20-62).  
Fun Couple, Lyceum (10-22-62).  
Night Life, Atkinson (10-23-62).  
Perfect Setup, Cort (10-24-62).  
Matter of Position, Booth (10-25-62).  
Beyond Fringe, Golden (10-27-62).  
Tchin-Tchin, Plymouth (10-29-62).  
Calculated Risk, Ambass. (10-31-62).  
Nowhere to Go, Winter Gard. (11-10-62).  
O'Flynn Carte, Center (11-13-62).  
Little Me, Lunt-Fontanne (11-17-62).  
Lord Pango, Royale (11-19-62).  
Never Too Late, Playhouse (11-27-62).  
Harold, Longacre (11-29-62).  
Counting House, Biltmore (12-13-62).  
Oliver, Imperial (12-27-62).  
School Scandal, Majestic (1-24-63).  
Tovarich, Broadway (3-7-63).

## Guthrie Theatre

Continued from page 63

Douglas Campbell (who will stage several plays as well as appear in some), the production director, Peter Zeisler, and scene designer, Tanya Moiseiwitsch.

Discussing the theatre's aims, Guthrie said, "Our policy will be classical, meaning that in general we will select plays that have stood time's test and that posterity has approved and enjoyed. We expect, however, to offer during the first season at least one American play of potentially classical status."

"Our main concern will be to bring to theatregoers some of the human spirit's great expressions as found in the drama's master-works."

"In order to realize its full value, we feel that the theatre should become implanted here and not exist as a mere fungus on the community's life. Our long term plan, which may take a decade to achieve, is to produce works of a distinctive style only to be found here, and to make it an indigenous creation."

John Cowles Jr., Guthrie Theatre Foundation president and son of the owner of the local morning Tribune and evening Star, reported that \$2,210,000 in pledges had been raised for the project and that an additional \$25,000 is being sought.

## Andre Mertens

Continued from page 63

Staatsoper, Convent Garden and Munich Opera, couple's extensive repertory is both single and joint. Stewart will make his debut in San Francisco this fall in "Don Carlos," followed by "Carmen," "Faust," "Falstaff" and "Il Trovatore."

James McCracken, tenor, returns to the Met for a series of leading roles with a spring debut as "Otello," but debuting in the role in September in San Francisco, followed by "Il Trovatore" and "Pagliacci." McCracken is from Indiana. His early musical training involved study of the clarinet. Another U.S. singer from Europe is Sandra Warfield (Mrs. McCracken) identified with Delilah, which she has sung in all major opera houses of Europe and recently she won notice for her portrayal of Fides in Meyerbeer's "The Prophet" with her husband in the leading male role. She will be heard in the Azucena role with the Philadelphia Lyric Opera in October. The husband-wife team have had leading roles for several seasons at the Zurich Opera in Switzerland. Miss Warfield comes from Kansas City.



## Shows Abroad

Continued from page 62

### Don't Tell Helena

job as a waitress and does a cabaret stint as an Italian senorita.

"Don't Tell Helena" isn't noticeably Aussie and could well translate anywhere. It's tuneful and consistently amusing, with high spirits, and the action seems natural and logical.

With only a four-night stint the cast isn't the strongest, and a fully orchestrated score and more powerful treatment could have lifted it to greater lights. The major asset is Judi Hooke as the femme lead. The whole show centres around her. She takes command with a vivacious personality that carries the show again and again. Twice she scores with standout comic numbers: "Born to Be a Queen" and "Neapolitan Anna."

The authors are in their early 20s. This is their second musical, and shows great promise for their future offerings. Stan.

### 10 Little Niggers

London, Sept. 11.

B. A. Meyer revival (on behalf of Associated-Rediffusion Theatrical Productions Ltd.) of a drama in three acts (five scenes), by Agatha Christie. Staged by Wallace Douglas; decor, Michael Yates. Features John Rutland, Denzil Ellis, Gillian Lind, Ann Castle, Robin Hunter, Shaun Howard, Garry Marsh, Roger Maxwell, Beatrice Varley, John Robinson, Jack Melford. Opened Sept. 10, '62, at the St. Martin's Theatre, London: \$2.95 top. Rogers..... John Rutland Narrator..... Denzil Ellis Mrs. Rogers..... Gillian Lind Vera Claythorne..... Ann Castle Philip Lombard..... Robin Hunter Anthony Marston..... Shaun Howard William Blore..... Garry Marsh General Mackenzie..... Roger Maxwell Emily Bryant..... Beatrice Varley Sir Lawrence Wargrave..... John Robinson Dr. Armstrong..... Jack Melford

A matter of about 10 yards from where Agatha Christie's "The Mousetrap" is still doing business after nearly 10 years, B. A. Meyer has launched a revival of a Christie oldie, "10 Little Niggers." It was originally staged in London at St. James's Theatre in 1943, and was apparently on its way for a long run, having registered 260 performances, when a bomb on the theatre caused it to fold. Since then it's played the sticks, been filmed, tele-

vised, radioed and performed in a couple of dozen countries. (It had a brief showing on Broadway under the title, "10 Little Indians.")

Meyer's confidence in the indestructibility of Miss Christie's poser plays is likely to be justified. Although the dialog now sounds old-hat and the characters tend to be cardboard, Miss Christie displays her familiar knack of teasing and holding an audience.

Those who don't know the identity of the villain will be kept guessing almost throughout. The others can sit back and admire the adroit way in which the noted novelist-playwright spreads her clues and red herrings.

The production and acting generally doesn't match the author's skill, however. Despite the presence of some well-known actors, the whole affair has a rather dejected stock company air about it. The story to recap briefly, concerns a group of strangers who arrive as house guests on a remote island off the coast of Devon. There's nobody else present, no telephone and no way of getting back to the mainland until the supply boat arrives. The oddly assorted houseguests are puzzled when their host does not arrive, and unnerved when a phonograph record is suddenly played, accusing each of them of having committed a separate murder. It quickly transpires that the charge is true.

One by one the guests are bumped off mysteriously and it's soon obvious that the killer is one of them—the pompous judge, the blimpish old general, the girl secretary, the prissy old maid, the hearty gent who admits he is a private eye, the edgy nerve specialist, the butler or his wife, the fatuous young man about town, the admitted ex-Army adventurer or even the mariner who brought them to the island.

Miss Christie keeps the atmosphere of mutual suspicion brewing nicely, and one of the pleasures of the evening is to decide in which order the 10 will get their comeuppance. Wallace Douglas's stag-

ing is conventional and uninspired. Of the performances, which vary from sound to terrible, Robin Hunter, Beatrice Varley, Ann Castle, Garry Marsh and Gillian Lind emerge with most credit. John Robinson as the judge and Jack Melford as the doctor are inclined to exaggerate. Michael Yates's setting is bleakly austere. This prodigal whodunit could turn out to be a sleeper. Rich.

### Bits of London

London, Sept. 25.

"Sail Away," the Noel Coward musical at the Savoy, reached its 100th performance Sept. 15 and producer Harold Fielding has made a \$140,000 ticket deal with the brokers.

Deirdre Benner has succeeded Petra Davies in "The Mousetrap" because the latter is expecting a baby in the spring. Miss Benner is the 10th "Mousetrap" leading lady since the whodunit opened in 1952.

Laurence Olivier will play an insurance agent in his next stage performance, the Oscar Lewenstein, L.O.P. Ltd. & Donald Albery production of David Turner's comedy, "Semi-Detached."

Marcel Marceau has been booked for a return visit to the West End next year.

Herb Gardner, author of "A Thousand Clowns," is in London for huddles on the prospective West End presentation.

"Noddy In Toyland" will replace "Peter Pan" at the Scala this year. The James Barrie fantasy is going on ice.

"Chips With Everything," the Arnold Wesker play that went over to the Vaudeville with a seat broker's guarantee of \$42,000, has had the guarantee boosted by the same amount before the original offer expired.

A new showbiz magazine, Scene, was launched Sept. 14.

### Repertory Group Opens

The Young Repertory Theatre Group opened its season last Saturday night (22) at the Carnegie Recital Hall, N.Y., with Troy P. Benet's one-acter, "You Exit Alone."

## Legit Bits

Roger Page, who appeared in the Broadway production of "Carnival," in which his wife, Susan Watson, plays the lead, has withdrawn from the musical to do a two-year hitch in the army. He's been succeeded by Wayne Albritton.

Norman Mailbaum is general manager and Edward Julien production stage manager for "The Fun Couple."

John Passaretti is pinchhitting as conductor of "I Can Get It for You Wholesale" while Lehman Engel is in Europe.

Marc Hertsens, who recently completed a season as choreographer with the St. Louis Municipal Opera Co., has succeeded Juki Arkin in "Milk and Honey."

"Digging for Apples," a revue by James E. Butler and Robert Bowers, opens tomorrow night (Thurs.) at the 60-seat Washington Square Theatre, N. Y., under the production auspices of Hendrickson-Thomas Productions.

Walter Klavun has succeeded Paul Reed in "How to Succeed in Business Without Really Trying."

Ann Hodges subbed as featured second lead in "No Strings" during the recent unannounced vacation of Polly Rowles.

Leesa Troy, standby for Janet Pavek in "Camelot," entered Manhattan General Hospital Sept. 16 for treatment for virus pneumonia. Judith Hastings is standing by in her place.

"Never Too Late" is the new title for "Cradle and All," opening Nov. 27 at the Playhouse, N.Y.

Mel Kopp, whom producer Martin Tash shifted a few months ago from his Chicago office to his New York headquarters, will remain in Manhattan as public relations director for the production firm.

Thornton Wilder's "The Skin of Our Teeth" is to be converted into a musical by book-lyric writers Betty Comden and Adolph Green and composer Leonard Bernstein.

Choreographer-director Jerome Robbins will also be associated with the project for which a producer has not yet been designated.

Theodore Bikel has joined the cast of the off-Broadway produc-

tion of "Brecht on Brecht," succeeding George Voskovec, who withdrew for a costarring role in "Banderol," which folded last Saturday (22) in Philadelphia.

Robert Alex Baron is company manager for "Seidman and Son."

Hal Linden is back in the off-Broadway production of "Anything Goes."

Kathryn Hays has succeeded Carrie Nye in the Broadway production of "Mary, Mary."

Marijane Maricle is appearing in the bus-and-truck edition of "Sound of Music" in the role originated on Broadway by Marion Marlowe.

Richard Morse has joined the cast of the off-Broadway production of "Plays for Bleeker Street."

James Earl Jones has rejoined the cast of the off-Broadway production of "The Blacks."

The Negro Actors Guild has launched a drive to raise funds for the assistance of needy performers and has also begun preparations for the publication next December of its 25th annual year book.

Michael Ellis, who tried out Robert Noah's "The Advocate" at his Bucks County Playhouse, New Hope, Pa., this summer, intends producing the play on Broadway in partnership with William Hammerstein. A Dec. 20 opening at an undesignated theatre is planned for the presentation, in which James Daly and Alfred Drake will repeat this strawhat assignments as respective star and director.

Luba Lisa has returned to the cast of "I Can Get It for You Wholesale" after a summer tour in "Bye Bye Birdie." She was spelled in "Wholesale" by Diane Bell.

Jackie Warner has joined the cast of the off-Broadway revival of "Anything Goes" as replacement for Mickey Deems, who withdrew from the production for a featured role in "Little Me."

Betty Jane Watson and Art Land will costar in "Annie Get Your Gun" at the Meadowbrook Dinner Theatre, Cedar Grove, N. J., for five weeks beginning Oct. 2. "The Song of Norway," with Patricia Morison starred, will follow from Nov. 8-25.

To all who helped make this a wonderful year...

thank you!

Wally Beach

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West Springfield, Mass.



The above picture shows the complete staff of Storrowton Music Fair, with the exception of two very important people: Peter Russell, Theatre Manager, and George Deber, Press Representative.

## CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose chase. This information is published without charge.

Paraphrased designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading, (DB) Double Bill.

### Legit

#### BROADWAY

**"Fanny Brice Story" (MC).** Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520). Available parts: man, about 30, must sing, handsome, affable; man, John Garfield type, must sing; femme, dance, attractive and sad, pert; femme, Thelma Ritter type, wise, sympathetic but not sentimental; man, authoritative showman, gentleman. Mail photos and resumes to Casting Department c/o producer.

**"I Can Get It For You Wholesale" (MC).** Producer, Manny Davis (234 W. 44th St., N.Y.; LO 3-7520). Auditions tomorrow (Thurs.): male and female dancers at 10 a.m.; male singers at 2:30 p.m. and female singers at 4 p.m.—all at the Shubert Theatre (225 W. 44th St., N.Y.). Show goes into rehearsal Oct. 15 for opening on the road the first week in November.



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hearsal Oct. 15 for opening on the road the first week in November.

**"Oliver" (MC).** Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520). Seeking future possible replacements: boys, 7-10, must sing, 5'4" tall or shorter. Mail photos and resumes or call Casting Department at above address and number.

**"Sound of Music" (MD).** Producers, Richard Rodgers & Oscar Hammerstein 2d (488 Madison Ave., N.Y.); casting director, Eddie Blum. Auditions for possible future replacements for girls, 7-16, and boys, 11-14 all with trained voices, characters. Mail photos and resumes to above address.

**"Student Gypsy or Prince of Lie-  
derkranz" (MC).** Producer, Ed-  
ward Padula (Padula Productions:  
1501 Broadway, N.Y., Suite 2405;  
OX 5-8170). Available parts: man,  
middle age, comedian, European  
accent, sings; man, middle age,  
vagabond, baritone; femme, exotic,  
saucy, young and pretty, soubrette,  
singer-actress; femme, attractive,  
soprano; man, early 20s, tall, hand-  
some, legit baritone, typical op-  
eretta hero; man, early 20s, dancer,  
young villain; femme, middle age,  
legit contralto, tyrant, heavy build;  
man, singer-actor, shy and retiring  
officer; man, middle age, European  
accent, regal, sings; femme, early  
20s, pantomimist, smiles at every-  
thing, mute; nine females, en-  
semble, young, attractive, dancing  
secondary; nine men, ensemble,  
tall, handsome, legit voices, dan-  
cing secondary. Mail photos and  
resumes to Robert Fagan c/o pro-  
ducer at above address. Auditions  
set after receiving applications. Do  
not phone or visit.

#### OFF-BROADWAY

**"Elizabeth The Queen" (D).** Pro-  
ducer, Equity Library Theatre  
(226 W. 47th St., N.Y.; PL 7-1710).  
All parts available except Eliza-  
beth I. Some non-Equity actors  
will be used as bits and walk-ons.  
Script available at Samuel French  
(25 W. 45th St., N.Y.). Auditions  
Monday (1) and Tuesday (2), 11  
a.m.-4 p.m., Wednesday (3), 6-11  
p.m.—all at ELT rehearsal studio  
(Master Institute, 103d St. & River-  
side Dr., N.Y.). All Equity mem-  
bers must bring membership cards.

**"Hazel Flagg" (MC).** Producer,  
Peter Cereghetti (c/o Wellington  
Hotel, 871 Seventh Ave., N.Y.;  
CI 7-3900). Available parts: femme,  
early or mid-40s, widow, attrac-  
tive, Madison Avenue type; lead-  
ing man, early 30s, political ex-  
pert, mag writer; leading lady, early  
20s, energetic, too much vitality;  
man, about 60, smalltown doctor;  
femme, exotic; man, heavy dancer;  
man, middleaged, Ted Lewis-Al  
Smith type, talkative. All parts  
must sing and dance. Mail photos  
and resumes to producer. Ap-  
pointment will be made after re-  
ceiving resumes. Do not phone  
or visit.

**"Lady Killer" (MC).** Producer,  
Lance Barklie (127 Lexington Ave.,  
N.Y.; MU 5-4631). Available parts:  
corrupt, lusty, actor-singer, move  
well; femme, a serving wench,  
cockney; actress to play six differ-  
ent femmes, must be proficient in  
dialects; court fool, dancer-actor;  
tenor; actor to play several differ-  
ent men, proficient in dialects.  
Mail photos and resumes to pro-  
ducer at above address. Do not  
phone.

**National Repertory Theatre  
Foundation** (322 E. 50th St., N.Y.;  
PL 2-5640). Producers, Michael  
Dewell & Frances Ann Hersey, di-  
rector, Jack Sydow. Auditions in  
early September for actors with  
training in classic theatre, speech  
and movement. No one need ap-  
ply whose work is known to the  
producers and director. Tours un-  
der the auspices of ANTA. Mail  
photos and resumes to Dewell, c/o

theatre, at above address. Do not  
phone or visit.

**"Premise" (R).** Producer, The-  
odore J. Flicker (154 Bleeker St.,  
N.Y. 12, N.Y.). Available parts  
for actors and actresses experienced  
in improvisational theatre. Mail  
photos and resumes to director,  
George Morrison c/o producer. Do  
not phone or visit.

**"Sitting Ducks" (MC).** Producer,  
Lance Barklie (127 Lexington Ave.,  
N.Y.; MU 5-4631). Available parts  
for three actors and three ac-  
tresses, age 25-35, must sing-act-  
dance, have good timing, good  
sense of comedy and broad farce.  
Mail photos and resume to pro-  
ducer at above address, do not phone.

**"South of Heaven" (MD).** Pro-  
ducer, Lance Barklie (127 Lexing-  
ton Ave., N.Y.; MU 5-4631). All  
Negro cast. Available parts: lead-  
ing lady, 40's, Ethel Waters type,  
strong legit voice; leading man,  
early 20's, young, Belafonte or  
Poitier type; femme, comedy lead,  
30's, Butterfly McQueen type; in-  
genue, soprano, pretty. Mail pho-  
tos and resumes to producer at  
above address. Do not phone.

**"When Burlesque Was King"**  
(MC). Producers, Jerry Gross &  
Stephen Weinroth (Jerry Gross  
Productions, 620 W. 171st St., N.Y.  
32, N.Y.; WA 8-9580). Available  
parts for attractive, strippers and  
specialty dancers, 18-30. Mail  
photos and resumes to above ad-  
dress or phone for appointment.

#### OUT OF TOWN

**Compass Improvisational Thea-  
tre.** Producer, William Court  
Cohen (235 E. 39th St., N.Y.).  
Equity company to play in Boston  
early fall. Seeking male and fe-  
male with or without improvisational  
experience. Mail photos and re-  
sumes to David Shepherd c/o above  
address. Do not phone or visit.

#### BALTIMORE

**Relay Players.** Director, Gavin  
Fletcher (21 Holly Rd., Severna  
Park, Md.; area code 301 647-2088).  
Parts available for male and  
femme actors for this repertory  
company which will open shortly  
with productions of "Hamlet" and  
some one-acters by Eugene Iones-  
co. Mail photos and resumes c/o  
above address.

#### MILWAUKEE, WISC.

**Hotel Pfister.** Producer, Joyce  
Henry (c/o Hotel Milwaukee, 2,  
Wisconsin). Series of tab musicals  
opening in early fall for a 52-week  
season. Parts available for three  
men and three femmes, singer-per-  
formers with legit and non-legit  
voices, dance ability preferred.  
Mail photos and resumes to pro-  
ducer c/o hotel.

### Television

**"Camera Three"** (educational  
dramatic series). Producer, CBS  
(524 W. 57th St., N.Y.; JU 6-6000).  
Casting director, Paula Hindlin.  
Accepting photos and resumes of  
general male and female dramatic  
talent, c/o above address. No dupli-  
cates.

**NBC-TV.** (30 Rockefeller Plaza,  
N.Y.; CI 7-8300). Casting director  
Rick Kelley is accepting photos  
and resumes of male and female  
dramatic performers for several  
shows. Mail information to him,  
c/o above address. No duplicates.

### Films

**"All The Way Home" (D).** Pro-  
ducer, Talent Associates-Para-  
mount (444 Madison Ave., N.Y.; PL  
3-1030). Seeking stand-ins for Rob-  
ert Preston & Jean Simmons: man,  
must be six foot one, 180 pounds,  
brown hair; femme, five foot four  
and one half, brown hair, slim.  
Mail photos and resumes and exact  
measurements to Alan Shayne c/o  
producers.

### Miscellaneous

**Riverside Chamber Singers.** Di-  
rector, Alan Baker (321 W. 22d St.,  
N.Y.; CH 3-0869). All-AGMA  
sextet auditioning for a low bass  
who's an excellent sight reader  
and has good solo quality. Must  
be willing to tour for up to four  
weeks at a time. For audition ap-  
pointment call David Dodds,  
NE 9-6718 or TR 3-7736.

## Asides and Ad Libs

John Cairney, young Scot actor who played the lead in the new Robert McLellan play, "Young Auchinleck," at the International Edinburgh Festival, has been asked to send a copy of the script to the N.Y. City Center of Drama & Music. Americans who saw the play at the Gateway Theatre, Edinburgh, wrote about it to Homer Poupert, of the Center, who expressed interest in a possible New York production. McLellan asked two Americans on opening night if they had trouble in understanding the play, in which the Scot dialect is liberally used. He was told, "Oh, no, it is easier than the English they speak in London."

The heaviest expenditure on a legit production by any non-professional group has been registered by the Bloomington Civic Theatre in suburban Minneapolis. The little theatre outfit spent \$10,000 to stage its recent offering, "West Side Story." Because of its boxoffice success with musical comedies, the Bloomington has been concentrating on them in recent seasons. Previous to "West Side Story" it has invested up to \$8,000 each on tuner productions.

The Saranac Lake Summer Theatre, Inc. has been dissolved, according to a certificate filed with the New York Secretary of State in Albany, by Irwin E. Schlusel, an attorney of New York.

### Aussie Little Theatres Finish Strong Season

Sydney, Sept. 25.  
The Aussie Little Theatre will come out of the current winter season with hefty boxoffice receipts and cash-in-the-bank for the spring-summer span. The continued success of the movement has amazed regular legitimate operators here, who for a long time looked upon the Littles as the "Cinderella" of local show biz.

One of the most successful minny houses is the Ensemble, North Sydney, a former boat-shed, operated by Hayes Gordon, an American who came here several years ago to star in musicals and decided to remain and swing into solo management. Current hit is "Billy Liar," with a six month run quite in the cards.

The Phillip Theatre, operated on a cooperative setup under the management of William Orr, has been operating successfully for 10 years with local revues and homebrew talent. It spreads its wings next month with the British revue, "Beyond the Fringe," and may follow later with an American show or two.

One of the most unique Little biz-  
getters is the Music Hall, Neutral  
Bay, a couple of miles from the  
city, operated by a Melbourne syn-  
dicate, and currently chalking up  
11 months with "East Lynne" in  
burlesque form.

The Independent, North Sydney,  
run by Miss Doris Fritton, former  
professional actress of long stand-  
ing, is regarded as the key of the  
Aussie minors. Current show is  
"One Way Pendulum," with "The  
Tempest" next. This house mainly  
features amateur talent and pulls  
solidly week in and week out.

The Pocket Playhouse at Syden-  
ham, an industrial suburb, is doing  
SRO biz with "The Wizard of Oz"  
by Adele Thane, and the show will  
run through to next October via  
special matinees, with Giraudoux's  
"Amphitryon 38" in nights. The  
Pocket is also operated on a co-  
operative basis and draws plenty of  
payees from the plush suburbs.

Down by the Sydney waterfront  
two discarded warehouses have  
been turned into minny houses  
with marked success—the Gene-  
sian, currently playing "Waters of  
the Moon," and the Workers' Thea-  
tre, with Arthur Miller's "An En-  
emy of the People."

Present plans call for a big  
upbeat in the field this summer  
(October to February), including  
the sending of complete companies  
into rural areas for shows under-  
the-stars.

### Designer John Truscott To Migrate to England

Melbourne, Sept. 25.  
The St. Martin's Theatre here  
will establish a testimonial fund  
for its set designer, 26-year-old  
John Truscott. He has been with  
the theatre for six years, designing  
for a different production each  
month, is considered by many the  
leading Aussie designer in his  
hometown. Early next year he  
goes to England to follow the  
tracks of fellow countrymen Lou-  
don Sainthill and Kenneth Rowell.

The St. Martin's (which recently  
adopted this name after being  
known as the Little Theatre for  
some 30 odd years) is also to pre-  
sent a Sunday professional night,  
when proceeds will go to Truscott.  
A successor hasn't been selected.

### 37TH N.Y. CITY OPERA SEASON INTRODUCES 13

It's the 37th season for the New  
York City Opera come Thurs. Oct.  
4 and the revival of Charpentier's  
"Louise." The fall season under  
Julius Rudel will offer 39 per-  
formances in repertory through  
Nov. 11.

Company tags debuts by 13  
American singers of which three  
are New York area mezzo-  
sopranos. Marlena Kleinman,  
Joanna Simon and Joann Grille.  
Other first-timing sopranos: Alpha  
Brawner, Sarah Endrich, Bonnie  
Heller, Mary Jennings, Madeline  
Stevenson, Linda Newman.

Males to make with the pipes  
are: John Craig, tenor; David Clat-  
worthy and David Smith, bari-  
tones; and Thomas Paul, bass.

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### Peter Schwed Moves Up

Peter Schwed, who moved up in Simon & Schuster from subsidiary rights, senior editor, v.p. and executive editor, has just been elected executive vicepresident of Simon & Schuster. Henry W. Simon succeeds him as exec ed; Robert Gottlieb, who was assistant to the late Jack Goodman, editor-in-chief of S&S, has also been elected a veepee and managing editor; and Anthony M. Schulte, who started in sales and became sales manager, is another new veepee and director of promotion. These appointments are being announced by M. Lincoln Schuster, prez and editor-in-chief of S&S, and Leon Shimkin, board chairman of the firm. Latter two chief executive officers alternate their titles as prez and chairman of the board each year.

Simon, who joined S&S in 1944 as a senior editor, is a brother of the late Richard L. Simon, original founder of S&S.

Shimkin was long called the silent "s" in S&S but with Dick Simon's passing he is literally the coowner with Schuster in the firm.

### EB Into Book Field

Encyclopaedia Britannica Press, new division of EB Inc., is kicking off its entry into general book publishing by announcing a \$10,000 annual award for the best original non-fiction manuscript of general adult interest which makes "the most significant contribution to the advancement of knowledge." Mss have to be book length (over 25,000 words), and authors will get all royalties and income from sale of subsidiary rights in addition to the award.

### Beth Brown's Reissues

Belmont is reissuing Beth Brown's "For Men Only" and "The Profession of Marie Simone" (original title "Men and Wife") as 50c paperbacks. When first written in the early 1930s they were ahead of their time and now seem more attuned with the current erson of "frank" romance.

At the time, also, Miss Brown was more identified with Hollywood and Broadway as well as less lurid novels. She was a familiar around the VARIETY homeoffice in New York as a friend of the founder-publisher and frequently counseled with the staffers. "For Men Only" is dedicated to Edes Winthrop Symant ("Chicot"), long-time VARIETY nonieer staffer, who was a personal confidant of the author. Belmont will also publish her "Lonely Street USA" as a book, developed from a syndicated newspaper series. Shelly Aberd, prez of American Play Co., is handling a film negotiation on the latter.

### German Thesp Galaxy

This book, "German Actors of the Present" (Rembrandt; \$7.20), features 250 pictures of the most prominent German-language (that's to say Austrian and Swiss included) actors and actresses. It may be termed a departure from the cliché inasmuch as the picture don't show the stars in the conventional "keep smiling" attitude but—acting art comes first—in their most expressive roles.

The text includes several articles by prominent theatre people, the first by the late Max Reinhardt (excerpt from a lecture on the professional actor held in 1928 at Columbia University, N. Y.). The book recommends itself for all who love the theatre; published by W-Berlin's Rembrandt-Verlag.

### Thornhill Jr.'s Post

Arthur H. Thornhill Jr., exec-veepee and g.m. of Little, Brown, has succeeded his father as president of the 125-year-old Boston publishing house. Latter, who was both prez and board chairman since 1948, retains the latter title. Little, Brown has been expanding of late into the paperback, law, medical and college textbook publishing areas.

### Cal. Town's 'Tax'

Authors League of America is investigating the "tax" on writers imposed by the strictly residential community of Manhattan Beach, Calif. It seemed at first as if writers had been singled out but it now develops that the tax applies to other self-employed persons. However, the somewhat busybody underlings who are doing their own detective work draw no distinction between, say, an osteopath with an office, and a public trade in the town, and a writer

secluded in his home and writing for editors in New York.

New York City itself has a tax on gross receipts over \$10,000 annually which has, in some instances, been enforced against writers, but it's rather simpler to "hide out" in Manhattan than in the California burg where there is no manufacturing, as a matter of policy. In such non-industrial areas the tax burden naturally tends to be high and the collectors correspondingly eager.

### Exit Musical Courier

News out of Evanston, Illinois that the venerable Musical Courier (82 years old) was being discontinued by its latterday owner, Summy-Birchard, did not take the N.Y. longhair trade by surprise. Whole idea of trying to publish a trade periodical dealing with the Manhattan-based concert world from a suburb of Chicago had been thoroughly discounted. It was considered sad, but typical of a certain amateurishness, that the actual demise was preceded by a naive roundrobin mimeograph handout soliciting "a new publisher."

Summy-Birchard itself is a successful publishing house. A scion of the owning family, David Sengstack, some time ago also bought out National Concerts & Artists Management, once on a par with Columbia Concerts, and once the headquarters of the Sol Hurok staff, until Hurok broke away and opened his own N.Y. offices in a dispute with Luben Vichy, the Metropolitan Opera basso who bought NCAC from Marks Levine and was its president for some years. Vichy is probably the only concert impresario who ever went back on the operatic stage.

### Shades of Harry K. Thaw

"The Murder of Stanford White" by Gerald Langford Bobbs-Merrill, \$5) will interest show biz readers because the crime involved attentions paid by White to Evelyn Nesbit ("Floradora Girl") married to Harry K. Thaw. Thaw shot White in 1906 on the roof of the old Madison Square Garden, a building White had designed. Architect also designed the Century Club, the Washington Square Arch, and rebuilt the interior of the Players Club, among other Gotham credits.

In reflecting the celebrated Thaw trials and sanity hearings, and in tracing Miss Nesbit's life after the murder, author revitalizes an era of New York high society he has already illuminated in earlier books: "The Richard Harding Davis Years" and "Alias O. Henry." While adding little new information to celebrated case, tome presents the facts in more readable style than previously available. Rodo.

### Nothing 'Scotch' Here!

The Scottish National Dictionary is in serious financial danger, the Burns Federation has been told, and an appeal is being made for all Burns societies to support "this unique work."

Compilation of the dictionary, started in 1929, has stopped at the letter "M" because of lack of funds. A sum of \$240,000 is needed to complete it. Burns enthusiasts in Auld Lang Syne terrain claim that, from a national and patriotic point of view, it would be a case of shame and disgrace to abandon the labors of the past 40 years.

### Blum's 1961-62 Encore

Daniel Blum's "Theatre World, Vol. 18," (Chilton; \$6) covers the 1961-62 legit season, and continues series of annuals begun by Blum in 1944. Assisting editors are John Willis and Carl Raymond. Tome is dedicated to the late Victor Moore. In addition to recap of season on and off Broadway, book also spotlights three east coast Shakespeare Festivals, Equity Library Theatre productions, touring companies, and plays that failed to make it to the main stem. There is a list of obits and the usual selection of "biographies," thumbnailing some prominent stage people and the usual compliment of Blum-knowns.

Current winners of the editor's "Promising Personalities" Awards include James Earl Jones, Don Calloway, Keith Baxter, Janet Margolin, John Stride, Barbara Harris, Brenda Vaccaro, Sean Garrison, Peter Fonda, Robert Redford, Karen Morrow and Elizabeth Ashlev. Book is crammed with valuable vital statistics of the season, and carries hundreds of

### Publishing Stocks

(As of Sept. 25, closing)

Allyn & Bacon (OC)	24	—1
American Book (AS)	46	—1½
American Heritage (OC)	7½	—½
Book of Month (N.Y.)	22¾	—¼
Conde Nast (N.Y.)	7¾	—¾
Cowles Mag. (N.Y.)	11½	—½
Crowell Collier (N.Y.)	23¾	—2¾
Curtis Pub. (N.Y.)	7½	—¾
Ginn & Co. (N.Y.)	22½	—1¼
Grolier (OC)	30¾	—2
Grosset & Dunlap (OC)	12¾	—½
Harcourt Brace (N.Y.)	26	—1
Hayden Pub. (OC)	4¾	—¾
Hearst (OC)	25	
Holt, R&W (N.Y.)	24½	—3¾
L.A. Times Mirror (OC)	27	—2½
Macfadden Bartell (AS)	1¾	
McCall (N.Y.)	16½	—1½
McGraw-Hill (N.Y.)	21¼	—1¾
Meredith Pub. (OC)	23	+2
Nat'l Per. Pub. (OC)	9	
New Yorker (OC)	81	—1
Pocket Books (OC)	6¾	—½
Prentice Hall (AS)	30	
Ran'm House (N.Y.)	10¾	—1¼
Scott Foresman (OC)	19¾	—¼
H. W. Sams (OC)	29	+1
Time Inc. (OC)	65	—2
Western Pub. (OC)	25½	—¾
World Pub.	11	

OC—Over the Counter.  
NY—N.Y. Stock Exchange.  
AS—American Stock Exchange.  
(Supplied by Bache & Co.)

useful illustrations, making it as always, the handiest handbook of legit. Rodo.

### CHATTER

Polycolor Syndicate Inc. authorized to conduct a business in script, editorial materials, etc. with office, c/o Central Feature News Inc., 595 Madison Ave., N.Y. Simpson, Thacher & Bartlett, 120 Broadway, were filing attorneys at Albany.

Nuclear Energy Writers Assn., Inc. chartered as a non-profit membership corporation, with offices in New York.

San Diego Evening Tribune syndicated columnist Neil Morgan's upcoming Random House book, "The Westward Tilt," to be published March 1 next, already has had chapters sold to Esquire, Saturday Review and Harper's.

Reuters dispatch from Nairobi quotes the Kenya government declaring Robert Ruark a "prohibited immigrant" henceforth. No official reason why but it is deduced that his current novel, "Uhuru," is the basis; author pulls no punches on the Mau Mau, et al.

Jack Podell named editorial director of all Macfadden-Bartell magazines by Gerald A. Bartell, president and board chairman. Podell came to M-B from Fawcett in 1961 as editor of Photoplay and in November '61, he was named editor-in-chief of both Photoplay and TV-Radio Mirror magazines and, last March, appointed editorial director of Macfadden's Women's Group.

Jim Fuchs is becoming assistant to bossman Joe Culligan at Satevepost. Fuchs is among other things an Olympic shotputter and, while at NBC, was a special program salesman and friend of Culligan, when the latter ran NBC Radio.

### B.A. Shoot Up

Continued from page 2

reprised alleged provocative acts by sundry groups to foment internal dissension, but Alberto Sokolowicz, representing DOIA, Argentina's largest Jewish organization, has scored a certain element within the Catholic church as a "dangerous fanatic." Many local Catholics also consider this Jesuit priest, Rev. Julio Meinvielle, as "a misguided man," but the bespectacled priest has complete Church sanction. Rev. Meinvielle's 137-page book, "The Jew in the Mystery of History," is in its third edition since 1959 and is virtually the "textbook" of the Tacura, whose militaristic credo is openly Nazi-style, including salute, anti-Semitic and nationalistic pitch.

At first local show biz was inclined to laugh off these provocations and disorders as "limited" and "fanatic" but their more or less open affronts seem to indicate quasi-acquiescence by local police and church authorities.

## SCULLY'S SCRAPBOOK

By Frank Scully

Pinton Hills, Cal.

This is the first dispatch ever filed from this town and it may be the last. It has changed its name four times in 15 years and on the highway the signs still read Desert Springs, which is two towns behind the post office billing.

In fact, on entering the sign reports "Desert Springs, Pop. 200" and on leaving it reports "Pop. 125." So by merely passing through on their way to Las Vegas tourists siphon off nearly half our population. But we're still fighting for recognition. As Doughty wrote in "Desert Arabia," "Never have so few fought so long for so little."

One of the disadvantages of owning a horseless ranch here is that the barn gives you too much space to store boxes of manuscripts.

After years someone may ask, "Did you ever do anything with all that unpublished stuff on Jack London that I sent you?"

To answer, "Yes, I stored it in the barn" doesn't seem very kind, though it may be quite true. To lie like an agent and say, "Yes, I'm working on it," could only fool children.

The forthright thing to do is to go into that barn, dig out the material and at least read it before saying, "Great, but not for me."

So I hunted. The first thing I found of possible value was a check that was six years old. But the company, meaning VARIETY, was still in biz and there was a chance the merchant who runs the general store would not look at the date and that VARIETY might not either.

The next thing I found were notes, letters and manuscripts dealing with the life and drinks of Jack London. Then that night I caught a tv oldie dealing with his life as dreamed up by Ernest Pascal and Isaac Don Levine, directed by Al Santell, produced by Sammy Bronston and starring Michael O'Shea as Jack London. Wasn't the picture released as "Martin Eden"? Anyway, in this release it is called "Jack London."

Between the notes and the pictures was a wider space than all the oceans London ever traversed. The picture opened with a shot of a Liberty ship named the Jack London, which showed that though he had been dead since 1916 he still had some pull by 1944. Then it gave some footage to his short career as an oyster pirate around San Francisco bay, had him sail for seal to Japanese waters, try the Yukon, prospecting around the time that Sid Graumann, Tex Rickard, Rex Beach and others were up there during the gold rush and write between brawls. The picture also showed a scene at the U. of California where the prof was ridiculing London's realistic prose. As I remember the real story London had quit school in the sixth grade but years later went back and crowded four high school years into one year, passed his college entrance exams and stayed only one term at California. Why should he stay longer? The Atlantic had already published a piece of his called "An Odyssey of the North" and the Atlantic in those days was harder to get into than the Union League club.

By now London is dead 46 years. He died when he was only 40. He began life out of wedlock, as the phrase goes, his father being William H. Chaney, an Irish astrologer, which is about as low as an Irishman can go. A few months after Jack was born in San Francisco way back in 1876 his mother married a guy named John London, which wasn't much of an improvement over Chaney except that it was a nicer name.

Jack sold papers, set up pins in a bowling alley and practiced to become a juve delink on the side. He became a road kid and only after he did 30 days in a jail near Niagara Falls did he decide that the honeymoon was over. He saw that he had better get an education and become a writer because these were bums, he had observed, who traveled a lot and rarely landed in jail.

By 1905 the London in England and the other one in Ontario were hardly better known than Jack London of Frisco and Meyer London of New York. Both were sentimental socialists, feeding on Nietzsche, Marx, Darwin and, in Jack's case, Kipling, and, believe it or not, Omar Khayyam!

There was no money to be made out of sex in those days but plenty out of brutality and Jack had great success with "The Sea Wolf," "The Call of the Wild," "The Abysmal Brute" and a Post serial, which ran just before our entry into the First World War, called "John Barleycorn." In those years he was the highest paid writer of the Anglo-Saxophone race.

Though the scuttlebutt had him stinko profundo most of the time, these notes do not bear out the legend at all. According to them he wrote for about three hours a day in a huge roundhouse hand, rarely corrected the typed scripts or proofs and drank a small snifter about every 20 minutes. Charmian diluted these drinks with tall beakers of non-intoxicating liquids and in one of the letters she wrote that he once sailed aboard his yacht the Snark and didn't take a drink for 148 days. She further pointed out that a man could not write regularly and turn out four books a year and be loaded all the time.

She seemed particularly resentful about the writings of a "Mr. S." who could have been George Sterling or Irving Stone. I suspect Stone because he wrote a bio called "Sailor on Horseback." But then all the widows of great men Stone wrote about thought he was among the gnats in the spats of literature.

Among the notes gathering dust in that barn of Rancho Pancho was one that approximated a completed manuscript by Dr. Yoshimatsu Nakata, a dentist in Honolulu. He became a cabin boy aboard London's Snark in Hilo, Hawaii, when he was 13. Barry Stevens put the dentist's notes together and they make fascinating reading.

When Nakata left Jack's employ, London gave him a Corona portable typewriter which that company had given the author for whatever plugs they could get out of it, and borrowed from a bank to advance Nakata's tuition fees. For all his big royalties, London never seemed to have much ready cash.

Funny things was that racial bias helped Nakata on his way to becoming a successful dentist. A dentist in a town near San Francisco found that he was losing his best customers because too many Negroes and Japanese were coming in his office. So he gave Nakata the opportunity of siphoning off these patients and thus Nakata became an instantaneous success.

Some of the things Charmian London objected to in Nakata's notes, follow the norm of widows of great men. It jarred her that Nakata referred to the author as "London." "You always called him 'Mr. London'." In her mind the poor little cabin boy would have to remain in that status for life.

Another thing she wanted taken out was a horsewhipping affair which happened once in London's lifetime and she didn't like Nakata to take one isolated instance and make that appear as typical, because Jack was not cruel. She thought there was too much reference to his drinking too.

What killed London was a combination of pyorrhea, uremic poisoning and overdoses of morphine to ease his pains. Maybe if Nakata had been a dentist when he and Jack London first met he could have been spared most of his oral agonies. But that wasn't the way the waves splashed.

The difficulty of marketing a book with anything Japanese in it in 1940, Charmian pointed out in one letter to Nakata, were awfully hard to overcome. "Jack's last and unfinished novel, which I finished and which was published in Cosmopolitan, no one would touch now for book publication. The heroine is Japanese."

## Philharmonic Hall's Glam Debut

Continued from page 1

rett-Carter, Jennie Tourel, Charles Bressler, Donald Bell, Ezio Flagello, Lili Chookasian.

Even the avant garde and the musicologists conceded that the night's commissioned work, "Connotations For Orchestra" by Aaron Copland, was "difficult music." But for the majority of the audience, all over 35, if the ladies don't object to the sweep of the statement, it was totally evident that Copland represented an assault on their nervous systems which they resented. Seldom has this reviewer heard such outspoken comment in the lobbies after such dull response in the auditorium. It is strictly accurate to declare that an audience paying \$100 a seat and in a mood for self-congratulation and schmaltz hated Copland's reminder of the ugly realities of industrialization, inflation and cold war—which his music seemed to be talking about.

Consider, too, the incongruity of a concert which curtails Beethoven (Missa Solemnis) and Mahler (8th) but gives Copland full text. Apparently Bernstein intended, Vaughan Williams' "Serenade to Music" as the schmaltzy item of the evening. It was only partly successful. The

bined under the grand plan of architect Max Abramovitz.

Certainly first performance impressions of the auditorium are good. Were there dead spots? Are there any areas of doubt? This reviewer noted none. The only technical mishmash of the evening was a moment of CBS crosstalk that filtered into the hall during "Serenade to Music."

Bass notes are perhaps susceptible to a better balance than was evident at the opening but, in the general uproar of so much volume, the technicians were being discreet. Some valiants were reported going to Carnegie Hall on Monday to hear the Philadelphia Orchestra there ahead of its Tuesday night at the new site.

The acoustical "floating clouds containing lights" strike the non-technical observer as ingenious indeed, since they permit "re-tuning" of the premises according to the size of the talent aggregate and the needs of the program.

Philharmonic Hall seemingly sought advice in depth, with at least two of every kind of expert. For the lighting, both Donald Oenslager and Richard Kelly; for the seating (extremely comfortable)

Center, to Jules Wills, the importer, were credited.

Suffice that on Sept. 23, 1962 champagne flowed at Lincoln Center like water.

### Philharmonic's Cafe

Philharmonic Cafe faces the lower foyer bar in an open space, separated only by velvet ropes. It gives every evidence of being a popular service when normal operations ensue. Reservations prevailed Sunday and service seemed disciplined. The bar itself was about as crowded as Sherry's on a big night at the Met Opera, which is to say, about four deep. Philharmonic Cafe will serve dinners a la carte around \$7. It's stated that the Hall itself is operating the cafe and that it's not a concession.

### And Escalators, Too

Access to the hall is by escalators to the main floor and by elevators to the higher tiers. Curiously, the current sales and reservation boxoffices occupy a separate lobby, away from the incoming audience. Specifically the sales windows are behind the stage, and below. Which hints at the innovations in design of which Philharmonic Hall is replete. It should be added that whatever the traffic jam outside there was little sense of pressure within the building. For once perhaps architects have given the public generous space to move into and out of the theatre.

The auditorium is sharply slanted, affording clear views. For its size, one of the biggest in the world, the hall is strikingly compact. Ingenious indeed has been the use of the cubic measurements to accommodate so many in such ease and with such a sense of inclusion.

There are no boxes as in Carnegie Hall. The First Lady sat on the extreme left segment of the first tier, surrounded by Secretary of State Dean Rusk, Mrs. John D. and sundry friends. Gov. Nelson Rockefeller, diffidently, occupied the like spot cross-auditorium.

CBS television cameras to the number of nine, were operating but only three were noted by this reviewer. Camera intimacies at entrance were unseen by the live audience, including the conductor's dilemma: do you kiss your wife or the First Lady first? (He did the first first, then Jackie.)

(For further details on the premiere of Philharmonic Hall see accompanying box.)

## Savvy Treatise

Continued from page 2

body. Neither does he volunteer surefire solutions of all the prevailing problems nor present a fool-proof formula for a cloudy future. He covered Hollywood column-wise for the exacting Christian Science Monitor over a nine-year period and he has written his book with the same manifest regard for conciseness and clarity. He taught filmmaking and documentary film construction at the University of Southern California for the past five years and he presents his facts and conclusions with the consistent regularity of the classroom.

He tells a great deal and says a great deal in 141 pages of pleasant, pointed reading without seeming to have burdened himself or his reader even momentarily. No charts, no graphs, no stills, and only two small clusters of statistics.

That 141 pages constitutes Part I of the book, which is entitled "Hollywood's Four Freedoms" and completes the direct treatment of the topic. Part II consists of a reprinting of 28 of the author's articles written for the Monitor in past years and included here as indirectly relevant.

The substance of the material treated under the "Four Freedoms" heading is best described by the author in his preface: "The purpose of this book is to describe in some detail the causes, the meaning, and the implications for the future of the four major changes that have come in the wake of the tv revolution. Those four changes are actually four expanded freedoms—freedom from censorship, freedom from centralized studio production, freedom from domination by the domestic boxoffice, and freedom from the tyranny of the assembly line."

He examines each of them fully, patiently, and he draws no final overall conclusion, but a reader winds up with the impression that he considers them substantially less than a mixed blessing in the aggregate.

Weav.

## CHATTER

### Broadway

Tony Martin follows Harry Belafonte into The Royal Box of the Hotel Americana Oct. 29.

The Neil Schaffners ("the last of the Tobys and Cissies") due in Gotham when theatre historian and stage manager Bob Downing ("Camelot") will host a show biz "pour" for them.

Marc (Red) Cramer, quondam agency man now residing in Houston, and generally regarded as a confirmed bachelor, went and did it recently. The bride is the former Mrs. Margaret Dargan Southworth.

The Clyde (Waldorf) Harris daughter, Regina Helene, who is marrying Ralph Stanley Thomas next Oct. 6, was formerly with Foote, Cone & Belding. Groom-to-be is with Babcock & Wilcox, p.r. outfit.

"Will Success Spoil Rock Hunter?" (not "Hudson," as erratum in last week's VARIETY ad) is the play which The Theatre Hour, non-Equity company at North Bellmore, L.I., has planned. The ad solicited players for the group.

Hugh Walker, managing director of the O'Keefe Center for the Performing Arts, Toronto, was in town over the weekend to attend the opening Sunday (23) of the new Philharmonic Hall in the Lincoln Center for the Performing Arts, N.Y.

Orlani C. Mahak, femme correspondent for *Diarios Asociados*, the Brazilian newspaper chain, who has been based in Hollywood for the last six years, left for Europe last Friday (21) to write on American films being made abroad.

Author-editor Edward Anthony who starred in a Players' Club "Pipe Night" last year, at the time his new Doubleday book on Don Marquis had been published, as result of the Gramercy Park shindig is now writing a play about the "archie and mehitabel" author.

Prof. Warren Bower of NYU notching a quarter century with his "Readers' Almanac" interview program via WNYC, N.Y., which presumably makes it the oldest sustainer in radio. The professor, who directs the writing centre at NYU's division of general education, will chalk up his 1,000th broadcast next April.

Hy Gardner and Larry Matthews hosted a "twisting cocktailing" for Jayne Mansfield at the Roundtable last night (Tues.). Later in the evening Ed Sullivan hosted an informal party for Peter Duchin at the Maisonette of the St. Regis where he opens tomorrow (Thurs.). Duchin will be featured on Sullivan's CBS-TVer Oct. 7.

### 4½ Hrs. From B'way

By Walter Winchell

(Formerly of the *Havana Times*) Ron Reagan (ex-Des Moines sports scribe turned movie and tv star) stars at GOP rallies. Breezy me'ing, etc.

Our current one-nighters: Chicago, Washington, Miami Beach, Lindy's, then back to "The Untouchables" narration zoo.

Sammy Fain who won several Academy medals for big hit songs in films, has married a swelody to our first ditty-attempt since 1917. Title: "Why Is My Heart a Fool?"

Sinatra's "checkup" at Cedars was actually an agonizing backache. Never before in a hosp., which gave him the creeps first night. He quickly quit to unlash at home.

Dino's is now "Dean Martin's" on the Strip, to combat "Jerry Lewis'" swank spot a few martinis away. Both joints are pets of movie-tv people waiting for a casting director's phonecall.

Second dght. for the Hotel Ambassador mgr. Elliot Mizelles via Caesarian. Australian-born couple now U.S. citizens. Popular hotelman got his training on staffs of first-cabin inns all over the world. Started as busboy.

Bobby Darin's 4-night stand at Frank Sennet's Moulin Rouge guarantees him 10G plus percentage. Probable take-home: 15 big ones. Capacity of theatre-cafe: 1,200. Opening jammed with Hollywood elite.

The Cugat's (Abbe Lane) doing good biz at Grove. The Bronx Zsa-Zsa now features Continental ditties in Italo, French and Hebrew. Abbe is best when

she winds-it-up-and-sets-the-alarm—triffic torsotossing. Invites jorks from audience to Twist with her for finale. Cugie's windy stag stuff clashed with family-trade patrons and their children. Augie & Margie's pashy "man-and-woman" stuff more exciting than all of the Bolshoi troupe to this spectator.

Marusia's Peppermint-West tops all local competition for excitement. About 35 unknowns (all star Twisters) compete for \$100 cash prizes twice-weekly. Shirley Cash (a miniature Monroe) never stops hip-flipping even when Rod McKuen & The Keytones take a breather and they put on the jukes. Singat Strong is another feature. New Orleans hillbilly styling. Pretty person. But it is McKuen's breathless beat and his hilarious extemporizing (a la vaudeville's long ago ad lib rhymester Bob Hall) that delights the crowd. Mamie Van Doren, British star Jack Hawkins, Mrs. Van Johnson, Merle Oberon, Mrs. Clark Gable, B. Beau Belinsky and this VARIETY cub ringside almost nightly.

### London

(Hyde Park 4561/2/3)

Kim Hones resigned from the Federation of British Film Makers to join Metro-British studios.

Sir Sydney Harris, former president of the British Board of Film Censors, left more than \$50,000.

Entire proceeds of the British Show Jumping Assn. "Horse of the Year" show at Wembley next week are to aid the Variety Club.

The "Bounty" is due to sail up the Thames (Thurs.) and will stay in the Pool of London for a week, with the public admitted free.

The Maori High-Five and Fijian Princess Carnita will be stars of the new Pigalle revue, "Tropical Paradise," which opens Oct. 2.

Maurice Winnick, band leader turned impresario, who died in May, left more than \$150,000 in trust for his wife and daughter.

Brian O'Hanlan has quit the Al Burnett group of niteries to set up his own PRO agency, but will continue to rep the Pigalle Group.

Shirley Bassey opens a season at the Talk of the Town Oct. 1, and then goes on to N.Y. for a return engagement at the Persian Room.

The Lord Chancellor and the Lord Chief Justice were among the local brass at the preem of Metro's "The Dock Brief" at the Plaza last Thursday (20).

Peter O'Toole, star of "Lawrence of Arabia," planned to N.Y. last week for advance promotion on the Sam Spiegel opus, including radio and tv interviews.

### Paris

By Gene Moskowitz

(66 Ave. Breteuil; SUF 59-20)

Yank dancer-actress Sondra Lee in to looksee terp and thesp possibilities.

Colette Renard is the first topper for the newly refurbished music hall, Concert Pacra.

Joe Besch, working with Union Films, the Yank foreign distrib outfit, in from Rome.

Paul Heller, producer of the Yank indie Venice Fest award pic, "David and Lisa," here to continue sales talks started in Venice.

Gilbert Becaud to be operated on before his first opera, "Opera of Aran" opens next month. He is a leading pop singer-clarinet here.

Josephine Baker did 15 showings of the old melodrama, "L'Arlesienne," at the Olympia Music Hall recently. House now goes back to a musical policy.

Marcel Achard's play, "Le Corsaire" (The Pirate), to become an opera, with Yvon Semenov doing the music. It will try out in the provinces before Paris.

Greek film director Michael Cacoyannis in lookseeing the dubbing and subtitling of his Cannes Fest prizewinning "Electra" which UA distributes here next month.

Yael Dayan, Israeli novelist, in for the publication of her second book, "Envy the Frightened," and discussing possible film rights. She then heads back to Israel where here first book, "New Face In the Mirror," will be filmed.

Tele commentator Georges De Cannes installed on a desert island in Polynesia for one year with only his dog as companion. He has a radio transmitter and will do (Continued on page 71)

## Philharmonic Furbelows

It was a fashion show for the ladies, of course. The largest count of white ties in recent memory prompts the querulous thought that somebody ought to invent a rear mirror to tell men in tails when the tie rides up, showing the hook.

Even (and/or, of course) some of the music critics materialized in tails, indistinguishable from stockbrokers. One critic (in the light gray suit) merely had gotten a haircut for the occasion.

Modesty of John D. Rockefeller 3rd showed in his name not being programmed. It was said "Words of Welcome" and he spoke. His self-effacement discouraged those present who wished to hail him as the hero who, more than any one individual, drove Philharmonic Hall through to completion. He wasn't having any of that "house that Jack built" line.

The tickets were \$7.50 but the "contribution" was \$92.50 per pew. These monies (\$250,000) used to defray the out-of-pocket expenses incurred by the Philharmonic prior to going into full operation. Many of the staff had been on payroll for long periods before revenues started.

Estimated as high as 600, workmen were busy until within hours of the opening. The yard debris was fairly cleared away and the premises reasonably shipshape though some glass doors were still missing, some areas still fenced off.

With its broad expanse of plate glass between the concrete pillars, the Hall is a striking symbol by night and a harbinger of the grandeur ahead when the whole plaza is finished and lighted.

Elaborate ceremonial program ran to 98 pages. Heavy with bank advertising, jewelers, travel facilities, luxury purveyors, suppliers to the Hall itself and recording companies.

Philharmonic provided detailed comparisons of itself with other music halls. Its 2,646 seats (85 lost to the enlarged stage for the premiere) contrasts with 2,984 at Philly's Academy, 2,760 at Carnegie, the old homestead, and 2,673 at London's Royal Festival Hall.

The two opera company directors of the town, Rudolf Bing and Julius Rudel, were among the large contingent of musicians and administrators at the premiere.

Leonard Bernstein was smart not to have just one Negro performer, which would have been conspicuous. He used both Adele Addison and Shirley Verrett-Carter. The massed chorus was made up of the Schola Cantorum (Hugh Ross), Juilliard (Abraham Kaplan) and Columbus Boychoir (Donald Bryant).

Monday dailies carried double truck from Macy's hailing the event and printing the photograph of every member of the orchestra. Same issue had full page from "A Victor touting Boston Symphony, the second orchestra (31st) into the Hall.

festive mood, after intermission, and the departure of Jacqueline Kennedy, never recovered from the pummeling given it by Copland's cacophonous and percussive brutalities.

Singers are believed to have waived fees, although they will collect from Columbia Records, an album having been made of the concert, along with the telecast.

### Acoustics Took It

"How were the acoustics?" will be a frequent question during the present break-in phase of Philharmonic Hall. Further visits will certify, but as regards the inaugural concert the acoustics stood up against a bombardment of sheer instrumental and vocal volume hardly likely to be heard very often. For the final passage of the final work Bernstein had a brass section up in the top tier, just behind one of CBS' television zoomer cameras.

Only technical research in depth could adequately distribute credit for the acoustics. Many minds met in the design of Philharmonic Hall. Ammann & Whitney were structural engineers, Syska & Hennessey, mechanical and electrical engineers, Bolt, Beranek & Newman of Massachusetts, and Hope Bagel of England were consultants on acoustics. All of these talents com-

both Ben Schlanger and Don Wallace.

General contractors of the structure: Fuller-Turner-Walsh-Slatery, a collective put together for the purpose by leading builders of New York.

After "How were the acoustics?" there is the other question: "How bad was the traffic jam?" It was moderately maddening Sunday because up to an estimated 800 private cars and limousines were standing by for pickups. The N.Y. police assigned plenty of men and managed pretty well. On ordinary nights limousines will not be this prominent. Many of them were obviously hired for the night. CBS seemed to have a veritable fleet for its guests, both Bill Paley and Frank Stanton having purchased blocks of tickets.

### Vintage Grape Detour

The audience of 2,600-odd did not immediately flood into Lincoln Square after the concerts owing to the dispensing of Bollinger champagne to all who cared about it, and hundreds did. Waiters from the street-level restaurant poured at refreshment stands scattered through the foyers. Just who paid for the bubbly was not readily verified. Everyone from John D. Rockefeller 3d to William Schuman, composer-president of the



## OBITUARIES

## GRACE FILKINS

Grace Filkins, 97, former actress who was popular in the 1880s and 1890s, died in New York Sept. 16. She was a reigning beauty of the stage appearing in support of such stars as Helena Modjeska, Frank Keenan and Otis Skinner.

Born Grace Sweetman in Philadelphia, the daughter of a rabbi, Miss Filkins made her first appearance in a juvenile company of "HMS Pinafore" at 14. The same year she was married to theatrical manager Robert Filkins, who died five years later. She was subsequently married to Rear Admiral Adolph Marix.

She appeared at Wallack's Theatre, N.Y., also at Daly's Theatre there as well as in numerous productions. In 1902, she toured with Otis Skinner in "Prince Otto." Her last Broadway roles were in "Head or Tail," 1926, and "In the Best of Families" in 1931.

Survivors include a daughter.

## CHARLES J. MOORE

Charles J. Moore, 84, longtime vaudeville performer primarily playing the Washington, D. C., area, died Sept. 14 in Sarasota, Fla., following a stroke. He once received personal congratulations from President Woodrow Wilson for his ventriloquy.

At other times in his long career he conducted a one man band and was a magician. As the latter, he used the stage name of Henri the Mystical.

Moore performed for troops in both World Wars, joining a Red Cross troupe in World War I and working with the USO in World

## ANTHONY AUGLIERA

Anthony Augliera, 71, founder of a New Haven trucking firm, died Sept. 21 in that city. He was well known in show biz as mover of early vaude productions during the regime of S. Z. Poli through present day Shubert legit bookings.

Survived by wife, two sons, two daughters and two brothers.

## RUBIN DEMAREST

Rubin Demarest, 76, veteran vaudevillian and screen actor, died of a cerebral hemorrhage Sept. 20 in Hollywood. He formerly

salesman, died in Los Angeles Sept. 19 after a long illness. Joining Fox Films' L. A. exchange in 1927, he worked out of same branch until his retirement in 1956.

His wife and three sons survive.

## ROBERTA ECKERT

Mrs. Roberta (Tootie) Eckert, nightclub pianist, died Sept. 13 as result of an automobile accident in Stone Harbor, N. J. She had been playing at the Shelter Haven cocktail lounge there.

Husband and two sons survive.

## RUTH RAGAN

Ruth Ragan, former actress-dancer who was assistant casting director at RKO Studios in the early 1940s, was killed Sept. 15 in

## CARL BRISSON

September 26, 1958

teamed in vaude with his brother, William Demarest, now a character actor, when both were starting their careers. He later went to Hollywood as an actor, where he had lived in retirement for some years.

Surviving also are his wife and daughter.

## LOIS PUTLITZ

Lois Putlitz, 51, Philadelphia Orchestra violinist for the past 26 years, died Sept. 12 in Philadelphia. She also played piano and the celesta when the score called for the additional instruments. As

an auto accident in Hollywood. Surviving is her husband, actor Michael Ragan.

## DOIE H. OWEN

Doie Hensley "Tex" Owen, 70, composer, died Sept. 8 in New Baden, Tex. He wrote about 160 songs, including "Cattle Call."

He also worked on radio, was an actor and had his own western band.

## HAROLD STECK

Harold Steck, 53, chief dubbing mixer at Walt Disney Studios, died Sept. 15 in Hollywood. He had been a soundman with Disney since 1935.

His wife and daughter survive.

William J. Sonnenbar, for the past 14 years a salesman for United Artists' Denver branch, was killed in an automobile accident Sept. 12 in Wyoming. Surviving are his wife, son and daughter.

Wife, 46, of actor Hal Barringer and mother of nine children, died Sept. 18 in Hollywood. Among surviving children are four tv moppet thespians, James, Stephen Alexander and Leslie Barringer.

Father, 81, of Sidney Miller, actor-writer, died Sept. 18 in Hollywood.

Alan Breeson, 26, promotion man for singer Rex Allen, died of a

## IN MEMORIAM

## Mose Gumble

September 27, 1947

We'll always miss you.

THE STAFF OF WARNER'S MUSIC COS.

1920 and had been active ever since.

Surviving is a brother, Charles DeRavenne, actor-painter, and sister, Nina Borgee, an actress.

## LOUIS J. SILBERLING

Louis J. Silberling, 59, died of a heart attack Sept. 23 at his summer home in Wading River, N.J. He was a director and business manager of Famous Music, music publishing arm of Paramount Pictures.

Surviving are his wife, two sons,

cerebral hemorrhage in Glen Oaks, L.I. Sept. 17. Surviving is his wife, Rexine, Rex Allen's daughter.

Mrs. Helen S. Boynton, 81, who was active in the Arundel Opera Co., Kennebunkport, Me., of which her son, Wesley L. Boynton, is co-owner, died Sept. 20 in Kennebunkport.

Frederic W. McKenney, 39, sportscaster for WCOP, Boston, died Sept. 18 in that city, after a brief illness. His mother survives.

Mother, 81, of Don R. Dawson, manager of radio station CKCK, Regina, Sask., died Sept. 2 in Regina.

Mother of Mrs. Robert E. Kintner, the prez. of NBC, died Sept. 13 in her New York apartment.

Edwyn, a special assistant to the U.S. Attorney General, and Sheldon; his father, seven sisters and two brothers.

## WILLIAM BUTLER

William Butler, 28, a Washington, N. C., theatre owner is missing and presumed drowned in a Pamlico Sound boating accident on Sept. 15.

Two other men were in the boat. The body of one was found two hours after the accident. Another survived.

## WILLIAM T. WALL

William T. Wall, 71, veteran film

## Chatter

Continued from page 70

## Paris

daily 15-minute segs on his Robinson Crusoe exploit every day from now on.

Maurice Escande, director of the state subsidized Comedie-Francaise claims he still has one of the youngest all-around legit rep companies in France with men averaging 24 and many 22-year-old girls playing top roles. Newcomers get only \$150 a month plus \$5 for every show, then being graded by roles and advancement.

## Chicago

(Delaware 7-4984)

Chuck Teitel, head of Teitel Films, in New York this week to look over new import product.

Don Appell's "Lullaby" opened at Candelight Dinner Playhouse with Ron Masak, Gertrude Burman and Jeanette Leahy.

Dan Edelman hosts a bash for press and friends at his Astor St. diggings Oct. 5 on the occasion of the 10th anni of his pubrel firm.

Dorothy Durbin, now retired, sold her talent agency in Fort Wayne to magician Dick Ryan and his wife Anne. Now goes by the name of Ryan Entertainment Service.

Lou Mindling, Mahalia Jackson's manager, planned to Washington for the singer's appearance at Emancipation Proclamation Centennial and then to Gotham for a fortnight.

Dorchester Club in suburban Dolton finally has broken ground for a new 1,000-seat theatre, to be called the Music Hall, which will be used for conventions, concerts and summer theatre next year.

The Weavers were an advance sellout at Orchestra Hall last Saturday (22), grossing \$9,800 at a \$5 top. It was their first Chi appearance since the locally well-known banjoist Frank Hamilton joined the group.

Bill Alton, Del Close, Mina Kolb, Dick Schaal and Avery Schreiber of the resident Second City company all go to London next week in an exchange plan with "The Establishment" there.

## Portland, Ore.

By Ray Feves

(3447 N. E. 26th; AT 1-3076)

Charlie Owen's Sensational Ink Spots headlining at the Ho Ti. Weekly amateur strip contest has the club sold out weeks in advance.

Martin Foster, head of the Foster circuit, in from San Francisco to look over his Fine Arts and Cinema 21 art houses with city manager Nancy Allen.

The Showcase has been padlocked for failure to pay withholding tax. Plush nitery, formerly the Bali Hai, had only been open under new management for a few months.

## Australia

By Eric Corrick  
(Film House, Sydney)

20th-Fox is readying "The Longest Day" for Down Under via the Hoyts' loop.

"Windjammer" (Cine) off to a smash-start on three-a-day at Plaza, Sydney, for Hoyts.

Garnet Carroll has a click with "Once Upon a Mattress" at Palace, Sydney, with Sheila Bradley.

The "Parent Trap" (MGM) doing solid is in its 11th week at St. James, Sydney, on four-a-day. Blake Films will handle local distribution of "Boccaccio 70" on a deal set by Sidney Blake in Rome.

Lucillo and his Spanish-dance group scoring at Her Majesty's, Sydney, for J.C. Williamson Ltd. on fourth repeat run.

## Rome

By Robert F. Hawkins

(Stampa Estera; Tel. 675906)

Margaret Lee back from Coast. Group of Yank teachers on USIS-sponsored tour visited Rome's Experimental Film School.

Carmen Sevilla flew in from Madrid with her husband for RAI-TV guest appearance on "Eve and I."

Norwegian exhib delegation headed by the mayor of Oslo, Rolf Stanger, for brief visit and talks anent hike in Italo pic imports into Norway.

## MARRIAGES

Mrs. Vivian M. Playford to James A. Riley, Schenectady, Sept. 12. She is the mother of Carl Playford, whose musical act, "The Madcaps" recently appeared on Ed Sullivan's CBS-TV show.

Laurel Goodwin to David Lee, San Francisco, Sept. 15. Bride's an actress; he's an actor-stuntman.

Doreen Ivin to Al Hunt, Morden, Eng., Sept. 8. Bride is a UA secretary; he's a partner in the East-Hunt publicity outfit.

Susan Johnson to Lawrence Brown, Cleveland, Sept. 15. Bride is a singer; he's musical director at Cleveland's Musicarnival Tent Theatre.

Arlyne Doppelt Weininger to Lynn Wimmer, Chicago, Sept. 22. Bride's with Charles Levy Circulating Co., which distributes VARIETY and other publications in Chi; he's p.r. exec for G. Light Clubs.

Linda Mariano to Tommy Macetta, Philadelphia, Sept. 22. Groom, known as Chubby Marks, is Fabian's road manager.

Marlene Schmidt to Ty Hardin, Kingston, Ga., Sept. 3. Bride is 1961 "Miss Universe"; he's an actor.

Carmela Infante to Dennis Banfield, Sept. 15, Brooklyn. Groom's a VARIETY staffer.

Barbara Simon to Charles Strouse, Sept. 23, New York. Bride is an actress; groom is the composer.

Barbara J. Greenbaum to Lt. John T. Lazarus, Sept. 21, White Plains, New York. Groom is the son of Paul N. Lazarus Jr., executive vicepresident of Samuel Bronston Productions.

Catherine Gabrielson to Alan Manson, New York, Sept. 23. Bride is an actress-writer; he's an actor.

## BIRTHS

Mr. and Mrs. Robert Kleinmann, daughter, Hollywood, Sept. 18. Father is broadcast supervisor at Ogilvy, Benson & Mather ad agency.

Mr. and Mrs. Rene Anselmo, son, Mexico City, Sept. 14. Father is v.p. of station KMEX-TV, Hollywood.

Mr. and Mrs. Evan Thompson, son, Hollywood, Sept. 16. Mother is actress Joan Shepard; father's an actor.

Mr. and Mrs. Jay Pawa, daughter, Sept. 24, Oneonta, New York. Mother, Sandra, pedagogist; father faculty member of N. Y. State University at Oneonta, N. Y. Father of the groom is S. C. Pawa in composing room of VARIETY press.

Mr. and Mrs. Tom Arend, daughter, Santa Monica, Cal., recently. Father is Foote, Cone & Belding ad account exec.

Mr. and Mrs. Ernest Gold, daughter, Hollywood, Sept. 19. Mother is singer Marni Nixon, screen voice for many non-singing stars; father's a composer.

Mr. and Mrs. Will Mackenzie, daughter, Aug. 16, Chicago. Father is an actor-singer.

Mr. and Mrs. Jack Brodsky, son, Sept. 23, in New York. Father is 20th-Fox homeoffice publicity exec.

## U.S. Film Liked

Continued from page 2

ganda films which put over the American "message" indirectly.

Because of their indirect approach, said the press, Hollywood films are the most effective goodwill ambassadors the nation has. "Communist films," he added, "communicate only those ideas handed down by the state."

By way of facts, Johnston told the ad men that the motion picture industry spends close to \$200,000,000 a year on advertising. He also estimated that in New York City, motion picture theatres account for about 73% of the consumption of linene in the metropolitan parks.

## MM &amp; Will Rogers

Continued from page 1

anticipation of a January release. In the meantime, all Monroe pix now in the 20th exchanges have been withdrawn from circulation. Twentieth-Fox Records already has an LP in release featuring songs sung by the late star in various 20th pix.

Depending on how the Monroe omnibus goes over, the company is also said to be contemplating a similar omnibus feature to be called "The World of Will Rogers."

## Nat Karson

Vic next month and, later, Othello and Angelo.

## JULES J. BLAIR

Jules J. Blair, 76, Toledo show biz personality for more than 30 years, died Sept. 14 in that city. For years he was director of talent shows over WSPD Radio, and also was featured on the station's "Alarm Clock" show each morning. He performed the first radio broadcast from the city of Toledo, over a station that did not even have call letters. He retired five years ago.

His wife, son, and daughter survive.

Edwyn, a special assistant to the U.S. Attorney General, and Sheldon; his father, seven sisters and two brothers.

## WILLIAM BUTLER

William Butler, 28, a Washington, N. C., theatre owner is missing and presumed drowned in a Pamlico Sound boating accident on Sept. 15.

Two other men were in the boat. The body of one was found two hours after the accident. Another survived.

## WILLIAM T. WALL

William T. Wall, 71, veteran film

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## Saki Presented in Style

Granada's Friday night series of adaptations from the short stories of Saki, which reached its fourth number last Friday, has already established itself as one of the most delectable entertainments television has to offer.

It is partly the continuing freshness and variety of Munro's inventions, neatly adapted by a group of writers including last Friday Mr. Gerald Savory, Mr. Hugh Leonard and Mr. Edward Boyd, and partly the excellence of the regular group of actors who appear, all in some and some in all, week by week. The format is very simple and convenient: Within the hour can be accommodated four, five or even six of Saki's stories, including some of the tiny anecdotes which are among his funniest but would be ruined by inflation. Moreover the device of having each story narrated by one of the characters, most often Sir Hector, allows the author's best asides to be preserved quite naturally and some of the least consistently dramatic stories to be dramatized as far as possible

without too much awkward contrivance.

Last Friday's batch offered a very fair selection of Saki's particular talents: Edwardian social comedy in *A Bread and Butter Miss* and *The Talking out of Tarrington*, ironic drama in *The Hounds of Fate* and fantastic comedy in *Laura*, the story of the malicious young woman who returns after death to torment her pompous brother in the shape of an otter.

But, particularly in the sort of comedy that Saki made his own, stylish playing is absolutely essential, and here is the major strength of the series. What more splendid society gorgon can one imagine than Miss Martita Hunt, what more perfect embodiment of the feline, exquisite Saki young-man-about-town than Mr. Mark Burns, or the peppery Major than Mr. Richard Vernon? As for Mr. William Mervyn as the witty, cynical Sir Hector, Saki's best alter ego, and Miss Fenella Fielding as the outrageously irresponsible, inconsequential Mary Drakmantion, Saki himself could hardly have asked for better.



"Saki" characters in the independent television series. Back row, left to right: the Major (Mr. Richard Vernon), Sir Hector (Mr. William Mervyn) and Clovis (Mr. Mark Burns). Front row: Veronique Brimley-Bomefield (Miss Rosamund Greenwood) and Mary Drakmantion (Miss Fenella Fielding).

**What did you expect us to reprint? A lousy review?**

The series is available to stations the world over. (16mm film, International tracks, of course.) Interested? Call Granada's Kay Campbell, MU 8-1126 (509 Madison Avenue), or write Paddy Crookshank at

**GRANADA TV NETWORK, ENGLAND**





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